



Program Name	Date Completed
<b>BA-Music</b>	<b>May 31, 2026</b>
Report Completed By	Report Contributors
<b>David Volk</b>	<b>Andrea Artley, Nicole Cherecwich, Jason Crowe, Josh Goo, Ben Johnson, Michael Johnson, Daniel Nebel, Diane Springfield, Aaron Turner</b>
Brief Statement of Program Mission and Goals	
<p><b>Music Department Mission:</b> To provide the highest quality music education possible for the music major pursuing a career as a performer, educator, and scholar, as well as the student wishing to minor in music and persons wishing to learn about music as part of a professional or liberal arts tradition and a part of human culture and experience.</p> <p>The Music Department’s primary program is the Bachelor of Arts in Music. Within this program, some students choose to take additional specialized courses for an Emphasis area in either Performance or Music Education and K-12 Teaching Licensure. Within all program emphases, the department’s mission of providing high quality music education as a basis of a career in the discipline is central to our curriculum and instructional practices.</p> <p><b>Student Learning Outcomes:</b> There are <u>five</u> outcomes considered essential for all graduates of the program. In addition, the music education and music performance emphasis areas each require <u>specific</u> outcomes specific to their professional requirements. Music Education must be designed to satisfy Colorado Department of Education requirements for licensure.</p> <p>Upon completion of the Bachelor of Arts degree in Music, all students will:</p> <ul style="list-style-type: none"> <li>• <i>Read, analyze, and perform music</i> with fluency in at least one performance medium and in a variety of genres and styles.</li> <li>• <i>Use the piano proficiently</i> as an instrument for independent study of music theory, analysis of scores, and preparation of compositions or arrangements, as appropriate to the common tasks of a professional musician.</li> <li>• <i>Demonstrate proficiency in aural recognition</i> and analysis of music, and in singing musical lines at sight, as appropriate to the common tasks of a professional musician.</li> <li>• <i>Recognize and describe</i> representative selections of music from all <i>the significant</i></li> </ul>	



*style periods and genres of western art music.*

- *Create arrangements and original compositions* utilizing the recognized ranges and idioms of orchestral and band instruments and of vocal ensembles.

The achievement of these outcomes will enable graduates to compete successfully with their peers for graduate school admissions, or to begin a performing career at some levels locally. Related career fields, such as arts management or audio-engineering, would require further specialized training, but a solid bachelor’s degree in music is a recognized beginning in such careers.

In addition to the outcomes described above, students in the *Performance Emphasis* program will:

- *Conduct large and small ensembles* in their primary performance medium.
- *Prepare and present in public* a wide selection of repertoire representative of the highest standard of performance technique and style appropriate to young professional artists.

In addition to the general outcomes, students in the *Music Education Emphasis* program will:

- *Conduct large and small ensembles* in their primary performance medium.
- *Demonstrate* through field experiences and student teaching the *necessary skills and dispositions for teaching music* in a variety of public school settings.
- *Create instructional plans, long-range curriculum outlines, and assessments* for music education at elementary and secondary levels, following Colorado Content Area Learning Standards and incorporating recognized best practices in music pedagogy.

### Table I Closing the Loop

Report on at least one data-informed change to your curriculum during AY 2025-2026 that was implemented to improve student learning, in response to prior assessment cycles or other data.

**A. Describe issues or SLOs addressed in the AY 2025-2026 cycle. Paste SLOs verbatim below.**

The Department of Music has failed to produce a Program Assessment Report for several years due to transitions in the position of Chair of Music and recent focus on our extensive re-accreditation report and response with the National Association of Schools of Music.

Past Chair of Music David Volk was asked to revitalize program assessment with this report prepared in review of 2025-2026. (Dr. Volk prepared reports submitted in his tenure as Music Chair, AY 2013 – AY 2018.



The Department of Music will report on issues or SLOs addressed in the AY 2026-2027 cycle in the next report due June 1, 2027.

**B. In which prior academic year and semester was this SLO last assessed to generate data that informed the change(s) this year?**

N/A

**C. What were the recommendations for change in the previous cycle?**

N/A

**D. How were the recommendations for change acted upon?**

N/A

**E. How did the change(s) implemented impact student learning? If the change was not effective, what are the next steps or new recommendations?**

N/A

**Enter Comments on Table I Closing the Loop Below**



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Table II Annual assessment of Student Learning Outcomes (SLOs) in AY 2025-26

1. Include information to share assessment processes, results, and recommendations for improved student learning. Copy this table for each assessed outcome.

<b>A. Program SLO(s) assessed in this cycle. Copy the SLOs verbatim from the assessment plan.</b>
<p><b>Student Learning Outcomes:</b> Germane to all emphasis areas:</p> <ul style="list-style-type: none"> <li>• <i>Read, analyze, and perform music</i> with fluency in at least one performance medium and in a variety of genres and styles.</li> </ul> <p>Germane to the <i>Performance Emphasis</i>:</p> <ul style="list-style-type: none"> <li>• <i>Prepare and present in public</i> a wide selection of repertoire representative of the highest standard of performance technique and style appropriate to young professional artists.</li> </ul>
<b>B. Semester and year this SLO was previously reported on before this cycle.</b>
AY 2018
<b>C. Describe the assessment method for this SLO(s).</b>
In his tenure as Chair (2013-2019), Dr. Volk created an Applied Music Performance Rubric intended to track student growth in the study of their principal instrument during their semesters of applied music study at CSU Pueblo. (The revised rubric used in May 2026 student performance juries is appended to this document.)



This rubric imagines a student's development in applied music across four consecutive stages: (1) acquisition of the **fundamental skills** necessary to read and perform music accurately, (2) development of the idiomatic **performance technique** requisite to perform successfully on one's instrument, (3) development of the **musical judgment** necessary to perform professionally, and (4) development of **professional portfolio of repertoire** commensurate with a professional career. Each of these are defined across 8 levels with each stage divided into an introductory/transitional and mastery period.

**D. Described student group(s) assessed. Provide the number of students or number of artifacts assessed.**

Applied Music faculty collectively provided entering levels and current levels (based on May 2026 student performance juries) for a total of 41 students.

These 41 scores represent a cross section of total student body and the data must be interpreted with certain caveats: (1) approximately 35-45% of students in our program are not included in the score set submitted: some students completed individual junior and senior recitals in Spring 2026 in lieu of the May 2026 jury [and these potentially represent a particularly strong subset of our students, and (2) not all instrumental areas submitted scores for this assessment report, including certain instrumental areas that are considered especially strong anecdotally.

Still, the scores submitted represent a large segment (greater than half) of our student body including an representative cross section of emphasis areas and academic levels.

**E. Explain the expected proficiency level and proportion of students who should reach this level.**

Although specific goals for proficiency levels and proportion of students who reaching these levels will be identified in the upcoming academic year, some general goals based on past Department of Music faculty conversations would be:

- All students, including Minors, should demonstrate growth in their applied music study over time.
- At the time of graduation, students in the **general emphasis** area should attain a level of performance proficiency commensurate with public performance, at least in local venues and with local organizations ("Level 5")
- At the time of graduation, students in the **music education emphasis** area should attain a level of performance proficiency commensurate with public performance and, potentially, at a level that performance at local venues is to be encouraged and expected.
- At the time of graduation, student in the **performance emphasis** area should attain a level of performance proficiency and repertoire acquisition at a level sustaining a performance career at local/regional ("Level 6-7") or national venues ("Level 8")



**F. Provide Assessment results and number of students who met defined proficiency level.**

Average scores assessing a student’s level of applied proficiency both at the time they entered CSU Pueblo and currently (demonstrated on their May 2026 jury) is provided below by lower division/upper division and emphasis area classifications:

	Minors	Music General	Mus Education	Performance
Lower Division	(n=4) 2 - 4.25*	(n=7) 2.2 - 4.3	(n=7) 1.7 - 3.4	(n=3)** 2 - 3.7
Upper Division		(n=11) 1.9 - 4.5	(n=5) 1.8 - 4	(n=4) 3.25 - 6.75
TOTAL		(n=18) 2.1 - 4.4	(n=12) 1.8 - 3.7	(n=7) 2.7 - 5.4

\* N for Minors is small and potentially skewed by 2 students with particularly high growth scores. It is assumed that some Minors are especially talented musicians who seek out musical study in college while studying another discipline principally

\*\* N for lower division performance majors is small and potentially skewed by one student with low entering and growth scores. It is not assumed this student will finish the performance track. It is also assumed that the upper division students in performance are an especially talented self-selected group, as evidenced by the significantly high entering scores (although N is small)

**G. Describe what the results or trends indicate about student performance.**

Although N is small in certain categories and the work of all students in our program has not been included in this assessment, notable trends emerge that provide important information for the department to consider in the continuous improvement of designing and instructing applied music:

1. Average entering levels across all segments is relatively stable, suggesting our students in all emphasis areas enter around Level 2 (with the fundamentals of reading notation mastered to an extent that applied music study at CSU Pueblo typically begins with a focus on core development of technique before addressing musical judgment. This seems in line with expectations for an institution of our size and mission.)
2. Students completing our Performance emphasis are attaining a desired level of proficiency sufficient, typically, to sustain a professional career as a performing musician, although some consideration might be given to stricter entrance requirements. It appears that students who are unable to attain this expected level of performance may tend to self-select out of this curricular track or are being successfully advised into other areas.
3. Music Education appears, potentially, to be one area where the performance expectations held for our students are not regularly met, both at the time of admission and at the time of graduation.



**H. Describe program level changes/improvements planned for next AY (2026-2027?) which are informed by this assessment.**

The Department of Music will review all of this data in Faculty Meeting beginning August 2026 and throughout the year.

- Data will be revised to include scores for as many “missing” students as possible.
- Faculty discussion will ensue around expected entrance requirements in each emphasis area and procedures for limiting enrollment to qualified students will be explored for consideration.
- Faculty discussion will ensure around expected mastery in applied music at the time of graduation for each emphasis area and procedures for limiting continuation and completion of an emphasis area curriculum will be explored for consideration.
- Applied music progress for each instrumental area can be discussed and recruitment strategies identified if certain instrumental areas appear especially weak (note: with the small number of students in most instrumental areas, it will be difficult to ascertain specific trends, and every instrumental area faces unique recruiting challenges in our region, but recruitment planning is essential to the success of our ensembles and program more broadly. This data, however imperfect, informs those conversations).
- Continued discussion on the effectiveness and validity of the rubric and best practices for use will continue. Some minor discrepancies in scoring across multiple faculty evaluating a single student were noted (and averaged for purposes of score reporting above).

**Enter Comments on Table II AY 2026 Assessment Below**

None additional at this time.

**Applied Music Development Rubric**

This rubric imagines a student's development in applied music across four consecutive stages outlined below. Each stage is divided into two consecutive levels. The intention of the rubric is to identify a student's overall level of ability demonstrated at each of their juries and to track their growth in applied music during their time of study at Colorado State University Pueblo.

<b>Foundations of Reading Notation</b>	
<b>Level 1</b>	<ul style="list-style-type: none"> <li>• Student is beginning to develop an understanding of pitch and rhythmic notation and execution.</li> <li>• Numerous errors in pitch and/or rhythmic execution appear in performance</li> </ul>
<b>Level 2</b>	<ul style="list-style-type: none"> <li>• Student is mastering the fundamentals of pitch and rhythmic execution well enough that consideration of technical development can begin.</li> <li>• Occasional errors in pitch and rhythmic execution (beyond incidental mistakes) appear in performance.</li> </ul>
<b>Development of Performance Technique</b>	
<b>Level 3</b>	<ul style="list-style-type: none"> <li>• Student is beginning to develop an understanding of the performance technique idiomatic to their instrument or voice, but application is uneven.</li> <li>• Student is prone to errors in tone production, intonation, and or technical execution.</li> <li>• Inconsistency in tempo may be apparent, but pitch and rhythmic errors are generally secondary to errors in technique.</li> </ul>
<b>Level 4</b>	<ul style="list-style-type: none"> <li>• Student is beginning to master the basic performance technique idiomatic to their instrument or voice, with the principal concern in performance shifting now toward expressivity and musical nuance.</li> <li>• Student prone to errors in musical judgment such as improper phrasing or accentuation of line, and/or incorrect articulation or dynamic control.</li> </ul>
<b>Development of Musical Judgment</b>	
<b>Level 5</b>	<ul style="list-style-type: none"> <li>• Student demonstrates solid control of technical demands of his or her instrument or voice and an emerging maturity in musical judgment.</li> <li>• Student is beginning to establish a breadth of repertoire commensurate with public performance.</li> </ul>
<b>Level 6</b>	<ul style="list-style-type: none"> <li>• Student demonstrates solid control of the technical demands of the instrument or voice and an established maturity in musical judgment.</li> <li>• Student is beginning to establish a breadth of repertoire that public performance, especially in local venues, is to be encouraged and expected.</li> </ul>
<b>Development Professional Performance Career</b>	
<b>Level 7</b>	<ul style="list-style-type: none"> <li>• Student demonstrates strong potential for professional success as a performing musician.</li> <li>• Student demonstrates a level of professional accomplishment that public performance, including regional venues, is to be encouraged and expected.</li> <li>• Student has an emerging breadth of repertoire commensurate with a distinguished performance career.</li> </ul>
<b>Level 8</b>	<ul style="list-style-type: none"> <li>• Student demonstrates strong potential for professional success as a performing musician.</li> <li>• Student demonstrates a level of professional accomplishment that public performance, including national venues, is to be encouraged and expected.</li> <li>• Student has completed a breadth of repertoire commensurate with a distinguished performance career.</li> </ul>