Program Assessment Plan
2016-2017

College of Humanities and Social Sciences
CSU-Pueblo Department of Music
David Volk, Chair

Bachelor of Arts in Music

Developed by Jennifer Shadle Peters
and David Volk
with input from Music Faculty

Music Department Mission:
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.

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 PreK-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.

Beginning Fall 2015, the Department of Music formalized an option for students to complete PreK-12 Teaching Licensure through graduate course work applicable toward the Master of Education degree upon completion of licensure requirements.

Student Learning Outcomes:
There are five outcomes considered essential for all graduates of the program. In addition, the music education and music performance emphasis areas each require specific outcomes specific to their professional requirements. Music Education must be designed to satisfy Colorado Department of Education requirements for licensure.

Upon completion of the Bachelor of Arts degree in Music, all students will

1. *Read, analyze, and perform music* with fluency in at least one performance medium and in a variety of genres and styles.

2. *Use the piano proficiently* 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.

3. *Demonstrate proficiency in aural recognition* and analysis of music, and in singing musical lines at sight, as appropriate to the common tasks of a professional musician.

4. *Recognize and describe* representative selections of music from all *the significant style periods and genres* of western art music.

5. *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

6. *Conduct large and small ensembles* in their primary performance medium.

7. *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

6. *Conduct large and small ensembles* in their primary performance medium.

7. *Demonstrate* through field experiences and student teaching the *necessary skills and dispositions for teaching music* in a variety of public school settings.

8. *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.

All of the outcomes listed above are <u>observable</u> and <u>measurable</u>, although some measures of musical understanding and achievement cannot be quantified. It is difficult in some regards to prevent all overlapping of outcomes (i.e., the understanding of theory and history will play a considerable role in a student's correct interpretation of a piece of music in performance), but the assessments themselves are designed to target <u>discrete</u> aspects of the student's development.

Focus of Assessment for the Department of Music in 2016-2017
Assessment efforts in 2016-2017 focused on broader use of the *performance rubric* developed in 2015-2016. The rubric assesses SLO 1 for all emphases and SLO 7 of the Performance Emphasis. Students completing MUS 280 (Music Theory IV) were again administered the departmental written Junior Qualifications exam developed in 2015-2016. This exam assesses SLO 4. The department also reviewed and documents here the progress of majors since 2013 in timely completion of the departmental Piano Proficiency exam. This review highlights the success of sustained efforts in designing and implementing a robust departmental piano proficiency program with clear student goals for each level of study and established remediation plans for students who do not meet these goals in the standard time frame allotted in departmental curricular plans.

Assessment Work in Recent Years
The Department of Music identified a number of program strengths and weaknesses in past years. Stemming from program assessment, the department significantly revamped piano proficiency requirements in in 2012-2013 and 2013-2014. The department continues to note improved timely completion of the departmental Piano Proficiency Examination by its majors.

Overall, the Department of Music continues to redesign and improve assessment efforts. When the new Chair arrived in 2013, Music Faculty expressed concern over the effectiveness of the Junior Qualifications Exam (originally an oral exam). Faculty also noted that semester-by-semester applied music jury evaluations did not adequately compare student progress across every instrumental group and failed to document student growth over time.

Faculty continue to discuss possible implementation of additional assessment tools. A online portfolio for majors could provide an opportunity for broad assessment of a number of student artifacts: composition/arranging projects in Music Theory courses and MUS 357 – Orchestration and Arranging (SLO 5), program notes for recitals and other performances (SLO 4), videos of conducting performances (SLO 6 for Performance and Music Education Emphases). The Department has also discussed possible implementation of a Music Literature exam as part of the written Junior Qualifications exam (SLO 4).

The MUS 151-281 (Aural Skills I – IV) provides focused instruction toward SLO 3. The Department continues discussion on possible assessment tools on this SLO outside of the course exams.

The Department continues discussion of possibility of adding a *Community Engagement* student learning outcome to the essential outcomes of all majors.

Progress toward these goals in 2016-2017:

Performance Rubric

The Chair designed and proposed a new Performance Rubric in Spring 2015 which was piloted in one studio in Spring 2016 and more broadly used in applied music jury examinations in Spring 2017. Applied Music jury performances are presented by all majors who have not completed the applied music requirements of their emphasis area. Students presenting Junior or Senior level recitals for a given semester do not jury additionally; a separate recital hearing is held at least six weeks before their recital date. The performance rubric was not used in Spring 2017 recital hearings, but will be used in future semesters.

For Spring 2017, the rubric was used to assess 46 jury performances. The rubric identifies student progress along a spectrum of experience and ability divided into four broad stages of development: (1) Acquiring knowledge regarding the fundamentals of music and the instrument (or voice) of study, (2) Mastering the basic technical demands in performance of one's instrument (or voice), (3) With acquisition of basic technique for one's instrument (or voice), shifting primary attention to the development of musical judgment and expressivity in performance, (4) With a mature sense of musical judgment developed, shifting primary attention to the development of repertoire and professional career performances. The rubric subdivides each of these developmental areas into "emerging" and "mastering" levels.

The following table charts levels assessed in Spring 2017 juries:

Acad. Level	Foundations		Technical Development		Development of Musical Judgment		Repertoire and Career dev.	
	Emerging	Mastering	Emerging	Mastering	Emerging	Mastering	Emerging	Mastering
Fresh.		7	5	4	3	1		
Soph.		1	3	6	6			
Junior						4	2	
Senior		1 *			2			

Notes:
- Scores appeared relatively consistent across all faculty evaluators and instrumental levels. Using scores of 0 – 40, in only two student assessments were the discrepancy between highest and lowest scores assigned by multiple faculty evaluating the same student greater than 10. Music faculty will review use of the rubric in the Fall Convocation Departmental meeting with the goal of centering scores more closely around the mean, although initial wide use of the rubric appears successful overall.
- Scores by academic level fall within desired ranges: students in higher academic levels demonstrate desired gains across their tenure of study, with the exception of one senior student whose score revealed inadequate accomplishment to date in applied music. It is noted this is a student who has faced several personal challenges in attending school consistently and who is the general emphasis program, most appropriate to her skill and performance level.
- Future conversations will center around requisite scores required for retention in the major at each emphasis level. The Spring 2017 juries did, as an example, identify weaknesses in a jury for a student who desires to complete the performance emphasis. This rubric provides an opportunity to document those deficiencies and focus advising around emphasis selection and, ultimately, approval by faculty for each of the emphasis areas.

Written Junior Qualifications Exam

In Spring 2016, the department administered the 2016 revised written Junior Qualifications Exam (Appendix E) to rising Junior Music majors. This written exam replaced the previous oral examination administered to rising Junior Music majors. Results are as follows:

Music Theory (14 students completed the exam)

		Score:	Exemplary/Satisfactory/Unsatisfactory*		
Lower level skills	1) Analysis of key and diatonic harmony		8 (57%)	6 (43%)	0 (0%)
	2) Analysis of modulation		8 (57%)	5 (36%)	1 (7%)
Higher level skills	3) Analysis of chromatic harmony		4 (17%)	6 (44%)	4 (39%)
	4) Resolution of harmony		0 (0%)	8 (57%)	6 (43%)

* Exemplary, Satisfactory, Unsatisfactory scores derived as follow:
- For item 1: Exemplary score represents correct analysis of 6 of 6 diatonic chords; Satisfactory represents correct analysis of 6 of 6 diatonic chords with errors in figured bass analysis; Unsatisfactory score represents incorrect analysis of key and/or Roman Numeral analysis of chords.
- For item 2: Exemplary score represents correct identification of key and analysis of chords; Satisfactory score represents correct identification of key, but errors in figured bass analysis; Unsatisfactory score represents incorrect analysis of key, or incorrect Roman numeral analysis in the new key.
- For item 3: Exemplary score represents correct identification of 3 of 3 chromatic chords; Satisfactory score represents correct identification of 2 or 3 chromatic chords; Unsatisfactory score represents correct identification of 1 or 0 of 3 chromatic chords.
- For item 4: Exemplary score represents correct resolution of at least 3 of 5 examples and correct identification of chord and pitch content with no more than part-writing errors in at least a fourth example; Satisfactory score represents correct resolution of at least 2 of 5 examples and correct identification of chord and pitch content with no more than part-writing errors in at least a third example; Unsatisfactory score represents correct resolution of less than 2 of 5 examples.

Music History (14 students completed the exam)

		Score:	Exemplary/Satisfactory/Unsatisfactory*		
Lower level skills	1) Identification of Historical Periods		13 (93%)	1 (7%)	0 (0%)
	2) Identification of Period dates		13 (93%)	1 (7%)	0 (0%)
Higher level skills	3) Identification of representative composers		10 (72%)	4 (29%)	0 (0%)
	4) Description of style in each period		0 (0%)	10 (72%)	4 (29%)

* Exemplary, Satisfactory, Unsatisfactory scores derived as follow:
- For item 1: Exemplary score represents correct identification of all 6 historical style periods. Satisfactory represents correct identification of at least 5 of 6 historical style periods. Unsatisfactory score represents correct identification of less than 5 of 6 historical style periods.

- For item 2: Exemplary score represents correct identification of approximate dates for all 6 historical style periods. Satisfactory represents correct identification of approximate dates for at least 5 of 6 historical style periods. Unsatisfactory score represents correct identification of approximate dates for less than 5 of 6 historical style periods.
- For item 3: Exemplary score represents correct identification of representative composers for at least 6 of 6 historical periods. Satisfactory represents correct identification of representative composers for at least 5 of 6 historical style periods. Unsatisfactory score represents correct identification of representative composers for less than 5 of 6 historical style periods.
- For item 4: Exemplary score represents correct identification of stylist traits of 6 of 6 historical periods with detailed information provided regarding melodic, harmonic, and rhythmic traits.

Notes:
- Students demonstrate strong understanding of lower level musical skills and knowledge and emerging strengths in higher level skills and knowledge.
- Scores on the Music History portion were strong enough to consider increasing the difficulty of the overall exam. This could include a music literature identification portion as faculty have previously discussed.
- Additional external assessment measures document our student's strengths in musical analysis. Music Education students completing Music PLACE exams consistently score at high levels in Musical Analysis. PLACE scores are consistently weaker in Music History and Aural Skills. Music Theory instructor Mike Deluca proctors pre- and post- tests in both Music Theory I and Music Theory II. Students consistently demonstrate strong gains on these exams.
- The department continues to discuss the development of additional assessment tools, especially those that would better track student progress in historical understanding. recital program notes and Music History research papers provide additional opportunities for assessment.

Timely Completion of Departmental Piano Proficiency Requirement
The Department of Music implemented a new departmental piano proficiency exam in 2013. Measures progress in 15 areas, students typically complete the requirements within the following course sequence:

(Fall term)	MUS 127	Fundamental Piano I	Areas 1 – 3
(Spring term)	MUS 227	Fundamental Piano II	Areas 4 – 7
(any term)	MUS 229	Piano Proficiency Completion	Areas 8 - 15

Students who are off-sequence from Fall/Spring course offerings or those needing additional course instruction to complete the Piano Proficiency Exam requirements receiving individual applied piano instruction (MUS 176). Students are expected to complete all Piano Proficiency Exam requirements by the conclusion of their fourth semester. Students enroll in additional applied instruction (MUS 176) in consultation with their advisor and Piano Proficiency Coordinator if requirements are not met by the fourth semester. Successful completion of the exam is a graduation requirement for the Music Major.

A review of student records for students who had completed three or more semesters as Music majors and who are returning (or anticipated to return) in Fall 2017 revealed that only 9.8% of students had not currently completed Piano Proficiency Exam requirements after four semesters of study:

Piano Proficiency Exam Requirements Completed (90.1%)

In 2 semesters of study: 6 students   11.8%*
In 3 semesters of study: 27 students   52.9%
In 4 semesters of study: 8 students   15.6%
In 5 semesters of study   4 students   7.8%
In 7 semesters of study   1 student   1.9%

Piano Proficiency Exam Requirements NOT Completed (9.8%) **

After 4 semesters of study   3 students   5.8%
After 6 semesters of study   1 student   1.9%
After 8 semesters of study   1 student   1.9%

* includes transfer students who may have had piano study at their previous institution
** these students are on support plans and enrollment in MUS 176

Curriculum:
The Department of Music continues to improve assessment tools and processes and relies on this information heavily in making curricular decisions. The department will assign faculty groups in 2017-2018 to review assessment tools in each SLO area and continue to implement improvements in the departmental assessment and curricular review process.

APPENDIX A PROGRAM ASSESSMENT
RUBRIC BACHELOR OF ARTS IN MUSIC
COLORADO STATE UNIVERSITY - PUEBLO

Core Learning Outcome	4 Exemplary	3 Proficient	2 Acceptable	1 Unacceptable
Read, analyze, and perform music with fluency in at least one performance medium and in a variety of genres and styles.	Soloist or principal in more than one ensemble; a student leader in all academic and performance-based classes	Strong and reliable performer in more than one ensemble; completes all courses and program requirements in a proficient and timely manner	Performs well in the primary ensemble and participates in other groups; maintains a solid GPA and completes program requirements.	Fails to develop the necessary skills and dispositions to complete a music degree in preparation for a career as a professional musician.
Use the piano proficiently 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.	Piano Proficiency Exam completed with fluency, not later than 5th semester	Piano Proficiency Exam completed, not later than 5th semester	Piano Proficiency Exam completed, not later than 8th semester	Piano Proficiency Exam completed with difficulty, or not at all, delaying or preventing graduation
Demonstrate proficiency in aural recognition and analysis of music, and in singing musical lines at sight, as appropriate to the common tasks of a professional musician.	Consistent and accurate application of aural analysis in performing, conducting, and teaching.	Usually accurate application of aural analysis in performing, conducting, and teaching.	Struggles for accurate application of aural analysis in performing, conducting, and teaching.	Cannot accurately apply aural analysis in performing, conducting, and teaching.
Recognize and describe representative selections of music from all the significant style periods and genres of western art music.	Accurate and thorough discussion of 5 out of 5 recorded excerpts from different musical styles and genres	Accurate discussion of 4 out of 5 recorded excerpts from different musical styles and genres	Recognition and limited discussion of 3 out of 5 recorded excerpts from different musical styles and genres	Inability to recognize and describe at least 3 of the 5 recorded excerpts from different musical styles and genres
Create arrangements and original compositions utilizing the recognized ranges and idioms of orchestral and band instruments and of vocal ensembles.	Successful completion of projects, both assigned and independent, that utilize formal and creative musical skills	Successful completion of assigned projects that utilize formal and creative musical skills	Acceptable completion of assigned projects that utilize formal and creative musical skills	Unsuccessful completion of, or failure to complete, assigned projects that utilize formal and creative musical skills

Performance Major Learning Outcome	4 Exemplary	3 Proficient	2 Weak	1 Unacceptable
Conduct large and small ensembles in their primary performance medium.	Demonstrate both mastery of technique and expressive fluency in conducting	Demonstrate solid grasp of technique and expressive fluency in conducting	Demonstrate rudimentary technique, with or without expressive fluency, in conducting	Failure to acquire rudimentary technique or expressive fluency in conducting
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.	Junior and Senior recital programs cover multiple genres, languages and style periods; recordings indicate high level of achievement; repertoire and jury forms reveal a consistent pattern of artistic growth. At graduation, the student could move successfully into a graduate program in music performance	Junior and Senior recital programs cover at least three styles, languages, and genres; repertoire and jury forms indicate considerable technical and artistic growth; with diligence, the student might be successful at the graduate level of performance study	Junior and Senior recital programs cover at least three styles, languages, and genres; repertoire and jury forms indicate some artistic growth; without considerably more diligence, the student will probably not be accepted into a graduate level of performance study	Junior and Senior recital programs do not cover at least three styles, languages, and genres; repertoire and jury forms indicate little or no artistic growth; The student would have no chance at being accepted into a graduate level of performance study
In conjunction with recital performances, *prepare scholarly program notes* on the repertoire being presented and work closely with administrative staff to complete the copy and format of professional publicity documents.	Clearly written program notes are completed at least two weeks in advance, without serious typing errors, and including accurate translations where applicable.	Reasonably well-written program notes are submitted to administrative staff two weeks in advance, needing minor revisions but without serious errors.	Student requires considerable guidance and support, either from applied instructor or administrative staff, but does prepare acceptable notes.	Student does not prepare program notes, or presents such poorly prepared notes that the instructor must substantially re-write the material.

Music Education Major Learning Outcome	4 Exemplary	3 Proficient	2 Weak	1 Unacceptable
Conduct large and small ensembles in their primary performance medium.	Demonstrate both mastery of technique and expressive fluency in conducting	Demonstrate solid grasp of technique and expressive fluency in conducting	Demonstrate rudimentary technique, with or without expressive fluency, in conducting	Failure to acquire rudimentary technique or expressive fluency in conducting
Demonstrate through field experiences and student teaching the *necessary skills and dispositions for teaching music* in a variety of public school settings.	Demonstrates clear understanding and acceptance of a teacher's roles and responsibilities both in preparation and facilitation of learning	Is able to fulfill the roles and responsibilities of a teacher, with guidance and encouragement from faculty	Is making some progress toward taking on the full responsibilities of teaching, but continues to need strong mentoring.	Has changed emphasis away from the Music Education field, either through personal choice or by recom-mendation of faculty.
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.	Work in all pre-service courses demonstrates the ability to plan and facilitate learning according to high professional standards.	Work in all pre-service courses meets professional standards, with guidance and oversight by faculty.	Ability to plan and implement instruction remains at a basic level and continues to require faculty guidance.	Does not demonstrate the skills or the willingness to take full charge of instructional planning and implementation.

Curriculum Map Showing Alignment of Student Learning Outcomes and Course Content
Music Courses, 2010-2011

CORE OUTCOMES	MUS 118	MUS 150-210-250-280	MUS 151-211-251-281	MUS 127-227-229	MUS 305-355	MUS 357	MUS 358-359	ENSEMBLES	APPLIED LESSONS	SYMPOSIUM STUDIO CLASSES	JR & SR RECITALS	MUS 340-440	
Ability to read, analyze, and perform music		X	X	X			X	X	X	X	X	X	
Ability to use the piano Proficiently				X			X						
Ability to demonstrate proficiency in aural recognition	X		X		X		X	X	X				
Ability to recognize and describe the significant style periods and genres of western art music	X				X								
Ability to create arrangements and original compositions		X				X							
Ability to conduct large and small ensembles							X	X					
For Performance Emphasis:													
Prepare and present public performances with advanced proficiency										X	X		
For Music Education Emphasis:													
Create instructional plans, long-range curriculum outlines, and assessments for music instruction												X	

APPENDIX C

PROPOSED DEPARTMENT OF MUSIC
PERFORMANCE RUBRIC

Foundations		Development of Performance Technique		Development of Musical Judgment		Development of Professional Performance Career	
• Student is beginning to develop an understanding of pitch and rhythmic notation and execution • Numerous errors in pitch and/or rhythmic execution appear in performance	• Student is mastering the fundamentals of pitch and rhythmic execution well enough that consideration of technical development can begin • Occasional errors in pitch and rhythmic execution (beyond incidental mistakes) appear in performance	• Student is beginning to develop an understanding of the performance technique idiomatic to their instrument or voice, but application is uneven. • Student prone to errors in tone production, intonation, and/or technical execution • Inconsistency in tempo may be apparent, but pitch and rhythmic errors are generally secondary to errors in technique.	• 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. • Student prone to errors in musical judgment such as improper phrasing or accentuation of line, and/or incorrect articulation or dynamic control.	• Student demonstrates solid control of the technical demands of his or her instrument or voice and an emerging maturity in musical judgment. • Student is beginning to establish a breadth of repertoire commensurate with public performance	• Student demonstrates solid control of the technical demands of the instrument or voice and an established maturity in musical judgment. • Student is beginning to establish a breadth of repertoire that public performance, especially in local venues, is to be encouraged and expected.	• Student demonstrates strong potential for professional success as a performing musician. • Performance demonstrates a level of professional accomplishment that public performance, including regional venues, is to be encouraged and expected • Student has an emerging breadth of repertoire commensurate with a distinguished performance career	• Student demonstrates strong potential for professional success as a performing musician. • Performance demonstrates a level of professional accomplishment that public performance, including national venues, is to be encouraged and expected. • Student has completed a breadth of repertoire commensurate with a distinguished performance career
0-5	6-10	11-15	16-20	21-25	26-30	31-35	36-40

Sight-Reading Ability			
Little or no ability to sight-read	Emerging ability to sight-read	Ability to sight-read is proficient	Ability to sight-read is exceptional
0-4	5-6	7-8	9-10

Scales or Rudiments			
Little or no ability to execute	Emerging ability to execute	Ability to execute is proficient	Ability to execute is exceptional
0-4	5-6	7-8	9-10

APPENDIX D

MUSIC LITERATURE EXAMPLES AND
STUDY QUESTIONS FOR
MUS 150: Music Theory I

For each of the works below, identify the style period and date (or approximate date for numbers 1 and 2) of the composition. Identify the national origin of each listed composer. Know the approximate dates of each historical style period in western music.

1. Chant: *Kyrie* (Vatican IV)

    Study questions: What is the time period in history (approximate centuries) in which Gregorian chant develops?

                           Describe plainchant in the following terms, defining what is meant by each of these terms: monophic vs. polyphonic; accompanied vs. *a capella*; modal vs. tonal

                           Describe the rhythmic approach to the performance of plainchant.

                           Describe the formal structure of the text (binary vs. ternary). Is this structure reflected in the melody of Kyrie IV?

2. Sequence: *Dies irae*

    Study questions: In what particular service is the *Dies irae* performed?

                           How does the rhythmic and poetic structure of the text differ from the *Kyrie*?

3. Machaut: Notre Dame Mass – Kyrie

    Study questions: How does the term *isorhythm* describe the compositional structure of this work?

                           How is the Kyrie IV melody incorporated into this work?

                           What is meant by the term *cantus firmus*?

4. Palestrina: Kyrie from *Pope Marcellus Mass*

    Study questions: Does the *Pope Marcellus Mass* use a *cantus firmus?*

                           In your own words, describe the harmonic, rhythmic and melodic differences between Palestrina's *Pope Marcellus Mass* and Machaut's *Notre Dame Mass*.

5. Bach: *Brandenburg Concerto No. 2*

   Study questions: In works like the *Brandenburg No. 2*, what is meant by the term *"concerto?"*

                           In your own words, describe the harmonic, rhythmic and melodic differences between Bach's *Brandenburg Concerto No. 2* and Palestrina's *Pope Marcellus Mass*.

6. Beethoven: *Eroica Symphony*

   Study questions: Briefly describe how the *Eroica Symphony* changed the nature of the symphony as a genre.

                           In your own words, describe the harmonic, rhythmic and melodic differences between Beethoven's *Eroica Symphony* and Bach's *Brandenburg Concerto No. 2*.

7. Berlioz: *Symphonie fantastique*

   Study questions: What is meant by the terms *absolute symphony* and *program symphony*? Of which type is *Symphonie fantastique*?

                           What plainchant does Berlioz incorporate within *Symphonie fantastique*?

8. Tchaikovsky: *Symphony No. 4*

   Study questions: How is Tchaikovsky's country of origin reflected in this work?

                           What is unique in the orchestration of the third movement?

9. Debussy: *Prelude to the Afternoon of the Faun*

   Study questions: What is the artistic movement with which Debussy is associated?

                           Describe in your own words an example of how Debussy captures this aesthetic in *Prelude* (consider harmony, melody, and rhythm).

10. Stravinksy: *Rite of Spring*

   Study questions: Briefly describe examples of the following in *Rite of Spring*: polytonality, asymmetric meter, mixed meter, ostinato

                           In your own words, describe the harmonic, rhythmic and melodic differences between Tchaikovsky's *Symphony No. 4* and Stravinsky's *Rite of Spring*.

Example short-essay questions to accompany the music literature exam:

1) Provide two examples of how composers in the late Medieval period and following used plainchant in their composers.

2) Briefly described examples of the Impressionist aesthetic in a work by Debussy. What similarities, in terms of approach to melody, harmony, and/or rhythm, do the works of Debussy share with those of the Romantic period that preceded and those of the Modern period which followed?

3) Briefly describe changes in orchestration and instrumentation appearing in symphonies and other orchestral genres through the 19th century and early 20th century.

4) Briefly describe how music of the Renaissance is transitional in terms of approaches to melody, harmony, and rhythm between music of the late Medieval period and that of the Common Practice era (Baroque-Classical-Romantic periods).

APPENDIX E

Colorado State University – Pueblo
Department of Music

JUNIOR QUALIFICATIONS EXAMINATION

___

Name: _____   Date: _____

Degree Program (General, Music Education, Performance):   _____

** READ INSTRUCTIONS FOR EACH QUESTION CAREFULLY **

I.   **Music Theory**
     Provide Roman numeral/figured bass analysis for each of the chords in the chorale below. Resolve the chords marked with an asterisk and provide Roman numeral/figured bass analysis for the chord to which you resolve.

     A modulation occurs in the last four chords of the example. For the chord marked with two blanks (which functions as a pivot, or common, chord), provide Roman numeral analysis in both the original key and, once identified, the key to which the example modulates.

Name: _____

II.   **Music Appreciation/History**
From approximately 400 AD to present, scholars typically define six broad stylistic eras in the history of western music.

In the space provided below, identify these six eras, approximate dates for each, and a representative composer from each era. Additionally, briefly describe a melodic/harmonic and rhythmic feature that distinguishes the music of each era.

1) Era: _____

    Approximate Dates: _____

    Representative Composer: _____

    Melodic/Harmonic feature:

    Rhythmic feature:

2) Era: _____

    Approximate Dates: _____

    Representative Composer: _____

    Melodic/Harmonic feature:

    Rhythmic feature:

Name: _____

    3) Era: _____

        Approximate Dates: _____

        Representative Composer: _____

        Melodic/Harmonic feature:

        Rhythmic feature:

    4) Era: _____

        Approximate Dates: _____

        Representative Composer: _____

        Melodic/Harmonic feature:

        Rhythmic feature:

Name: _____

5) Era: _____

Approximate Dates: _____

Representative Composer: _____

Melodic/Harmonic feature:

Rhythmic feature:

6) Era: _____

Approximate Dates: _____

Representative Composer: _____

Melodic/Harmonic feature:

Rhythmic feature:

APPENDIX F

Music Theory I Pre/Post Test Results 2016

Name	Pre-Test	Post-Test	Gain
Abbott, Lauren	38	72	+34
Benavidez, David	46	98	+56
Berndt, Lewis	64	92	+28
Ferguson, Amber	46	94	+48
Graves, Thomas	76	98	+22
Gregorio, Jacob	70	100	+30
Gutierrez, Rebekah	32	88	+56
Guzman, Carlos	26	96	+70
Hee, Devin	52	100	+48
Huerena, Jeremy	28	92	+64
Ingold, Zoe	66	98	+30
Jacobs, Jared	72	96	+24
King, Brianna	32	86	+54
Mauro, Destiny	50	88	+38
Medearis, Nick	82	96	+14
Mendel, Guy	26	94	+68
Morgan, Tristan	48	100	+52
Perea, Tyler	76	98	+22
Salas, Adam	54	94	+40
Sample, Oliver	46	96	+50
Smith, Jessica	62	100	+38
Stoker, Adrianna	32	92	+60
Bedburdick, Miranda	42	90	+48
Beltran, Ray	68	100	+32
Broadland, Grace	26	84	+58
Conroy, Alexa	62	100	+38
Danger, Thomas	40	92	+52
Dierksen, Holly	72	98	+26
Hake, Haley	56	96	+40
Lucas-Pedro, Simone	40	92	+52
Nufer, Christine	80	96	+16
Ortega, Nicole	48	98	+50
Shannon, Lauren	28	90	+62
Silverberg, Abigail	76	100	+24
Slade, Caleb	46	94	+48
Stapleton, Kendra	26	96	+70
Stratil, Ryan	32	92	+60

Music Theory II Pre/Post Test Scores Spring 2017

Name	Pre-Test	Post-Test	Gain
Abbott, Lauren	32	82	+50
Berndt, Lewis	46	100	+54
Ferguson, Amber	20	90	+70
Graves, Thomas	42	92	+50
Gregorio, Jacob	8	98	+90
Hee, Devin	28	100	+72
Huerena, Jeremy	12	100	+78
Ingold, Zoe	58	100	+42
Jacobs, Jared	22	82	+60
King, Brianna	18	86	+68
Mauro, Destiny	24	96	+72
Medearis, Nick	28	98	+70
Mendel, Guy	36	98	+62
Morgan, Tristan	20	90	+70
Perea, Tyler	40	98	+58
Bedburdick, Miranda	32	82	+50
Beltran, Ray	40	98	+58
Conroy, Alexa	32	90	+58
Danger, Thomas	20	98	+78
Nufer, Christine	68	100	+32
Ortega, Nicole	34	100	+66
Shannon, Lauren	4	88	+84
Silverberg, Abigail	60	100	+40
Stapleton, Kendra	28	100	+72
Stratil, Ryan	8	82	+84
Chi, Julius	42	92	+50
Lyons, Michael	24	96	+72
Turner, Alyssa	30	94	+64
Henson, David	66	98	+32
Skwarek, Joshu	28	78	**+50**
Suazo, Noah	38	100	+62