The School of Music chose three SLOs for examination in the 2017-2018 academic year, SLO 5, SLO 7, and SLO 9. Different divisions focused on one or more of the outcomes for their program. As all School of Music students take theory, music history, and perform juries at the end of each semester faculty choose to focus on these areas in the Bachelor of Music.

The School of Music submitted a program change for the BA in Music, to replace the BA History/Literature, and Recital tracks, combining them into one comprehensive BA.

The Curriculum Committee at the University faculty senate level lost the forms, thus the Fall 2017 implementation was delayed until Fall 2018. The program will be evaluated fresh, so the current assessment plan will change in order to better measure the new program.

The information below, however, does measure the music history course MUS 341. It is copied from the BM report as all students, no matter their degree program must take music history courses. Also included is the theory assessment, again, because all students must take and pass the theory sequence.

We will submit a new plan for the BA. The change in the BA program will combine the sub plans (History and Literature, and Recital) into one Bachelor of Arts in Music.
Music History/Musicology:

SLO 5
Demonstrate in written, verbal, aural, and visual methods knowledge of styles, composers, genres, forms, and processes of Western European art music through present time, including contributions to this tradition made by composers of both genders and multicultural societies

SLO 9
Synthesize performance, historical, stylistic, analytical, and technological information to solve artistic problems and form musical interpretations, and convincingly communicate these solutions and interpretations in written, verbal, aural, and visual methods.

The final project in the MUS 341 Class, Music History I, assessed students on their ability to describe musical structures and processes of musical works, practices and issues in musical composition, interpretation, and reception during the time period of Western music ca. 800 and ca. 1750

A "final project" for MUS 341 in fall 2017 was a written assignment that prose stylistic descriptions of two contrasting early music scores (one from the late Middle Ages, the other from the Renaissance).

- Students were provided with scores and audio recordings of both pieces, but the authorship and provenance of the works was not disclosed.
- Students were expected to draw and articulate detailed conclusions about the style and probable origin of each piece from internal evidence. (By design, the texts of the two pieces were very standard liturgical texts, and so by themselves provided little determinative evidence).
- Students were asked to write prose essays of between 1.5 and 3 pages addressing each score. The project therefore exercised students' score reading, written communication, music-analytical, and historical skills.

The results were satisfactory: the majority of students were able to apply criteria developed in class discussions and readings, and to identify the styles and suggest plausible origins of each piece. A few students, however, misinterpreted or ignored crucial evidence.

- The grades assigned to the assignments help quantify the outcomes:
- Twenty-one students completed the project, with a resulting average grade of 8.7.
- Of those students, eighteen received a B- or higher, and eight received an A- or higher.
- One negative outcome pertains to the number of students who actually completed the assignment at all: while twenty-one students completed the project, another twelve did not attempt it or did not submit any work. This may point to an unexpected prevalence of negligent behaviors.
**Music Theory**

SLO 7. Demonstrate fluency in written fundamentals and aural comprehension of music theory (including aural dictation).

- **Sight-singing**
  - Associate scale degree numbers to pitch and function
  - Use solfege to associate written notation with sound and improve score reading ability
  - Develop sight-reading strategies (i.e., factors to consider prior to performing an exercise such as key and time signatures, tricky passages, challenging leaps, implied harmonies)
  - Transcribing melody, harmony, and rhythm by ear

After one semester of implementation, the combining of aural skills and theory courses into a single musicianship course has yielded only positive results.

On a practical level, the new meeting schedule allowed for:

- flexibility to schedule activities throughout the week according to the needs of the class such as the ability to devote 3 consecutive days to discuss a particularly challenging theory topic, whereas the previous mode would have had to be interrupted and spread over an entire week.
- movement through the program more easily and efficiently (RPC). All students are able to move on to each level after (and only after) passing each of the three concentrations in class (sight-singing, ear training, written theory), and it prevents students from somehow taking one level of theory, for example, while they are still retaking a lower-level aural skills course.
- much needed predictability when designing class activities. For example, when in MUS 202 we begin singing chromatic pitches, I can be sure that each of the students is familiar with the underlying harmonies those chromatic pitches imply. More importantly, we can learn the harmonies and sing them at the same time, and both activities are mutually reinforcing, meaning student retention of material is maximized.
- opportunity to combine all musicianship skills, which are highly interdependent, in various assignments on a daily basis.