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 (including Jazz History), and perform juries at the end of each semester, the faculty choose to focus on these areas in the Bachelor of Music.

### 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.

**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.
**Bachelor Music in Jazz Studies:**

**SLO 5**
Demonstrate in written, verbal, aural, and visual methods knowledge of styles, composers, genres, forms, and processes of Western European art music, jazz genre, through the present time, including contributions to this tradition made by composers of both genders and multicultural societies. An implementation of at least 1 (one) major written project per course (including, but not limited to Jazz History and Jazz Arranging/Composition) that will be presented before the class. Students were graded specifically on content (relative to the specific topic of study), ability to write at a collegiate level, and ability to verbally present their ideas and concepts in a concise and organized fashion. The plan was implemented starting in spring 2017 for a period of no less than 1 calendar year for the initial assessment period.

**Bachelor of Music, Performance -Woodwind and Brass Division**

**SLO1:** Read solo and ensemble (large and small) literature at sight with fluency demonstrating both general musicianship and, in the primary performance medium, a skill level relevant to professional standards appropriate for the area of concentration.

**Brass Applied Rubrics & Results**

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Accuracy</strong></td>
<td>All pitches are correct</td>
<td>No more than 4 missed notes, but still demonstrates a knowledge of the key</td>
<td>5-8 missed notes</td>
<td>More than 8 missed notes, but still shows a knowledge of the given key</td>
<td>More than 8 missed notes and does not demonstrate knowledge of the key</td>
</tr>
<tr>
<td><strong>Tempo/Rhythm</strong></td>
<td>Tempo is correct, rhythm is even throughout</td>
<td>Tempo is under 120bpm, but not less than 108bpm, rhythm is slightly unsteady</td>
<td>Tempo is under 108bpm, rhythm is unsteady throughout the scales</td>
<td>Tempo is under 108bpm, rhythm is poor due to stopping and starting, but does play the right notes eventually</td>
<td>Tempo is under 108bpm, rhythm is poor due to stopping and starting.</td>
</tr>
<tr>
<td><strong>Tone</strong></td>
<td>Proper tone throughout the range of the scales</td>
<td>Occasional imperfection in tone, but overall good throughout range</td>
<td>Regular tone issues occurring throughout the scales and/or in the extreme registers of the instrument</td>
<td>Poor tone production throughout the range of the scales and/or in the extreme registers of the instrument</td>
<td>Poor tone production throughout the range of the scales and/or in the extreme registers of the instrument.</td>
</tr>
</tbody>
</table>

**Brass Scale Results**

<table>
<thead>
<tr>
<th></th>
<th>Accuracy</th>
<th>Tempo/Rhythm</th>
<th>Tone</th>
<th>Final Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student 1</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>Student 2</td>
<td>B-</td>
<td>B</td>
<td>B+</td>
<td>B</td>
</tr>
<tr>
<td>Student 3</td>
<td>C+</td>
<td>C+</td>
<td>B-</td>
<td>C+</td>
</tr>
<tr>
<td>Student 4</td>
<td>A-</td>
<td>A</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>Student 5</td>
<td>C+</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>Overall Avg</td>
<td>B</td>
<td>B</td>
<td>B+</td>
<td>B</td>
</tr>
</tbody>
</table>
Woodwind Area
Scales are to be performed at quarter note=100 bpm in 16\textsuperscript{th} notes; two octaves ascending and descending, all slurred. If the student restarts the scale, there is an automatic half grade deduction. (ie: A- becomes B+)

Area of assessment
All students taking juries in Levels 4-8 were assessed on the performance of one major scale and three forms of minor scales. The major scale was E major and the minor scales were the three forms of the relative minor, c#.

Method of assessment
Students were given the following guidelines at the beginning of the spring semester:
“Scales are to be performed at quarter note=100 bpm in 16\textsuperscript{th} notes; two octaves ascending and descending, all slurred. If the student restarts the scale, there is an automatic half grade deduction. (ie: A- becomes B+)”

Assessment results
During the juries, the woodwind area faculty used a rubric (see attached) to assess each student. This provided a more accurate and less subjective measurement of artistic qualities, often very different for each person. It is easier to provide succinct feedback to students in future lessons.

Number of students assessed: 7
Overall accuracy percentage: 83% or B
Overall tempo/rhythm accuracy percentage: 85% or B
Overall tone quality percentage: 91% or A-
Overall scale assessment/final grade percentage: 87% or B+

<table>
<thead>
<tr>
<th>Grade</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accuracy</td>
<td>Student demonstrates accuracy in all keys: major, natural minor, harmonic minor, and melodic minor</td>
<td>All notes are correct</td>
<td>No more than 2 missed notes, but still demonstrates a knowledge of the key</td>
<td>No more than 4 missed notes, but still demonstrates a knowledge of the key</td>
<td>Between 5-8 missed notes, but still demonstrates a knowledge of the key</td>
</tr>
<tr>
<td>Tempo/Rhythm</td>
<td>Student demonstrates prescribed tempo and accurate rhythm</td>
<td>Tempo is correct, rhythm is even throughout</td>
<td>Tempo is under 100bpm; rhythm is accurate</td>
<td>Tempo is under 90 bpm and/or rhythm is unsteady</td>
<td>Tempo is under 90 bpm and/or rhythm is poor</td>
</tr>
<tr>
<td>Tone</td>
<td>Student demonstrates characteristic tone for their instrument in all registers</td>
<td>Excellent sound</td>
<td>Good sound</td>
<td>Inconsistent sound</td>
<td>Poor sound</td>
</tr>
</tbody>
</table>

Conclusions
Tone quality for woodwind area students scored the highest and accuracy scored the lowest, suggesting that students need to spend more time on technique. Providing benchmarks for students to attain technical facility will be good to develop in future semesters.