

Music BM

Music History

Goal Description:

BM music students will be knowledgeable regarding the general history of music and proficient in identifying composers, genres, and styles of compositions from the representative periods of Music History they have studied.

Providing Department: Music BM

RELATED ITEMS/ELEMENTS -----

RELATED ITEM LEVEL 1

Music History Writing Skills

Learning Objective Description:

Students will develop the necessary skills to discuss and explain in detail important concepts related to music history. Students will also be able to write in a clear, fluent manner consistent with norms within the field.

RELATED ITEM LEVEL 2

Improving Music History Learning by Writing

Indicator Description:

The traditional semester essay will be replaced by a regular journal assignment in which students have to reflect on the weeks' topics and bring them into a concise piece of writing. In this way writing becomes a learning tool rather than an more or less unrelated activity. Furthermore, the instructors can give feedback on the students' writing in a more targeted fashion.

Criterion Description:

Overall performance of students who regularly complete the journal assignment is expected. Moreover, students should display significant improvements in their writing—particularly style, grammar, and expression.

Findings Description:

Due to faculty staffing instability the assessment was not carried out in the planned manner. A new faculty hire will bring more planability.

RELATED ITEM LEVEL 3

Improving Music History Learning by Writing

Action Description:

Since the assessment plan was not carried out as planned, no immediate action is required.

Music Theory

Goal Description:

BM students will become proficient with the necessary fundamental skills associated with Music Theory.

Providing Department: Music BM

RELATED ITEMS/ELEMENTS -----

RELATED ITEM LEVEL 1

Sight Singing Assessment

Learning Objective Description:

Each student will demonstrate a proficiency in music literacy skills, such as effectively demonstrating the ability to sight sing a diatonic and a chromatic excerpt using solfege. The assessment of sight singing within the Music Theory curriculum highlights important skills covered in the core Music Theory and Musicianship sequence, such as: musical fluency, pitch accuracy, rhythm accuracy, and solfege mastery.

RELATED ITEM LEVEL 2

Sight Singing Assessment

Indicator Description:

At the completion of Musicianship 3, the capstone class within the core sequence for performance-based skills in the Music Theory curriculum, students will be assessed on their sight singing ability of both diatonic and chromatic music. The sight singing assessment tool will allow faculty to collect data in the following areas: musical fluency, pitch accuracy, rhythm accuracy, and solfege mastery.

Criterion Description:

This semester (Fall 2021) we are currently collecting data for sight singing assessment.

On a scale of 1 to 10, the benchmark in all areas for assessment is 8, which is admittedly high. After collecting the data, we will investigate the results.

Areas of assessment in sight singing (diatonic and chromatic music):

- (1) Musical Fluency
- (2) Pitch Accuracy
- (3) Rhythm Accuracy
- (4) Solfege Mastery

Findings Description:

Data was collected Fall 2021 (Musicianship 1) and Spring 2022 (Musicianship 2).

On a scale of 1 to 10, the benchmark in all areas is 8.

- 1) Musical Fluency: 7.5
- 2) Pitch Accuracy: 7.0
- 3) Rhythm Accuracy: 8.0
- 4) Solfege Accuracy: 8.0

RELATED ITEM LEVEL 3

Sight Singing Assessment Diagnostic

Action Description:

Based on the findings, sight singing assessment will continue to be an area for continued improvement in the Music Theory division.

Faculty buy in is a top priority to standardize pedagogical practices.

The following teaching method will be implemented beginning Fall 2022:

Standard Guidelines for Singing a Melody at Sight

- 1) Understand the clef, key signature, and time signature
- 2) Determine the correct conducting pattern

- 3) Play the tonic on the piano and sing a tonicization pattern and/or scale to establish the key
- 4) Prepare to sing the melody silently (audiate the melody)
- 5) Perform the melody while conducting without stopping

Performance Application

Goal Description:

Students in the BM must be able to perform a variety of undergraduate repertoire, demonstrating musicianship, technical proficiency, and interpretive understanding on a principal instrument/voice.

Providing Department: Music BM

RELATED ITEMS/ELEMENTS -----

RELATED ITEM LEVEL 1

Instrumental/Vocal Performance Proficiency

Learning Objective Description:

Each student will demonstrate, through a juried performance, proficiency in instrumental/vocal performance relative to technical command, rhythmic accuracy, intonation, tonal control and musicianship.

Attached Files

 [Performance Assessment.pdf](#)

RELATED ITEM LEVEL 2

Instrumental/Vocal Performance Proficiency

Indicator Description:

Students perform an end-of-semester juried performances for applied faculty in their specific area that demonstrates the culmination of their semester's work. Students must also show consistent progress in key areas of their respective instrument/voice and perform at an acceptable level corresponding to their grade level, and must pass a "proficiency" which demonstrates a minimum skill set before being permitted to register for upper level applied instrument credits. The ideal is for each student to pass the proficiency at the first attempt; however, due to the rigorous application of indicator standards that are common to the SHSU applied faculty, a high, yet realistically attainable criterion is that students should pass the proficiency hearing with no more than three (3) attempts. The School of Music considers 90% of the students passing their proficiency every semester to be successful.

Criterion Description:

The students' proficiency jury will be used to evaluate and indicate the pass/fail rate. A minimum of three faculty adjudicators rate the juries and agree on a final proficiency outcome.

Attached Files

 [WW Proficiency Exam Example Spring 2022.pdf](#)

 [Voice Proficiency Exam Example Spring 2022.pdf](#)

Findings Description:

Data was collected in both the fall and spring semesters for students attempting a proficiency. There were 59 students in total that attempted a proficiency in AY 22. Of those 59, 53 students successfully passed, while 6 failed, for an overall passing rate of 89.8%.

Attached Files

 [BM Proficiency Results \(Ed, Perf, Comp\).pdf](#)

Instrumental/Vocal Performance Proficiency

Action Description:

The School of Music set the criterion for the Performance Assessment at 90% pass rate. In AY 22, we fell just shy of that mark by .2%. The School of music will continue to raise the skill set level of our lower-level students by enforcing standards set by applied faculty and recruiting high-level musicians to fully reach the 90% pass rate.

Update to Previous Cycle's Plan for Continuous Improvement Item

Previous Cycle's Plan For Continuous Improvement (Do Not Modify):

Closing Summary

Instrumental/Vocal Performance Proficiency

This particular data point was determined to be somewhat inconclusive due to the discrepancies in how the proficiencies were implemented (masked, online, recorded, etc.) due to Covid-19. The challenges of the pandemic made changing the assessment tool this year impractical. The Assessment Committee plans to reach out to the applied faculty at the beginning of AY2021-2022 to explore more ways to collect meaningful data that accurately reflects student performance across a wide range of skill and grade levels.

Music History

We plan to experiment with the continued use of contactless strategies for traditional in-person and paper processes to work on writing skills forced by the pandemic in the post-pandemic scenario.

Music Theory

By returning to normal face-to-face instruction for AY2021-2022, the Theory area will administer the music literacy skills tests in Music Theory 2 and Musicianship 2 this coming cycle to gather meaningful data and continue to assess how we can better help our students build skills. In the meantime, the Theory area plans to continue to implement online resources to help students build their music literacy skills.

Update of Progress to the Previous Cycle's PCI:

Performance: The assessment plan was changed this year from a subjective qualitative approach to an objective quantitative approach. Since this assessment includes all instruments and voice, it is difficult to ascribe standards across all applied instruments due to their varying difficulties and expectations. The quantitative approach allows each area faculty to assess the students according to expectations and standards for the individual instrument, with the School of Music desiring a 90% overall pass rate. This allows the overall School of Music performance assessment to be objective. We feel this is a much more accurate assessment of our students skills in regard to their applied proficiency.

Music Theory: The music theory division has continued to use online resources to assist students building their musical skills. One such area of pedagogical implementation is using Auralia as a technological aid to help students build their sight singing skills.

New Plan for Continuous Improvement Item

Closing Summary:

Performance: Because the performance goal fell slightly short of the criterion, the applied faculty will continue to work to raise the skill set of students preparing for their proficiency. By working to address the deficiencies as well as continuing to recruit high-level musicians, the School of Music is confident that proficiency pass rate will improve.

Music Theory: Based on the results from the sight singing assessment, the music theory division will continue to focus on improving students' overall musicianship skills in the area of successfully singing a melody at sight. This musical skill is a good indicator of basic musical competency, which assesses students' overall ability to quickly integrate their pitch and rhythmic fluency. By building a comprehensive pedagogical approach amongst the faculty, the School of Music is confident that students' skill level will improve to reach the benchmark in the following areas in sight singing: overall musicianship, pitch accuracy, rhythm accuracy, and solfege accuracy.

Music History: Due to faculty staffing instability the assessment was not carried out in the planned manner. A new faculty hire will bring more planability. The assessment will be repeated.

These three target areas outlined in this assessment plan serve as the foundation for all BM degree programs in the School of Music (BM Music Education, BM Composition, and BM Performance). In addition to the above action items, in Fall 2022 the Assessment Committee plans to meet regularly to discuss how the BM assessment plan can be broadened in scope to assess specific curricular goals and desired student outcomes in the BM Music Education, by far the most populated degree program in the School of Music. The Assessment Committee will discuss various curricular aspects notable to the degree, such as conducting, ensemble performance, instrumental/vocal techniques, as well as the upper-level education capstone experience, among others.