









***Online Assessment Tracking Database***


Sam Houston State University (SHSU)  
2014 - 2015

**Music BM**

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<b>Goal</b>	<b>Performance Application</b>  Students in the BM must perform at a minimal accepted level at the bachelor's degree.
<b>Objective (L)</b>	<b>Instrumental/Vocal Performance Proficiency</b>  Each student will demonstrate, through a juried performance, proficiency in instrumental/vocal performance relative to technical command, rhythmic accuracy, intonation, tonal control and musicianship.
<b>Indicator</b>	<b>Performance Jury</b>   Each BM Music student, regardless of level, is required to complete a juried instrumental/vocal performance each semester. The juries consist of School of Music faculty from the designated area (i.e. woodwind, brass, string, guitar, percussion, and vocal). The performance is evaluated using a departmental jury form. Students should demonstrate a well prepared performance exhibiting technical command, rhythmic accuracy, intonation, tonal control and overall musicianship appropriate to their academic level.
<b>Criterion</b>	<b>Performance Standards</b>  Scores from the end of semester juries are categorized as "A"= Excellent; "B"= Average; "C" Below Average. The School of Music considers 80% of the students scoring in the excellent range to be a success. These scores are independent of the semester grade and are a comprehensive assessment of their musical development.
<b>Finding</b>	<b>Performance Findings</b>  BM music students performed well according to the criterion. Over 80% scored in the excellent range. All students met for feedback individually with their applied teacher.
<b>Action</b>	<b>Evaluation Report</b>  The School of Music faculty have found that the constructive criticism received on the jury forms from the other faculty members in their respective areas have assisted in the structure of the individual lessons with the students involved. In addition, we have increased the standard of performance for each individual student during juries and therefore lowered the percent expectation to 80% in the excellent range.

<b>Goal</b>	<b>Music Theory</b>  BM music students will become proficient with the necessary fundamental skills associated with Music Theory.
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<b>Objective (L)</b>	<b>BM Music Students Will Demonstrate Proficiency In Music Theory</b> 
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Each student will demonstrate proficiency in music fundamentals, part writing, and analysis through a skill based assessment exam administered at the end of the semester of their respective course of study.

**Indicator****Music Theory End Of Semester Assessment** 🔑

Each student will be assessed in interval recognition, be expected to complete a 4-voice part writing example and analyze an excerpt appropriate to the skill level they are studying. The results are then graded by the music theory faculty as a unit. A final, comprehensive score representing the evaluation of all music theory areas of proficiency is determined.

**Criterion****Music Theory Proficiency Standards** 🔑

Grades resulting from the final, comprehensive score are categorized as 90-100= Excellent; 80-89= Above Average; 70-79= Sufficient. As a unit, the department will consider 90% of the students scoring 70% or higher to be a success.

**Finding****Music Theory Results** 🔑

91% of students met the target: 12% at the Excellent level; 38% Above Average; and 41% at the Sufficient level. The remaining 9% did not work at Sufficient level.

**Action****Actions** 🔑

The Music Theory faculty continue to evaluate the curriculum and teaching methods in order to improve the student achievement/understanding. In addition, they have found that individual sessions with faculty members and peer-tutors allow for the most benefit to students. These types of individual sessions continue to be available for all music theory students.

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**Goal****Music History** 🔑

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

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**Objective (L)****Music History Listening Identification** 🔑

Students will identify, on the final exiting listening quiz for each music history course, the relevant composers, genres, and styles of compositions from the respective period of music history.

**Indicator****Identifying Music From The Major Periods Of Music** 🔑

Each student will be required to take a comprehensive listening exam covering the respective composers, genres and styles of composition for the period of music history they are studying. Aural examples will be played and the students are expected to identify the appropriate information for each recording excerpt demonstrating his/her knowledge of musical styles and time periods.

**Criterion****Music History Listening Standards** 🔑

Scores resulting from the end of semester listening quiz are categorized as 90-100=Excellent; 80-89=Above Average; 70-79=Average; Below 70=Below Average. As a unit, the department considers above average proficiency by 90% of students to be a success.

**Finding****Findings** 🔑

92 % of the students demonstrated above average success in achieving the goal for the 19th century, 20th century and Baroque, but only 84% achieved above average concerning the Classic, Renaissance, and Medieval periods.

**Action****Listening Results** 🔑

Students were successful in identifying musical works from the more familiar time periods (19th century, 20th century and Baroque), but continue to be weaker in their retention of information concerning the Classic, Renaissance, and Medieval periods. The department has initiated a center for early music studies in an effort to address this weakness and make these periods of music more accessible and familiar.

**Previous Cycle's "Plan for Continuous Improvement"**

In an effort to provide a broader base appreciation and understanding for the earlier music periods the School of Music will begin the development of an Early Music Center including collegium ensembles for the enrichment of both faculty and student. In addition, the theory area is exploring a more practical approach for ear training/musicianship for the music educator.

**Please detail the elements of your previous "Plan for Continuous Improvement" that were implemented. If elements were not implemented please explain why, along with any contextual challenges you may have faced that prevented their implementation.**

The School of Music implemented the Center for Early Music Research and Performance to bring early music offerings to the public forefront. Interest is growing and we expect recognition and comprehension of the period styles to increase with this participation. In addition, the theory area continues to investigate new texts in which to deliver the ear training/musicianship in the curriculum.

**Plan for Continuous Improvement - Please detail your plan for improvement that you have developed based on what you learned from your 2014 - 2015 Cycle Findings.**

The School of Music continues to evaluate its curriculum and methodologies in an effort to provide the greatest music education to our students. For curricular growth we have proposed two Performance Certificate programs, one post-bachelors and one post-masters. This will address some of the performance needs as well as begin the process of growing towards a Doctor of Music degree. This summer the Master of Art in Band Conducting went active. We continue to assess and evaluate the effects of this degree.