Southeastern Oklahoma State University

Department of Music

PROGRAM OUTCOME ASSESSMENT REPORT

Bachelor of Music

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Fall 2008-Spring 2009
Program Outcome Assessment Report
Department of Music
Bachelor of Music

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DEPARTMENT: Music

SEMESTERS: Fall 2008 - Summer 2009

PROGRAM: Bachelor of Music

DATE FILED: August 31, 2009

NUMBER OF STUDENTS ASSESSED: 1592

TYPES OF ASSESSMENT USED THAT MEET PROGRAM GOALS AND OBJECTIVES:

1. Faculty observations
2. Final exams
3. Student juries
4. Student course evaluations
5. Music Course Faculty Data Collection Forms and Faculty Assessment of Applied Course Forms
6. Entrance audition
7. Performance portion of the Mid-level and Exit Assessments
8. Written and oral exams from Mid-level and Exit Assessments
9. Junior and Senior hearings and recitals
10. ETS Major Field Assessment

Assessments #1, #3, #6, #7 and #9 are all qualitative assessments. The nature of music is such that the process of assessment is highly subjective. The aesthetic elements of student ability and performance level can only be properly assessed in this manner.

Assessments #4 are qualitative assessments provided by students which allow them to participate in departmental evaluation and planning.

Assessment #5 is both qualitative and quantitative as it involves both subjective and objective assessments.

Assessments #2, #8, and #10 are quantitative assessments that allow for assessment of the academic aspect of the music curriculum. #10 also allows comparison with normed data.

MISSION STATEMENT: The Bachelor of Music in Performance degree affords an opportunity for the study, development, and refinement of a high level of musical performance and related skills in order to prepare the student for advanced study in applied music and/or professional performance opportunities.
VISION: The Applied Music Program at Southeastern is committed to improving the quality of musicianship of incoming students. In addition, the program is also committed to improving the quality of musicianship and pedagogical proficiency of its graduates. Students at Southeastern will have access to master classes and performances by internationally known artists providing opportunities for development as performers or teachers.

PROGRAM GOALS AND OBJECTIVES:

GOAL I: Prepare the student to successfully gain admission to qualified graduate programs in music.

OBJECTIVE / OUTCOME #1: The student will demonstrate a level of skill on the major instrument necessary for admission to appropriate graduate programs in performance.

OBJECTIVE / OUTCOME #2: The student will demonstrate an acceptable level of competency in the areas of music theory, music literature, and music history.

OBJECTIVE / OUTCOME #3: The student will demonstrate an acceptable level of applied teaching skills and a thorough understanding of the pedagogy specific to the major instrument.

OBJECTIVE / OUTCOME #4: The student will demonstrate an acceptable level of knowledge of the body of literature associated with the major instrument.

GOAL II: Prepare the student to compete for job opportunities in a variety of professional performance venues.

OBJECTIVE / OUTCOME #1: The student will demonstrate a level of skill on the major instrument necessary for admission to appropriate graduate programs in performance.

OBJECTIVE / OUTCOME #2: The student will exhibit the performance and writing skills necessary for presentation of oneself at all steps of a professional audition.

GOAL III: Prepare the student to successfully establish and maintain a studio for applied instruction.

OBJECTIVE / OUTCOME #1: The student will demonstrate an acceptable level of applied teaching skills and a thorough knowledge of the pedagogy specific to the major instrument.

OBJECTIVE / OUTCOME #2: The student will demonstrate an acceptable knowledge of the body of literature associated with the major instrument.
GOAL IV: Prepare the student to achieve competence in the utilization of current music technologies.

OBJECTIVE / OUTCOME #1: Students will gain knowledge of, and have access to, current computer-based technologies, including presentation programs, multimedia programs, web-based instructional programs, music notation and sequencing programs, and assessment programs (qualitative).

OBJECTIVE / OUTCOME #2: Students must demonstrate proficiency in the use of audio/visual materials, sound reinforcement/amplification equipment, and recording equipment.

SUMMARY OF THE QUANTITATIVE AND QUALITITIVE DATA:

GOAL I: Prepare the student to successfully gain admission to qualified graduate programs in music.

OBJECTIVE/OUTCOME #1: The student will demonstrate a level of skill on the major instrument necessary for admission to appropriate graduate programs in performance.

Assessment Tool a: The student’s performance capabilities are evaluated as part of the entrance audition process (qualitative).

Assessment: 87 students were assessed during Super Saturday scholarship auditions for the report period. All new students auditioning for music scholarships were evaluated individually. Students are evaluated in the areas of major instrument, sight-reading, keyboard facility, and aural skills. The results of these auditions are used to advise students and place them in departmental ensembles. In general, student performance ability has increased in comparison to previous evaluation periods.

Modification: An updated list of suggested literature for the audition was prepared to reflect a more current body of etudes and solos.

Results of modification: The more current list of literature resulted in students performing pieces with which they were more comfortable and familiar. This simplified the public school teachers’ task in preparing students for these auditions.

Modification: We continue to employ a specialized College Success course that is required for all freshman music majors. The course is
designed to assist freshmen music majors in the difficult transition from high school to college music study.

Results of Modification: Student evaluations indicate that this is a very successful and necessary addition to the curriculum. The course has had a positive impact on the retention of music majors. The course teaches students time management which has resulted in more effective practice and study habits.

Assessment Tool b:
Upon declaration of the BM degree program, students must be accepted into the program through a full-faculty jury process (qualitative). This process must be attempted by the end of the fourth semester of study and completed by the end of the sixth semester.

Assessment: No students attempted the BM audition during the report period.

Modification: No modification needed.

Assessment Tool c:
Applied Juries are performed at the end of each semester of study. The juries are assessed and graded by a panel of applied instructors (qualitative).

Private Instruction in Performance Skills on Individual Instruments

Assessment: 119 students were assessed. Students performed solo pieces and etudes or scales. Most students received either A or B as their jury grade. Juries reflect instructor-assisted preparation, independent study, and time spent rehearsing with the coach/accompanist. Some students have distinguished themselves as excellent performers. Many students performed and received positive feedback from professionals in master classes. 16 students participated in the All Collegiate Honor Choir in Tulsa. 12 students were accepted to perform with the All-Collegiate honor band in Tulsa. One student auditioned and was accepted to perform with the National Collegiate Honor Band in Phoenix, AZ. Two students have been accepted into the Master of Music in programs at the Cleveland Institute of Music and Texas Christian University.

Modifications: Instructors continue to adjust instruction to individual learning styles and tailor listening, reading, and written assignments to give the individual student a broader knowledge of literature, pedagogy, and performance practices relevant to the student’s instrument.

Results of modification: The general level of quality in student performances has increased. As the more highly skilled performers, who
have a stronger work ethic, continue to excel and raise the standard, more of the average students work harder to become better musicians.

**Assessment Tool d:**
A Sophomore Proficiency Exam (mid-level assessment) is to be taken before admission to upper-level applied study. This exam includes a performance jury (qualitative), written and oral examinations (quantitative), a self-assessment by the student (qualitative), and a mid-level review with the Department Chair, major ensemble director and the student (qualitative).

Assessment: 8 students attempted and completed the Sophomore Proficiency Exam. During this assessment period, the written self-assessments by the students have reflected an increasing level of confidence in their skills and abilities.

Modification: The written portion of the assessment exam was updated to reflect current trends and developments in each performance area.

Result of modification: Students were able to include more recent developments and specialized topics in their studies.

**Assessment Tool e:**
The student will complete Junior and Senior Recitals (capstone experience) which are evaluated by a panel of three faculty members (qualitative). Each recital is preceded by a hearing which evaluates the student’s preparedness to perform the recital.

Assessment: 9 students prepared and completed the recital hearings, performances, and program notes.

Modification: Program notes are to be submitted at the hearing.

Result of modification: With increased time for editing and modification, the quality of program notes is more professional.

**Assessment Tool f:**
In the final semester of study, the student will complete an Exit Assessment Exam. This assessment involves a written and oral final exam (quantitative), and an exit interview with the same committee which conducted the mid-level interview (qualitative).

Assessment: 5 students attempted and completed the Exit Assessment Exam.

Modification: The written portion of the assessment exam was updated to reflect current trends and developments in each performance area.
Result of modification: Students were able to include more recent developments and specialized topics in their studies.

OBJECTIVE/OUTCOME # 2: The student will demonstrate an acceptable level of competency in the areas of music theory, music literature, and music history.

Assessment Tool a:
Assessment in the areas of music theory and music history in the junior and senior years consists of written (quantitative) and/or performance (qualitative) exams.

Music History

Assessment: 16 students were assessed in music history courses, 2 students were given incompletes. Students were required to write a research paper one semester each year. In addition, students were given the opportunity to write another research paper to raise their music history grades. Students were required to write one long essay as part of periodic exams.

Modification: Outside required listening lists have been lengthened during the present assessment period. Several lecture-topics on world music were added to expand the scope of the course to include information on world cultures.

Result of modification: The new textbook has presented a more comprehensive approach. Longer listening lists have enabled students to become acquainted with a broader range of literature.

Music Theory

Assessment: 138 students were assessed in music theory courses. Students are assessed in the areas of music composition, music analysis, aural skills, and keyboard harmony. Compositional skills are assessed by original composition projects written by each student and performed in class. In select cases works are presented publicly in student laboratory recitals. Each composition is assessed by both instructor and fellow students for its effectiveness in construction and musical communication. Analytical projects are assigned using literature in all periods including classical, popular, and world music examples. These analyses are presented by the students to the entire class and were subject to group discussion. The instructor evaluates these presentations on the basis of clarity of presentation and depth of insight in the compositional process of the example presented.
Aural skills include both music reading at sight and music dictation. These skills are assessed through weekly exercises in which students are called upon to sing musical examples at first sight. During these examinations, the other students in the class are called upon to detect inaccuracies in the reading. The instructor evaluates both the reading and the error detection. Music dictation is evaluated by a series of exercises in which students are called upon to notate both harmonic and melodic examples played by the instructor. The instructor evaluates the accuracy of their dictation.

Keyboard harmony, or the application of basic principles of harmonic construction at the keyboard, is assessed through bi-weekly performances by each individual student. These performances are also subject to error detection by other members of the class. The performance and accuracy of error detection are evaluated by the instructor.

Modification: No modification has been undertaken during this assessment period.

**Assessment Tool b:**
The student's knowledge in the areas of music theory, music literature and music history is assessed by the ETS Major Field Exam (quantitative) in the junior year.

Assessment: ETS Major Field Exam results have been remarkably near the goal of 150 points. 15 students were assessed. 9 earned a score of 150 (200 possible), 1 scored 176, 1 scored 125.

Modification: Due to the addition of critical listening problems in the ETS exam, this area is emphasized in music theory.

Results of modification: Results include a noticeable increase in student scores on the exam and success in entering graduate schools including programs Cleveland Institute of Music and Texas Christian University.

**Assessment Tool c:**
The student will complete directed readings providing opportunities for concentration in individually prescribed areas. These studies, usually undertaken in the senior year, will be assessed both quantitatively and qualitatively through objective examinations and/or evaluation of research or creative projects.

**Music History**

Assessment: No students were enrolled in Directed Readings in Music History.

Modification: No modifications needed.
Results of modifications: None

Music Theory

Assessment: Six students completed Directed Readings in Music Theory. Directed Study courses in Music Theory consist of projects designed to further develop each student’s area of performance concentration. Each student prepares a twenty minute lecture-recital presentation demonstrating research in a prescribed area related to the student’s performance concentration. These lectures are presented in a public forum and are evaluated by the instructor on the basis of quality of research and effectiveness of presentation.

Modification: No modification has been undertaken during this assessment period.

Assessment Tool d:
The student is required to fully research and prepare program notes for both the Junior and Senior Recitals. The program notes should include both historical and stylistic information pertinent to the major instrument. Assessment is through faculty evaluation (qualitative and quantitative).

Assessment: 9 students prepared and completed the recital hearings, performances, and program notes.

Modification: Program notes are to be submitted at the hearing.

Result of modification: With increased time for editing and modification, the quality of program notes more professional.

Assessment Tool e:
Students are required to demonstrate competency in conducting skills and knowledge of appropriate literature.

Principles of Choral Conducting and Advanced Choral Conducting

Assessment: 9 students were assessed. The focus of the first semester is mastering basic conducting techniques and vocabulary. Student conducting performances are videotaped, giving the students immediate feedback. Students prepare annotations of choral pieces. Advanced Choral Conducting focuses on expressive conducting, detailed score study, conducting practicums, preparation of a paper on a selected topic, style papers, self-assessment, and conducting/piano competencies.
This year, the three student conductors chosen to take part in the Oklahoma Choral Directors Association Conductors’ Young Conductors’ Master Class, part of the Oklahoma All-Collegiate Choir, were Southeastern students. The Master Class participants were selected by audition from all Oklahoma universities. Our student audition submissions came from recordings of their class work.

Modification: First semester students are now required to develop a new competency: experiencing more than one part at a time. In Advanced Choral Conducting, the detailed score study was utilized to develop better rehearsal techniques in conducting the choir. The rehearsals are taped and students write a critique of their rehearsal techniques.

Results of modification: The videotaping has proven successful and enabled the students to better identify their strengths and weaknesses.

**Principles of Instrumental Conducting and Advanced Instrumental Conducting**

Assessment: 14 students were assessed. The focus of the first semester is mastering basic conducting techniques and vocabulary. Student conducting performances are videotaped, giving the students immediate feedback. Advanced Instrumental Conducting students focus on advanced conducting techniques, conduct the concert band in a public performance, prepare annotations of wind band repertoire, and learn advanced score study techniques.

Modification: None needed.

Results of modification: None.

**OBJECTIVE/OUTCOME # 3:** The student will demonstrate an acceptable level of applied teaching skills and a thorough understanding of the pedagogy specific to the major instrument.

**Assessment Tool a:**
A course in pedagogy appropriate to the major instrument is required. Both qualitative and quantitative examinations are given. 11 students were assessed.

Assessment: Students are required to complete projects such as keeping a notebook or database (qualitative and quantitative), preparing outside reading assignments (qualitative and quantitative), observing an experienced teacher (qualitative), writing a research paper, writing a book report, and completing a private teaching assignment.
Modifications: In Vocal Pedagogy, weekly private teaching assignments, more class discussion, and weekly topic assignments will be included. The instructor will provide varied teaching techniques.

Results of modification: Students achieved a higher level of understanding of the material through direct application.

OBJECTIVE/OUTCOME # 4: The student will demonstrate an acceptable level of knowledge of the body of literature associated with the major instrument.

Assessment Tool a: A course in literature appropriate to the major instrument is required. Knowledge is assessed through objective (quantitative) and aural (qualitative and quantitative) examinations.

Brass Literature

Assessment: 3 students were assessed. Students are assessed through weekly presentations, annotations, research assignments, and a final exam.

Modification: Students were required to compile a list of internet sites through which brass solo and chamber ensemble literature could be obtained.

Results of Modification: Students have greater access to a wider variety of brass literature.

Percussion Literature

Assessment: No students enrolled during the assessment period.

Woodwind Literature

Assessment: No students enrolled during the assessment period.

Vocal Literature

Assessment: No students enrolled during the assessment period.

Assessment Tool b: The major instrument instructor assigns a wide variety of literature embracing all historical periods and styles.
Assessment: 119 students were assessed. Understanding of periods and styles is assessed through oral question and answer discussions and performance of assigned literature.

Modification: Literature is assigned on an individual basis according to the student's abilities. Special attention is given in areas where the student's experience is limited or exceptional.

Result of modification: Students experience a broadening of musical experiences in areas with which they are not familiar.

Assessment Tool c:
Each semester in applied lessons, the major instrument instructor makes listening assignments of professional performances.

Private Instruction

Assessment: Assessment is through oral question and answer discussions and improvement observed in students' performances.

Modification: Greater emphasis continues to be placed in this area.

Result of modification: Increased listening opportunities result in improved performances and greater stylistic awareness.

Assessment Tool d:
In the pedagogy and literature classes, students are required to develop a list of websites pertaining to information for the major instrument and a bibliography of literature and method books (quantitative).

Assessment: Assessments are made through research assignments, resource reviews, and bibliography notebooks.

Modification: More emphasis was placed on electronic resources.

Results of Modification: Students gained greater familiarity with and understanding of literature resources.

Assessment Tool e:
The Sophomore Proficiency Exam (mid-level assessment) assesses the students' knowledge of literature appropriate to the major instrument.

Assessment: 8 students attempted and completed the Sophomore Proficiency Exam. During this assessment period, the written self-assessments by the students have reflected an increasing level of confidence in their skills and abilities.
Modification: The written portion of the assessment exam was updated to reflect current trends and developments in each performance area.

Result of modification: Students were able to include more recent developments and specialized topics in their studies.

Assessment Tool f:
The Exit Exam contains a written examination (quantitative) which assesses knowledge of literature appropriate to the major instrument.

Assessment: 5 students attempted and completed the Exit Exam.

Modification: The written portion of the exam was updated to reflect current trends and developments in each performance area.

Result of modification: Students were able to include more recent developments and specialized topics in their studies.

Assessment Tool g:
Students are required to complete eight semesters of recital attendance. Professional, student, and faculty recitals and concerts provide exposure to a wide variety of literature.

Music 1400 – Recital Attendance

Assessment: 110 students were assessed. Students were required to attend a specified number of concerts per semester. When possible, the concert artists heard and critiqued student performers. Students benefited by becoming more polished performers and were more conversant with related literature and pedagogy topics.

Modification: None recommended based on the process during this assessment period.

GOAL II: Prepare the student to compete for job opportunities in a variety of professional performance venues.

OBJECTIVE/OUTCOME # 1: The student will demonstrate a level of skill on the major instrument and piano necessary for admission to appropriate graduate programs in performance.
Assessment Tool a:
The student’s performance capabilities are evaluated as part of the entrance audition process (qualitative).

Assessment: 87 students were assessed during Super Saturday scholarship auditions for the report period. All new students auditioning for music scholarships were evaluated individually. Students are evaluated in the areas of major instrument, sight-reading, and aural skills. The results of these auditions are used to advise students and place them in departmental ensembles. In general, student performance ability has increased in comparison to previous evaluation periods.

Modification: An updated list of suggested literature for the audition was prepared to reflect a more current body of etudes and solos.

Results of modification: The more current list of literature resulted in students performing pieces with which they were more comfortable and familiar. This simplified the public school teachers’ task in preparing students for these auditions.

Modification: A specialized College Success course is now required for all freshman music majors. The course is designed to assist freshmen music majors in the difficult transition from high school to college music study.

Results of Modification: Student evaluations indicate that this is a very successful and necessary addition to the curriculum. The course has had a positive impact on the retention of music majors. The course teaches students time management which has resulted in more effective practice and study habits.

Assessment Tool b:
The students’ capabilities in piano are evaluated in the sequence of piano classes.

Elementary and Intermediate Piano Classes

Assessment: 97 students were assessed. Assessment was through final performance exams at the end of each semester. Advanced students are required to accompany a soloist in a public performance.

Modification: Students now move through a sequenced piano curriculum mastering piano competencies.

Results of Modification: The sequenced piano curriculum has resulted in students studying piano every semester resulting in greater piano skills.
Assessment Tool c:
Upon declaration of the BM degree program, students must be accepted into the program through a full-faculty jury process (qualitative). This process must be attempted by the end of the fourth semester of study and completed by the end of the sixth semester.

Assessment: No students attempted the BM audition during the report period.

Modification: No modification needed.

Assessment Tool d:
Applied Juries are performed at the end of each semester of study. The juries are assessed and graded by a panel of applied instructors (qualitative).

Private Instruction
Assessment: 119 students were assessed. Students performed solo pieces and etudes or scales. Most students received either A or B as their jury grade. Juries reflect instructor-assisted preparation, independent study, and time spent rehearsing with the coach/accompanist. Some students have distinguished themselves as excellent performers. Many students performed and received positive feedback from professionals in master classes. 16 students participated in the All Collegiate Honor Choir in Tulsa. 12 students were accepted to perform with the All-Collegiate honor band in Tulsa. One student auditioned and was accepted to perform with the National Collegiate Honor Band in Phoenix, AZ. Two students have been accepted into the Master of Music in programs at the Cleveland Institute of Music and Texas Christian University.

Modifications: Instructors continue to adjust instruction to individual learning styles and tailor listening, reading, and written assignments to give the individual student a broader knowledge of literature, pedagogy, and performance practices relevant to the student's instrument.

Results of modification: The general level of quality in student performances has increased. As the more highly skilled performers, who have a stronger work ethic, continue to excel and raise the standard, more of the average students work harder to become better musicians.

Assessment Tool e:
A Sophomore Proficiency Exam (mid-level assessment) is to be taken before admission to upper-level applied study. This exam includes a performance jury (qualitative), written and oral examinations (quantitative), a self-assessment by the student (qualitative), and a mid-level review with the department chair, major ensemble director, and the student (qualitative).
Assessment: 8 students attempted and completed the Sophomore Proficiency Exam. During this assessment period, the written self-assessments by the students have reflected an increasing level of confidence in their skills and abilities.

Modification: The written portion of the assessment exam was updated to reflect current trends and developments in each performance area.

Result of modification: Students were able to include more recent developments and specialized topics in their studies.

Assessment Tool f:
The student will complete Junior and Senior Recitals (capstone experience) which are evaluated by a panel of three faculty members (qualitative). Each recital is preceded by a hearing which evaluates the student's preparedness to perform the recital.

Assessment: 9 students prepared and completed the recital hearings, performances, and program notes.

Modification: Program notes are to be submitted at the hearing.

Result of modification: With increased time for editing and modification, the quality of program notes is more professional.

Assessment Tool g:
In the final semester of study, the student will complete an Exit Exam. This assessment involves both written and oral final exams and an exit interview with the same committee which conducted the mid-level interview (quantitative and qualitative).

Assessment: 5 students attempted and completed the Exit Exam.

Modification: The written portion of the exam was updated to reflect current trends and developments in each performance area.

Result of modification: Students were able to include more recent developments and specialized topics in their studies.

OBJECTIVE/OUTCOME # 2: The student will exhibit the performance and writing skills necessary for presentation of oneself at all steps of a professional audition.
Assessment Tool a:
Students are required to perform in recital twice per semester. Evaluation of technique and artistry is through faculty observation of the performances (qualitative).

Private Instruction

Assessment: This requirement was met by most performance majors and exceeded by some. In instances where the requirement was not completed, the reason was because of illness. In such cases, these students are required to make up missed performances during the next semester of study.

Modification: Students are encouraged to perform early in the semester.

Results of modification: Students learn more performance techniques when they begin early in the semester, allowing for more performance opportunities throughout the semester.

Assessment Tool b:
The student's performance abilities are evaluated in the context of ensemble performance. Bachelor of Music degree students are required to perform in a major ensemble each semester until graduation (qualitative).

Major Ensembles

Assessment: 130 instrumental students were assessed in Marching Band, Symphonic Band, and Concert Band; 137 vocal students were assessed in Southeastern Chorale, Symphonic Choir, and Women's Chorus. Students are assessed by in-class performance of their parts, concert preparation, concert performance, and, in vocal ensembles, by performance in quartets and octets. Quality of student performance in ensembles continues to improve. The Southeastern Chorale was chosen for the World Premiere of a major work by David Childs performed at Carnegie Hall. With 10 additional high school performances this past year, the Southeastern Chorale has now been invited to sing at 90 high schools in Oklahoma and Texas.

Modification: Recruitment efforts are being focused on balancing the sections of the ensembles, in order to strengthen the overall performance capabilities of each ensemble. Students indicated a need for more sight reading skills in the curriculum. Ensemble and applied music instructors will add more of these elements to their courses.

Result of modification: This strategy has been successful leading to better-balanced sections allowing better performance by ensembles.
Assessment Tool c:
The student will complete Junior and Senior Recitals (capstone experience) which are evaluated by a panel of three faculty members (qualitative). Each recital is preceded by a hearing, which evaluates the student’s preparedness to perform the recital. In addition, the student is required to fully research and prepare program notes to accompany each recital. The notes must contain historically and stylistically pertinent information. The panel of faculty members assesses the program notes, as well as the recital (qualitative).

Private Instruction

Assessment: 9 students prepared and completed the recital hearings, performances, and program notes.

Modification: Program notes are to be submitted at the hearing.

Result of modification: With increased time for editing and modification, the quality of program notes is more professional.

GOAL III: Prepare the student to successfully establish and maintain a studio for applied instruction.

OBJECTIVE/OUTCOME #1: The student will demonstrate an acceptable level of applied teaching skills and a thorough knowledge of the pedagogy specific to the major instrument.

Assessment Tool a:
A course in pedagogy appropriate to the major instrument is required. Both qualitative and quantitative examinations are given. 11 students were assessed.

Assessment: Students are required to complete projects such as keeping a notebook or database (qualitative and quantitative), preparing outside reading assignments (qualitative and quantitative), and observing an experienced teacher (qualitative), writing a research paper, writing a book report, and completing a private teaching assignment.

Modification: Students needed more applied teaching situations to gain more practical experience. A greater emphasis was placed on teaching observations and practical teaching exercises. In Vocal Pedagogy, weekly private teaching assignments, more class discussion, and weekly topic assignments will be included. The instructor will provide varied teaching techniques.

Results of Modification: Students gained more experience in teaching techniques and pedagogy.
OBJECTIVE/OUTCOME # 2: The student will demonstrate an acceptable knowledge of the body of literature associated with the major instrument.

Assessment Tool a:
A course in literature appropriate to the major instrument is required. Knowledge is assessed through objective (quantitative) and aural (qualitative and quantitative) examinations.

Brass Literature
Assessment: 3 students were assessed. Students are assessed through weekly presentations, annotations, research assignments, and a final exam.
Modification: Students were required to compile a list of internet sites through which brass solo and chamber ensemble literature could be obtained.
Results of Modification: Students have greater access to a wider variety of brass literature.

Percussion Literature
Assessment: No students enrolled during the assessment period.

Woodwind Literature
Assessment: No students enrolled during the assessment period.

Vocal Literature
Assessment: No students enrolled during the assessment period.

Assessment Tool b:
The major instrument instructor assigns a wide variety of literature embracing all historical periods and styles (quantitative and qualitative).

Assessment: Understanding of periods and styles is assessed through oral question and answer discussions and performance of assigned literature.
Modification: Literature is assigned on an individual basis according to the student's abilities. Special attention is given in areas where the student's experience is limited or exceptional.
Result of modification: Students experience a broadening of their musical experiences in areas with which they are not familiar.

Assessment Tool c:
Each semester in applied lessons, the major instrument instructor makes listening assignments of professional performances (qualitative).

Private Instruction

Assessment: Assessment is through oral question and answer discussions and improvement observed in students' performances.

Modification: Greater emphasis continues to be placed in this area.

Result of modification: Increased listening opportunities result in improved performances and greater stylistic awareness.

Assessment Tool d:
In the pedagogy and literature classes, students are required to develop a list of websites pertaining to information for the major instrument and a bibliography of literature and method books (quantitative).

Assessment: Assessments are made through research assignments, resource reviews, and bibliography notebooks.

Modification: More emphasis was placed on electronic resources.

Results of Modification: Students gained greater familiarity with and understanding of literature resources.

Assessment Tool e:
The Sophomore Proficiency Exam assesses the students' knowledge of literature appropriate to the major instrument (quantitative).

Assessment: 8 students attempted and completed the Sophomore Proficiency Exam. During this assessment period, the written self-assessments by the students have reflected an increasing level of confidence in their skills and abilities.

Modification: The written portion of the assessment exam was updated to reflect current trends and developments in each performance area.

Result of modification: Students were able to include more recent developments and specialized topics in their studies.
**Assessment Tool f:**
The Exit Exam contains a written examination (quantitative) assesses knowledge of literature appropriate to the major instrument.

Assessment: 5 students attempted and completed the Exit Assessment Exam.

Modification: The written portion of the assessment exam was updated to reflect current trends and developments in each performance area.

Result of modification: Students were able to include more recent developments and specialized topics in their studies.

**Assessment Tool g:**
Students are required to complete eight semesters of recital attendance. Professional, student, and faculty recitals and concerts provide exposure to a wide variety of literature (qualitative).

**Music 1400 – Recital Attendance**

Assessment: 110 students were assessed. Students were required to attend a specified number of concerts per semester. When possible, the concert artists heard and critiqued student performers. Students benefited by becoming more polished performers and were more conversant with related literature and pedagogy topics.

Modification: None recommended based on the process during this assessment period.

**Assessment Tool h:**
The major instrument instructor assigns a wide variety of literature embracing all historical periods and styles (quantitative and qualitative).

Assessment: Comprehension of periods and styles is assessed through oral question and answer discussions and performance of assigned literature.

Modification: Literature is assigned on an individual basis according to the student’s abilities. Special attention is given in areas where the student’s experience is limited or exceptional.

Result of modification: Students are broadening their musical experiences in areas with which they are not familiar.

**GOAL IV:** Prepare the student to achieve competence in the utilization of current music technologies.
OBJECTIVE/OUTCOME # 1: Students will gain knowledge of, and have access to, current computer-based technologies, including presentation programs, multimedia programs, web-based instructional programs, music notation and sequencing programs, and assessment programs (qualitative).

Assessment Tool a:
Students are required to utilize the internet for research (quantitative).

Music History
Assessment: 16 students were assessed. Students are required to use the internet and online resources to supplement information found in textbooks and library holdings.

Assessment Tool b:
Students are required to create musical compositions utilizing music notation and sequencing programs as part of the Music Theory curriculum (quantitative).

Music Theory
Assessment: 138 students were assessed. A wide variety of music software is made available to students for use in writing original compositions for assignments in Music Theory courses. Assessment is based upon the quality of the compositions themselves and the students' ability to utilize an ever-broadening range of music notation software.

Modification: A music sequencing program and the Sibelius notation program were acquired for use in music theory classes.

Results of modification: Students are gaining proficiency in using a wider variety of music notation software.

Assessment Tool c:
Students are required to enroll in Music Technology Course.
Assessment: 9 students were assessed. New software, computers, and the most current music programs have been purchased and put to use. This has made implementation within other courses much more accessible to our students.

Modification: The department will continue to investigate the inclusion of a music technology course to music education degree requirements. The department will continue to purchase useful and current technologies.
OBJECTIVE/OUTCOME # 2: Students must demonstrate proficiency in the use of audio/visual materials, sound reinforcement/amplification equipment, and recording equipment.

Assessment Tool a:
Students are required to enroll in the Music Technology Course. Students are encouraged to make a CD compilation of their performances for use in applying for jobs/graduate schools (quantitative).

Assessment: Students are supervised by the major professors and evaluated on the quality of both the performance and the recording itself.

Strengths of Program:
As shown by the facts and figures above, Southeastern continues to provide a quality and challenging music course of study. Our students are trained to be high functioning musicians first, as witnessed by the high passing rate in proficiency exams and juries (94% Avg.), and knowledgeable in music content as shown through OSAT (100% passing) and ETS exam scores. Our music program is nationally accredited by the National Association of Schools of Music. The fact that our students are instructed by highly qualified Senior Faculty in all areas of music instruction plays an important part in this success.

Southeastern is unique for a university of this size for the number and quality of ensembles made available to our students. Incredibly rigorous performance opportunities, such as the Southeastern Chorale performing at Carnegie Hall, instill the highest of standards in our students. These high goals and standards are passed on as our students find employment as music performers. Our students are sought out by area schools to assist with music programs while still enrolled at Southeastern.

The music faculty has remained active and current in professional development and training. Our faculty has served in places of leadership in state and regional music organizations, including serving as All-Collegiate Coordinators, and as presenters at conferences. Our performance and academic faculty remain in high demand as adjudicators, presenters, and guest artists. All faculty members have been engaged in the assessment of our students. All faculty members have direct input into curriculum and course changes.

Our department is fortunate that the Donna Massey Professorship in Music Education has been established. This gives Southeastern a dedicated Music Education specialist that will oversee curriculum development, assessment and program growth. This presents us with a unique opportunity among Oklahoma’s regional universities that will be used to continue adding to the strength and breadth of our program. Our Department Chair, Steven Emge, has been diligent and aggressive in the development of our music program.
Weaknesses:

The transition of faculty in the instrumental area has resulted in some lower numbers in some objective/outcomes listed in this document. The number of majors instrumentally has also decreased over this transition period. We believe we now have in place a strong faculty both instrumentally and vocally, and that these weaknesses will see immediate resolution. The objectives/outcomes for the courses in this document have not always been distributed in a timely manner to all instructors of courses assessed. This will improve with tenure track faculty now in place.

The Department of Music must do a better job in staying connected to former graduates. We must create a list of former music students and where they are teaching, as well as demographic information. In doing so we can begin to offer workshops and seminars that are not only relevant to their needs, but to our students still engaged in study at the university.

Web-based and IETV courses:

No such courses are included in the Music curriculum.

Relevant Constituents and Stakeholders:

The music program at Southeastern Oklahoma State University has a wide variety of constituents and stakeholders. Because of the teaching and performance requirements of the degree, our candidates interact with campus, community, regional and national individuals and groups. These have been designated as follows:

Students and their families
Professors and Instructors in the music department and across campus
University administration
Mentor teachers and administrators in public schools
Prospective school districts who hire our graduates
Community members who attend performances

Copies of the Assessment Report have been sent to the Chair and each faculty member of the department.

Program Faculty and Roles in Assessment:

McFadden, Dr. Robert– Professor – Music Literature & Appreciation, Music History, Applied Piano

Author/Compiler of Assessment Document
Data provided for all Music Literature and History courses
White, Dr. Marc - Associate Professor/Assistant Band Director/Percussion – Percussion Techniques Courses, Applied Percussion, and Percussion Ensemble

Author/Compiler of Assessment Document
Retrieval and Submission of Data for Instrumental Techniques courses
Submission of Data for Applied Percussion courses

Wintle, Betty - Assistant Professor – Applied Voice, Vocal Literature, Vocal Pedagogy

Author/Compiler of Assessment Document
Submission of Data for Applied Vocal, vocal pedagogy

Wintle, Dr. James - Professor of Music – Music Theory and Composition, Director of Musical Arts Series

Author/Compiler of Assessment Document
Provided Data for Music Theory Sequence

Craige, Dr. Mary Ann – Professor – Class and Applied Piano

Data provided for Piano Classes and Proficiencies
Data provided for Applied Piano

Emge, Dr. Steven - Chair/Professor – Elementary Music Methods and Music Technology

Data provided for Elementary Methods and Music Technology

Raleigh, Mike - Director of Bands – Instrumental Methods, Instrumental Conducting, Instrumental Ensembles

Data retrieval and submission for all applied instrumental courses, instrumental ensembles, instrumental methods, and instrumental conducting courses

Weger, Dr. Stacy - Associate Professor/Director of Choral Activities – Vocal Methods, Choral Conducting, and Choral Ensembles

Data submission for choral ensembles, vocal methods, choral conducting, and student teaching