POINT LOMA NAZARENE UNIVERSITY

MUSIC PROGRAM

ASSESSMENT PLAN

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Executive Summary

This document presents the assessment plan for the Department of Music of Point Loma Nazarene University. Dr. Paul Kenyon originally developed the plan during the 2012-13 school year. It was subsequently revised and expanded in 2014 and given its current form in 2015. The Music Department collects assessment data each semester but assesses its courses on a three-year rotation addressing academic courses in the first year, applied music the next and ensembles in the third. This document is organized in outline form for quick reference starting with the University's mission, goals and learning outcomes. The Music Department's mission, goals and outcomes follow and these are mapped back to the University's LO's. The document concludes with a lengthy set of appendices that both present and explain the artifacts used by the Department to collect data and presents examples of these artifacts. The PLNU Music Department is grateful to Dr. Jackie Wiggins, Distinguished Professor of Music Education at Oakland University (MI), who graciously provided us with her Assessment Plan for the Department of Music, Theatre and Dance of Oakland University.

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DEPARTMENT OF MUSIC ASSESSMENT PLAN

I. Point Loma Nazarene University

A. Mission Statement

To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

B. Core Values

1. **Excellence in teaching and learning** - Teaching and learning constitute the central and defining activities of Point Loma Nazarene University. Faculty believe that effective teaching includes maintaining a vital relationship with one's discipline, establishing a positive connection to students, and building bridges among the students as a community of learning with the academic material.

2. **An intentionally Christian community** - PLNU wants students to be participants in a community of learning who intentionally think and behave as Christians in all of their endeavors. Through many curricular and co-curricular activities, PLNU builds a community where women and men are challenged to explore ways to align their hearts and minds to that of Christ.

3. **Faithfulness to our Nazarene heritage and a Wesleyan theological tradition**—While working cooperatively with the whole church of Jesus

Christ, the university is committed to maintaining and celebrating our denominational ties with the Church of the Nazarene and embracing the distinctives of that tradition.

4. **The development of students as whole persons** - A complete education prepares women and men to live full lives that integrate the pursuit of knowledge with beliefs, values, and actions. Holistic learning prepares students to make a positive difference in the world.

5. **A global perspective and experience**—PLNU students should be equipped to become "world citizens." The university provides academic coursework, international study, field research, and ministry experiences that aid students in becoming conversant with the complexities of life in the global community.

6. **Ethnic and cultural diversity** - PLNU recruits women and men from a variety of cultural, ethnic, and socio-economic backgrounds as students, faculty, and staff. A willingness to hear and learn from many diverse voices is foundational to a Christian liberal arts education and prepares students to become truly educated people, equipped to live in a diverse society and world. The university therefore actively pursues ideas, practices, and relationships that honor diversity and encourages engagement with others different from one's self in order to grow in community with and be reconciled to one another.

7. **The stewardship of resources** - PLNU considers itself to be caretaker of all that has been entrusted to the university (people, facilities, money, and knowledge), using resources in a way that reflects the purposes of God and protects the goodness of God's creation.

8. **Service as an expression of faith** - The university community understands itself to be stewards, not owners, of time, talent, and selves. Part of the call to Christians is to serve the world, working to better the condition of humankind both locally and globally.

C.   **Institutional Learning Outcomes (ILO's)**

1.   **Learning, Informed by our Faith in Christ**—Members of the PLNU community will

a.   display openness to and mastery of foundational knowledge and perspectives;

b.   think critically, analytically, and creatively; and

c.   communicate effectively.

2.   **Growing, in a Christ-Centered Faith Community**—Members of the PLNU community will

a.   demonstrate God-inspired development and understanding of self and others,

b.   live gracefully within complex professional, environmental and social contexts.

3.   **Serving, in a Context of Christian Faith**—Members of the PLNU community will

a.   engage in actions that reflect Christian discipleship in a context of communal service and collective responsibility,

b.   serve both locally and globally in a vocational and social setting.

II. PLNU Department of Music

A. Departmental Mission Statement

The PLNU Department of Music seeks to prepare a community of young artists devoted to great music and music making through listening, learning, creating, and performing.

PLNU Music students are life-long learners possessing strong marketplace skills that enable them to think independently, act creatively, serve graciously, and engage the ever-changing world of music in both local and global contexts.

PLNU's Music programs are rooted in the strong, classical and sacred traditions within an innovative curriculum that emphasizes commitment to artistry, active learning, technology, entrepreneurship and a commitment to a Christ-centered learning environment.

B. Core Values of the Department of Music

The Department of Music seeks to establish cultural, historical, pedagogical, and theoretical contexts through which students have opportunities to develop the highest levels of musical independence and musicianship. The departmental mission is supported by the faculty's commitment to quality teaching, scholarly research, collaborative performance, and community engagement. The PLNU Department of Music believes that

1. at the core of our department is a call to excellence in teaching, performing, learning and serving in a community of Grace;

2. musical opportunities are available for musicians at all skill levels, regardless of background or career path;

3. we are called to create an intentionally Christian community that celebrates our Nazarene heritage, the Wesleyan theological tradition, and the rich musical heritage associated with both;

4. we are called to develop whole musicians that can comfortably think in music;

5. we both celebrate and embrace the ethnic and cultural diversity of our region, our country and the world by studying and performing great music in all of its variety and forms;

6. we demonstrate that service is an expression of our faith by active involvement in the musical life of our communities, schools, and churches;

7. we are committed to ensuring quality in our programs through continual assessment and review and using this data to inform our goals, plans and curriculum.

C.   **Music Program Learning Outcomes**

The numbers following each Music Program LO refer back to the ILO's listed as Section I of this document as well as the relevant objectives and standards listed in National Association of Schools of Music (NASM) Handbook. The alignment of Departmental and Institutional Learning Outcomes is summarized in the Curricula Maps, located at the end of this document as Appendix K.   A high-level summary of the departmental LO's and the assessment artifacts is contained in Appendix L.

In addition, at the end of each outcome there is a code that refers to the specific instrument used to measure that outcome.   These instruments are listed and explained in Appendices A through J.

1. **Learning Outcomes for the Music Core**

The Music Core Requirements represent the basic skills and competencies that are expected of all music majors, regardless of the specific program in which they are enrolled.   These competencies are demonstrated in a variety of ways and are mapped to the basic skills outlined by the National Association of Schools of Music (NASM).

a) Demonstrate essential competencies in musicianship skills in written theory, aural skills, and keyboard musicianship.

  i.   ILO—I.C.1.a and b

 ii.   NASM—VIII.B.1e and 2a

iii.   Assessment Artifacts

- Initial Level—Music Theory Entrance/Exit Exams (IV.A.4.a and Appendix E.1)
- Developed Level—Music Theory I Hymn (IV.A.4.b and Appendix E.2)
- Initial and Developed Levels—Keyboard Proficiency Exam

b) Develop applied music skills in one primary performance area in both solo and ensemble settings.

    i.   ILO— I.C.2.a and b

    ii.   NASM— VII.B.4

    iii.   Assessment Artifact—End-of-semester Juries, Initial and Developed Levels (Appendices A and B)

c) Become conversant with the essential outlines of music history, music literature, and an awareness of significant non-western musical styles.

    i.   ILO— I.C.1.b

    ii.   NASM— VIII.B.4

    iii.   Assessment Artifact—MUH332 Paper

d) Develop and articulate a clear application of the concepts of calling, role, path and purpose as they apply to the discipline of music.

    i.   ILO—I.C.2.a and b

    ii.   NASM—NASM III.I.2.f-g

    iii.   Assessment Artifacts—Entrance and Exit Essays MUH101 and 421

e) All students will demonstrate proficiency in basic conducting skills.

    i.   ILO—I.C.2.a and b

    ii.   NASM— NASM VIII,B.1.d

    iii.   Assessment Artifacts—Final Project in MUA212

f) Students will participate in ensemble performances through regular rehearsal attendance and highest efforts as demonstrated through high-level collegiate performance.

    i.   ILO— I.C.3. a, b

    ii.   NASM— NASM VIII.B.1.f

    iii.   Assessment Artifacts—Every third year (2016, 2019, and so forth) the department assesses its ensembles. Ensemble directors are given a variety of means to accomplish this assessment including, CD's, video

recordings, adjudicated festivals, outside evaluators and similar means. The assessment is intended to ensure that ensembles are operating at a University level in terms of their literature, performance level and development.

2. **Learning Outcomes for the Bachelor of Arts in Music (BAMus)**

The Bachelor of Arts in Music degree offers students the opportunity to study music within a liberal arts framework. A large number of free electives encourage the student to explore ancillary fields such as business, theatre, design or film. As a result of these free electives, students in the BA in Music program are often double majors. The degree program serves students seeking a broad, general education in music rather than one of intensive musical study leading to a professional degree.

LO's for the Bachelor of Arts in Music are identical to the Music Core Requirements. The main difference between the BA in Music and the Bachelor of Music (BMus), which is a professional degree, is that BA students are expected to achieve only Developing performance skills and knowledge as opposed to the Proficient, or entry-level professional skills expected of BMus students.

3. **Learning Outcomes for the Bachelor of Music in Performance (BMuPerf)**

The Bachelor of Music in Performance is one of our professional programs in music as designated by NASM. The BMusPerf has three tracks: Vocal Performance, Piano Performance and Instrumental Performance. All three programs share a similar core in Theory, History and Ensembles but differ in Pedagogy and Applied studies. In all three tracks the main assessment tools are the Applied Juries at the end of each semester and the Jr and/or Sr recitals.

a) Complete all Music Core Requirements (for a full description see III.A)

b) Demonstrate essential knowledge of the literature and pedagogy of the principal performing area.

   i. ILO— I.C.1.b

   ii. NASM—IX.A.3.a

   iii. Assessment Artifacts—(Initial and Developed Levels) Final Projects in MUE 310, 312 or 411

c) Develop substantially more advanced skills in a principal performance area in both solo and ensemble settings

   i. ILO— I.C.2.a, b

   ii. NASM—VII.B.1.a-c

   iii. Assessment Artifacts

   iv. Initial and Developed Level—Semester Juries

   v. Proficient Level—Jr. and Sr. Recitals

4. **Learning Outcomes for the Bachelor of Music in Composition (BMuComp)**

a) Complete all Music Core Requirements (III.A)

b) Demonstrate mastery of advanced tonal, timbral and formal concepts.

   i. ILO— I.C.2.a, b

   ii. NASM—IX.C.3.a

   iii. Assessment Artifacts

- Initial and Developed Levels—MUC Juries and Composition Forums

- Proficient Level—Final Projects in MUT410 or MUT302

c) Synthesize applications of diverse genres and media in the composition of original works using small and large ensembles, atonal materials, and electronic media.

   i. ILO— I.C.1.a, b

   ii. NASM—IX.C.3.a

   iii. Assessment Artifacts

- Initial and Developed—Final Juries in MUC
- Proficient—Sr. MUC Recital

   d) Produce a substantial body of original compositions using a variety of tonal languages, performance forces and expressive content.

     i. ILO— I.C.1.a, b

     ii. NASM—IX.C.3.c

     iii. Assessment Artifacts

- Initial and Developed Level— Final Juries in MUC
- Proficient Level—Sr. MUC Recital

5. **Learning Outcomes for the Bachelor of Arts in Music and Ministry (BAMuMin)**

   a) Complete all Music Core Requirements (III.A)

   b) Demonstrate substantial knowledge of the traditions, techniques and materials used in worship music.

     i. ILO— I.C.1.a

     ii. NASM—IX.E.3.b

     iii. Assessment Artifacts--Initial and Developed Level, CMU433

   c) Complete a semester-long internship where students are placed in church music ministry settings, and given leadership responsibilities with the support of a professional music staff member.

     i. ILO— I.C.3.b

     ii. NASM—IX.E.3.d

     iii. Assessment Artifact—Proficient, Final Evaluation CMU451

6. **Learning Outcomes for the Bachelor of Arts in Music Education (BAMuEd)**

   a) Complete all Music Core Requirements (III.A)

   b) Develop a broad conceptual understanding of music learning in elementary and secondary school settings and pedagogical methods appropriate to each level.

     i. ILO— I.C.1.a, b

      ii.   NASM—IX.L.3c.1b

      iii.   Assessment Artifact--Developed Level, Final Project in MUE454, 441

D. Music Program Assessment Instruments

1. Direct Measures

a) MUA and MUC Courses

    i.   Performance Juries—Appendices A and B

At the end of each fall and spring semester, all undergraduate music majors perform on their major instrument or voice before a jury of at least three faculty members with expertise in the performance area. These faculty members make a qualitative assessment of the students' performances and progress in comparison to the previous end-of-semester performances. Results are reported to the student on a rubric that contains descriptions of criteria, comments that provide qualitative feedback, and grades. (sample rubrics are presented in Appendix B). The applied faculty discuss jury rubrics with students as well during the first lessons of the subsequent semester as part of developing their learning plan for the semester. Jury grading rubrics are kept in each student's file in the Music Office. Students also have opportunities to receive verbal feedback on performances throughout each fall and winter semester during master classes and studio classes in their particular instrument or voice. In addition, the department also makes available to the student videos of juries and performances for the purpose of reflection and feedback.

Since most undergraduate music majors participate in at least 8 performance juries before they graduate, these experiences allow faculty to assess student progress throughout the degree.

Students must perform two satisfactory juries at each level in order to qualify for the next level of applied lessons (e.g., two 300-level juries must be passed successfully before a student may enroll in study at the 400-level of literature difficulty and technical difficulty).

Performance juries provide an opportunity for an overview or "snapshot" of the success of the performance program and enable faculty to make judgments and decisions about the program on a regular basis. Juries also provide an opportunity for full-time faculty with expertise in each area to assess the teaching of the part-time applied faculty in that area. All trumpet students, for example, study with the same applied instructor. If a large number of the trumpet students showed through their performance juries that they were not making satisfactory progress, the full-time faculty who coordinate the instrumental program would likely discuss the matter with the applied trumpet teacher and, if warranted, take appropriate action with the teacher.

ii. Junior and Senior Recitals

During the last semester of the Bachelor of Music in Performance program students are required to perform a one-hour Senior Recital on their major instrument or voice. The student chooses and prepares a program with the applied instructor that must also be approved by a committee of three faculty members that listen to the student perform in a hearing a month before the actual performance. Once the recital is approved, the student presents the recital publically. The recital jury attends the recital and provides verbal and written feedback to the student.

The student does not officially receive credit for the recital until the faculty meet to discuss the performance, the program and the student's program notes, and vote to accept the recital for credit. A sample assessment rubric for the senior recital is attached as Appendix C. Student success in the recital is also a measure of the effectiveness of the music performance program.

The main difference between a Junior and a Senior Recital is the length of the program and, therefore, the amount of music that is prepared. A Junior recital requires only 30 minutes of prepared music whereas the Senior recital is a full hour. Due to its shorter format, students are encouraged to partner with another student when preparing their programs.

iii.   MUE 454 and 441 Final Project
iv.   BA in Music and Worship Internship

The BA in Music and Worship program culminates in a semester-long internship. During the internship the student works directly with a worship pastor or minister of music in a local church. The student is given the opportunity to prepare music, develop the programs for worship and rehearse with the musicians of the church. At the end of the internship the student is evaluated and the results of that evaluation are discussed with the student.

b)   MUT and Musicianship Skills

i.   Entrance/Exit Exams MUT100 and MUT120—Initial Level

Upon admission to the Music Department, each student completes a Music Theory Placement Test (an example is given in Appendix E). The test explores the student's familiarity and skill in most of the basic music theory concepts including Keys and Scales, Intervals, Chords and basic Harmony. The student's placement test is maintained as part of the student's portfolio and is used to determine placement for entering freshmen in either

MUT100, 120 or 121. Transfer students usually have their lower-division music theory completed before arriving at PLNU and thus the placement test is more of a formality that allows us to assess the skills that transfer students have developed during their JC coursework rather than a placement tool.

Students retake a version this test upon completion of both MUT100 and MUT120 where it is also used as the final exam for these courses. Students are given a score not only for the test but also subscores for each section. In this manner, we have a snapshot of students' skill sets upon arrival at PLNU that can be compared with the snapshot of their skill set at the end of the first year of study. By comparing these two tests, or "snapshots" of their work, we can assess whether students are making progress in this "Initial" phase of their studies. It also allows us to assess whether we are meeting our stated goal that "at least 80% of our students will score no less than an 80% on each section of the Music Theory Placement Test."

Table 1—A comparison of the entrance and exit exam scores for freshman music majors 2009 to the present.

Year	No. of entering freshmen	Average entrance score	Average exit score	Percentage of students scoring 80 or higher
2009	22	8	83	65
2010	23	6	86	100
2011	29	10	92	100
2012	27	12	87	83
2013	27	10	85	84
2014	17	13	76	65
2015	22	14	available . .	12/15/15

ii. Original Hymn Composition in MUT120—Developed Level

Music students in MUT120 and 121 demonstrate the development of their music theory skills through the creation of original compositions, specifically an original hymn in MUT120 and art song in MUT121. Both compositions require students to engage all aspects of their music theory studies, concepts such as matching words to meter, melodic direction, cadence structure, harmonic choice and similar topics. Students are given multiple opportunities for feedback including individual consultations with the instructor, peer feedback and multiple assessments against a rubric. The final versions, which are turned in at the end of the semester, are graded against a rubric and are stored on the University's servers. These final versions are used to assess the stated goal for this assignment that "80% of students will score no lower than Proficient on each of the categories of the composition."

c) Upper-Division MUT Artifacts

Not all music students are required to demonstrate Proficiency in Music Theory, only students in the BMus degrees. The three courses that are designed to test Proficiency are MUT302 (Analysis and Form), MUT401 (Post-Tonal Theory) and MUT432 (Orchestration).

i. MUT 432 String Arrangement—Proficiency

One of the projects assigned in MUT432 requires the students to take a common hymn and arrange it in progressively more complex settings for a string ensemble. The project tests the student's knowledge of instrumentation, harmony, arranging and ability to lay out a score and generate accurate parts. The

student is provided with a string ensemble and a recording of a live performance of the project.

    ii. MUT302 Schenkerian Analysis and Paper — Proficiency

The final project of MUT302 requires students to select a piece of music in the Classical or Romantic periods (roughly 1750-1900), learn the piece with their applied teachers then spend a significant portion of the semester analyzing the work. Students then create a Schenkerian (graphical) analysis of the work and write up their findings in a paper that incorporates both their findings as well as generate a helpful bibliography of any relevant research that they have found. It is expected that this project will be a significant part of any graduate school application portfolio.

    iii. MUT410 Post-Tonal Analysis and Paper — Proficiency

As with MUT302, the final project of MUT410 is expected to be a portfolio-level demonstration of the student's skills in analysis, research and clear, academic writing style. The student is asked to select a work that is in his/her performing area that has not already been extensively studied, study the work with the applied teacher, perform the work for the class, accomplish basic research using our standard, music research tools (RILM, DDM, JSTOR and similar) and generate an original analysis that is then written up in a short paper.

d) Piano Proficiency Skills — Introduced/Developed

The Piano Proficiency Test is given each semester. The test is in five parts and measures basic knowledge of piano technique, simple sight reading, the ability to prepare a simple piano piece and the ability to perform a simple harmonization. The departmental goal is that at least 80% of students will complete the Proficiency by the end of the

Sophomore year (by the end of the fourth semester of music study). In spite of its name of "Piano Proficiency" students are only expected to demonstrate Developing skills. Only Piano Performance majors (BMus in Keyboard) are expected to demonstrate Proficiency in the keyboard area.

e) MUH Artifacts

b. Path/Vocation/Calling, Entrance and Exit Papers in MUH101 and MUH431—Initial and Developed

c. MUH332 Research Paper--Developed

2. **Indirect Measures**

a) Graduate/Alumni Survey

This survey is administered as part of National Association of Schools of Music (NASM) self-studies required for continued accreditation. A sample survey form is included as Appendix J. In 2016 we will be sending out our first alumni survey using the University's survey tool, Qualtrix. We expect that the results of this survey will be available in Spring 2016.

b) NASM Evaluation Visits and Association Decisions

PLNU applies for reaccreditation by NASM in the 2018-19 school year. We have already begun the process of talking through the process and will have a consultant visit with us in Spring 2016. The accreditation process will involve two consultant visits and a visit in Spring 2019 by a team of reviewers. We do not anticipate any difficulties with reaccreditation but we have made some significant changes in our department as a result of the Prioritization process in 2013 and 2014 and have some further, significant changes that we are anticipating as a result of Program Review.

c) Graduate School Placement

The department keeps an informal record of graduate school placement of graduating seniors. To date we have place students in all of the Cal State and UC schools, Florida State University, Mannes College of the New School, Eastman School of Music, University of Arizona, Arizona State University, University of Nevada Las Vegas, University of North Texas, University of Colorado Boulder, Universty of Northern Colorado, University of Oregon, University of Missouri, Kansas City, Northwestern University (Chicago), City University of New York, Boston University, University of Southern California, University of Maryland, Peabody Conservatory, University of North Carolina, University of South Carolina and many, many more. We have students in graduate programs in every field of music including performance, conducting, music theory, musicology, ethnomusicology, music therapy and music education.

d) Job Placement

The department keeps an informal record of job placement of graduating seniors. We are particularly interested in the number of students who gain positions as Instrumental and Choral instructdors in SoCal High Schools and as worship leaders in large churches in our district. These schools and churches become a huge recruitment resource for our department.

e) Responses from Employers

Such responses are informal. For example, when school principals and central office personnel call for references for candidates applying for music teaching jobs in their districts, they often comment about how pleased they have been with our teachers or interns in the past. That they call us personally to ask for our graduates is also a measure of

this. K-12 schools throughout California heavily seek after PLNU music teachers. Calls generally come from all over the state.

E. **Music Program Assessment Timetable**

The Department of Music assesses its programs and the success of its outcomes on a three-year rotating plan that alternates between Academic Courses, Applied Studies and Ensembles.

1. Academic Courses in MUH and MUT — 2014, 2017 and 2020
   a) Music Theory
      i. Initial — MUT100

      Data generated by the final exam and Music Theory Placement Test is collected and stored every semester in tabular format. The trends are analyzed yearly and reviewed by the full faculty every three years.

      ii.   Developed—MUT120 and 121

            Data generated by the final exams and final projects is collected and stored every semester in tabular format. The trends are analyzed yearly and reviewed by the full faculty every three years.

      iii.   Proficient—MUT302, 401 and 432

            Final Projects are stored every semester, graded against a rubric and stored as digital images. The projects are reviewed by the full faculty every three years at which point they read the papers, review the projects and the scoring.

    b) MUH Courses, Music History – MUH101, 332 and 431

      i.   Initial—MUH101

            Data generated by the final exams and final projects is collected and stored every semester in tabular format. The trends are analyzed yearly and reviewed every three years.

      ii.   Developed—MUH332 and 431

    c) MUE Courses--Music Education

2. Applied Studies in MUA—2015, 2018 and 2021

    a) Major Performing Area

       Student progress is measured each semester through the applied jury. The juries are video recorded and scored against rubrics developed for each applied area by a committee of three instructors. These video recordings and digital images of the scoring rubrics are stored on a serve and copies are provided to the students. Every other year the full faculty meet for an assessment day at the end of the Spring semester in order to review the video recordings, the scoring process and the associated rubrics. Faculty do not view the juries in their own area since they have already participated in those juries as a panelist. Rather, the juries are viewed by instructors who did not participate in the original jury in order to bring fresh eyes to the process. The full

faculty meet for lunch to share their findings, make recommendations and offer suggestions to each other on how to improve the process and the experience for students. These recommendations then form the basis for the work of the faculty during the following semester.

b) Keyboard Proficiency, Initial and Developed—MUA131-133
These are evaluated yearly as tabular data maintained and developed by the departmental assistant. The Piano Faculty administer individual tests each semester at which time students are given an opportunity to pass the five sections of the test.

c) Conducting

3. Ensembles in MUP—2016, 2019 and 2022

F.   Assessment of the WASC Core Competencies

In Fall 2013, Point Loma Nazarene University moved to adopt the WASC Core Competencies and to assess them on a yearly basis. The Department of Music began assessing these Competencies in Spring 2015. The Department of Music created a Capstone Course, MUH431 Faith, Life and Music, that was first offered in Spring 2005. This course was intended to offer a culminating experience for all music majors with the goals of encouraging reflection on their educational experience, of developing a professional resume, collecting and developing their contact and client list, developing an awareness of their skill set and beginning the process of moving from student to professional musician.

The course moves students through a series of exercises in which they engage their circle of contacts, interview professionals in their field of study, inventory their core skills and talents, and develop an entrepreneurial plan for marketing themselves as professional musicians. The final class activity in this course is a paper that pulls together all of the experiences in which they have been involved during the semester and asks them to reflect on their journey from student to professional, or to reflect on "Role, Path and Calling."

The Department of Music uses this final paper to assess a number of items. It is the companion to a similar document that each student wrote four years earlier as first-semester freshmen in which they were also asked to reflect on what a music career might mean to them, why they were embarking on a path of music study and what they hoped to accomplish as professional musicians. The Seniors are provided a copy of their earlier papers, most of whom will have completely forgotten about its existence, and this later paper allows us to compare how the student's views and ideas have grown and developed over the course of eight semesters as well as how their writing skills have grown.

The final paper has several sections, personal reflection on how their views have changed since their freshman year, a reflection on the skills that they have developed over the course of four years, an assessment on how they can market their skills and an assessment of the state of the music industry and music careers gathered from publically available data.

As a result of the manner in which the paper is structured as well as the requirement that students engage market and financial data for their chosen field, the paper engages all five of the Core Competencies and allows the Department to assess the student's growth and development at the end of their undergraduate musical studies.

1. **Course in which the Competencies are Assessed**

Since three of the five Core Competencies are assessed by the ETS exams administered in the Spring to all graduating Seniors (Written Communication, Critical Thinking and Quantitative Reasoning) only Oral Communication and Information Literacy are assessed in MUH431, Faith, Life and Music. This course is the Senior Capstone course for all music majors. The course is offered in the Spring of each semester and assessment began in Spring 2015 and will continue in each subsequent spring semester.

Dr. Paul Kenyon taught MUH431 from its inception in 2005. However, Dr. Kenyon accepted a position at another university and Dr. Keith Pedersen taught the course for the first time in Spring 2015. The full music faculty will score the papers against the AAC&U Core Competencies Rubrics for the first year (seven full-time professors) each third year thereafter at the same time that the Music Department assesses its academic courses. During the middle two years a group of three full-time professors, including the teacher of the course will grade the assignments against the AAC&U rubrics. In this way the results of the smaller group can be benchmarked against the results of the larger group on a regular basis.

2. Assessment Assignment

The two Core Competencies, Oral Communication and Information Literacy, are assessed via a single assignment, the final paper on "Role, Path and Purpose." The Music Capstone Course is designed to engage students in the realities of music careers, to cause them to reflect on their music studies and to assist them in switching their thinking from music student to music professional. The class engages the students in a variety of exercises such as building a professional resume, building a client/contact list, reflecting on their skill sets and entrepreneurship. The final paper is a culminating experience that pulls together all of the work in the class.

3. Learning Outcomes

The fourth Program Learning Outcome of the Music Program Core Curriculum states that all music students "will develop and articulate a clear application of the concepts of calling, role, path and purpose." This PLO maps directly to the PLNU Institutional Learning Outcome that states that members of the PLNU Community "will think critically, analytically and creatively and communicate effectively." Although music students have several opportunities to engage this material during the course of their music

studies the final paper in MUH431 synthesizes all of these experiences into a single paper.

The intellectual skills that we expect to see demonstrated in this assignment map onto several of the DQP Intellectual Skill outlined in the Degree Qualifications Profile 2.0, specifically Analytical Inquiry, Information Resources and Communicative Fluency.

4. Criteria for Success

Our overall measure of success is that students will score no less than level 3 (Milestone) on each level of the two rubrics (Oral and Written communication) and level 4 (Capstone) in at least one area. The specifics of the assignment follow below.

Information Literacy—it is expected that students will be able to synthesize the complex and diverse strands of their educational journey, the ways that they have changed over the course of four years, how their career plans have changed, the economic and market forces at work in the field of music and the data provided by such sources as the Bureau of Labor Statistics, RIAA, BMI and other music indicators, and combine them into a coherent path for their careers.

Oral Communication—as part of the final assignment, students are required not only to develop their viewpoints and arguments in written form but must also present to their class and to a group of outside listeners of their choosing.

G. Assessment of GE—MUH100

In August 2015 the Music Faculty met to discuss our multiple sections of MUH100 and to agree upon a set of shared LO's for the course. After looking through our syllabi and individual LO's we agreed upon the following three:

- Evaluate and articulate personal experiences through live concert attendance.

- The student will be able to recognize and describe basic musical elements (such as form, harmony, melody, rhythm and form) and terminology
- Students will be able to demonstrate an understanding of the role of music in a historical/cultural contexts

These LO's will be measured using the final concert report written by each student in every section. We are developing a rubric to grade these papers and expect to have assessment data at the end of the Spring 2016 semester.

H.   Departmental Assessment Process and Review

Each year, the Music Department Faculty meet at the end of the Spring Semester to assess our programs and discuss the findings of that assessment. All assessment data are presented by those responsible for collecting them, the faculty then split into smaller groups of two or three people, select a handful of assignments at random, score them against the rubric and compare their findings. Issues emerging from data collected for program assessment are discussed in a debriefing meeting at the end of the assessment day. Results and discussion points are then discussed in our Music Faculty meetings which occur once a month throughout the fall and winter semesters to discuss issues related to the overall department. Each year the Music Department prepares a report of assessment results and findings for the University Assessment Committee.

Appendix A—Performance Rubrics for Juries and Applied Instruction

A1—Voice Rubrics

A2—Keyboard Rubrics

A3—String Rubrics

A4—Wind, Brass and Percussion Rubrics

A1 — Voice Jury Rubrics

Vocal Progress Indicator Rubric PLNU 2014-2015

-1	Preliminary vocal technical work is still needed before attempting any significant public singing. *Not convinced that this student should pursue a major in voice performance at PLNU.*
1	Preliminary vocal technical work is still needed before attempting any significant public singing. However, *this student show potential as a voice major at PLNU.*
1+	Preliminary vocal technical work is still needed before attempting any significant public singing. However, *this student should consider being a voice major at PLNU.*
-2	In a university classroom performance setting *(e.g. an opera scenes class or short recital with piano)* this performance would have been *almost* satisfactory.
2	In a university classroom performance setting *(e.g. an opera scenes class or short recital with piano)* this performance would have been satisfactory. I would enjoy a *15-minute recital with this singer.*
2+	In a university classroom performance setting *(e.g. an opera scenes class or short recital with piano)* this performance would have been very satisfactory. *I would enjoy a 20 minute recital.*
-3	In a modest university public performance setting *(e.g. a secondary role in an opera, oratorio or musical theatre production)* this performance would have been mostly successful. I would enjoy a *25-minute recital.*
3	In a modest university public performance setting *(e.g. a secondary role in an opera, oratorio or musical theatre production)* this performance would have been successful. *I would enjoy a 30-minute recital.*
3+	In a modest university public performance setting *(e.g. a secondary role in an opera, oratorio or musical theatre production)* this performance would have been completely successful. I would enjoy a *40-minute recital.*
-4	In a featured university setting *(e.g. a major opera, musical theatre or oratorio production)* this singer's performance would have been mostly successful. I would enjoy *a 50 minute recital* with this singer.
4	In a featured university setting *(e.g. a major opera, musical theatre or oratorio production)* this singer's performance would have been successful. I would enjoy *a one hour recital* with this singer.
4+	In a featured university setting *(e.g. a major opera, musical theatre or oratorio production)* this singer's performance would have been completely successful. I would enjoy *a one and a half hour recital* with this singer.
-5	In an apprenticeship program or as an emerging artist in opera, oratorio, or musical theatre, this performance would be successful.
5	In a professional opera, oratorio, or musical theatre role, this performance would be completely successful.

PLNU Voice Area Rubric 2014-15

MUA 155:	PRELIMINARY	BASIC	PROFICIENT	ADVANCED
TECHNIQUE:	The singer is lacking good posture and proper breathing. Vocal tone is not always resonant, and may have restriction or breathiness. Vibrato is lacking.	The singer is beginning to demonstrate good posture and proper breathing. Vocal tone is somewhat resonant, but it may still have restriction or breathiness. Vibrato is emerging.	The singer is able to demonstrate good posture and proper breathing. Vocal tone is resonant, although may not be entirely without restriction or breathiness. Vibrato is emerging, if not regular.	The singer is able to demonstrate good posture and proper breathing. Vocal tone is resonant, and mostly without restriction or breathiness. Vibrato is somewhat regular.
MUSICIANSHIP:	Pitches and rhythms have errors. Intonation is inconsistent; singer is sometimes sharp or flat.	Pitches and rhythms may still have some errors. Intonation may not be consistent, but singer is seldom sharp or flat.	Pitches and rhythms are sung mostly without error. Intonation should be good. Singer is rarely, if ever, sharp or flat.	Pitches and rhythms are sung without error. Intonation is quite good.
MUSICALITY:	The singer doesn't demonstrate any use of phrasing or dynamics.	The singer is beginning to use rudimentary ideas of phrasing and dynamics.	The singer demonstrates ideas of phrasing and dynamics that are appropriate to the beginning-intermediate level literature.	The singer often uses phrasing and dynamics that are appropriate to the beginning-intermediate level literature.
DICTION:	The singer attempts to pronounce at least 2 languages, although may have difficulty with memorization/pronunciation.	The singer attempts to pronounce at least 2 languages, although not always effectively.	The singer exhibits the ability to pronounce at least 2 languages effectively, although not necessarily without error.	The singer exhibits the ability to pronounce 2 or more languages effectively, with little error.
PRESENTATION:	The singer fails to communicate a basic dramatic understanding of literature and character. Singer lacks knowledge of stage etiquette, and probably lacks ease on stage.	The singer attempts to communicate a basic dramatic understanding of literature and character. Singer is developing a knowledge of stage etiquette, although may be lacking ease on stage.	The singer communicates a basic dramatic understanding of literature, including knowledge of translations and character. Singer shows developing knowledge of stage etiquette, and performs generally with poise.	The singer communicates a dramatic understanding of literature, including knowledge of translations and character. Singer shows good stage etiquette, and performs with poise.
REPERTOIRE:	1 UNIT: • 3-4 songs (3 songs 1st semester only) • 2 languages • 2-3 songs from classical literature		2 UNITS: • 4-5 songs • 2 languages • 4 songs from classical literature	

PLNU Voice Area Rubric 2014-2015

MUA 255:	PRELIMINARY	BASIC	PROFICIENT	ADVANCED
TECHNIQUE:	The singer shows little understanding of posture, breath support, and appoggio. Tone isn't always balanced, and has some breathiness or constriction. Vibrato is inconsistent. Agility and legato are still a challenge.	The singer shows basic understanding of posture, breath support, and appoggio. Tone is becoming balanced, but with some breathiness or constriction, and vibrato is emerging throughout most of range. Agility and legato are still a challenge.	The singer shows good development with posture, breath support, and appoggio. Tone is becoming balanced, with very little (if any) breathiness or constriction, and vibrato is consistent throughout most of range. Agility and legato are emerging.	The singer shows good posture, breath support, and appoggio. Tone is balanced, with very little (if any) breathiness or constriction, and vibrato is consistent throughout most of range. Agility and legato are becoming regular.
MUSICIANSHIP:	The singer performs intermediate literature, but has some errors with pitch, rhythm or memorization. Intonation may be inconsistent.	The singer is able to perform intermediate literature with few errors of pitch or rhythm. Intonation is mostly good.	The singer must be able to perform intermediate literature without any error of pitch or rhythm. Intonation should be very good.	The singer performs intermediate literature without any error of pitch, rhythm, or memory. Intonation is very good throughout range.
MUSICALITY:	The singer uses no phrasing nor dynamic variety.	The singer uses limited phrasing and dynamic variety.	The singer uses somewhat sophisticated phrasing and dynamic variety.	The singer uses rather sophisticated phrasing and dynamic variation with skill.
DICTION:	The singer attempts to pronounce 3 languages, but lacks a basic understanding of diction in one or more of these languages.	The singer attempts to pronounce at least 3 languages effectively, but still has errors.	The singer exhibits the ability to pronounce at least 3 languages effectively, mostly without error.	The singer exhibits the ability to pronounce more than 3 languages effectively, mostly without error.
PRESENTATION:	The singer doesn't communicate a good sense of character, translation, or setting for each piece they perform. They are still struggling with movement, gestures, and focus on stage.	The singer attempts to communicate a sense of character, translation, and setting for each piece they perform. They may still struggle with moving, gesturing, and focusing on stage.	The singer is able to communicate a good sense of character, translation, and setting for each piece they perform. They demonstrate growing ease with movement, gestures, and focus on stage.	The singer is able to communicate a good sense of character, translation, and setting for each piece they perform. They demonstrate great ease moving, gesturing, and focusing on stage.
REPERTOIRE:	1 UNIT: • 4 songs • 3 languages • 3 songs from classical literature		2 UNITS: • 6 songs • 3 languages • 4 songs from classical literature	

PLNU Voice Area Rubric 2014-2015

MUA 355:	PRELIMINARY	BASIC	PROFICIENT	ADVANCED
TECHNIQUE:	The singer shows difficulty with posture, breath management, and/or appoggio. Vocal tone lacks balance, resonance or energy. Vibrato is inconsistent throughout vocal range. Agility and legato are not secure.	The singer shows some ease with posture, breath management, and appoggio. Vocal tone is usually balanced, resonant and energized. Vibrato is throughout most of vocal range. Agility and legato are becoming more secure.	The singer shows facility with posture, breath management, and appoggio. Vocal tone is balanced, resonant and energized with consistent vibrato throughout vocal range. Agility and legato are becoming more secure.	The singer demonstrates good posture, breath management, and appoggio. Vocal tone is balanced, resonant and energized with consistent vibrato throughout vocal range. Agility and legato are secure.
MUSICIANSHIP:	The singer demonstrates adequate intonation. Accuracy of pitch and rhythm is somewhat lacking.	The singer demonstrates good intonation. Accuracy of pitch and rhythm is almost always present.	The singer demonstrates good intonation. Accuracy of pitch and rhythm is always present.	The singer demonstrates excellent intonation. Accuracy of pitch and rhythm is always present.
MUSICALITY:	The singer isn't able to use a dynamics throughout most of their vocal range. Their sense of phrasing and legato is inadequate.	The singer is beginning to use dynamics throughout most of their vocal range. Their sense of phrasing and legato is beginning.	The singer is able to use a wide range of dynamics throughout most of their vocal range. Their sense of phrasing and legato is becoming secure.	The singer uses a wide range of dynamics throughout all of their vocal range. Their phrasing and legato is quite evident.
DICTION:	The singer attempt to sing in 4 languages, but with much error.	The singer sings in 4 languages, but with some error, He/she cannot be clearly understood in a concert hall.	The singer sings in 4 languages with very little error, as well as demonstrates the ability to be clearly understood in a concert hall.	The singer sings in 4 or more languages with very little error, good pronunciation, and can be easily understood in a concert hall.
PRESENTATION:	The singer demonstrates very little text and character portrayal and seems uncomfortable on stage.	The singer exhibits some sense of character, but he/she seems generally uncomfortable on stage.	The singer demonstrates strong text and character portrayal, ease and intentionality of movement, and is generally comfortable and poised on stage.	The singer demonstrates excellent text and character portrayal, ease and intentionality of movement, and is generally comfortable and poised on stage. He/she is able to draw the audience into the musical story.

PLNU Voice Area Rubric Fall 2014-2015

MUA 455:	PRELIMINARY	BASIC	PROFICIENT	ADVANCED
TECHNIQUE:	The singer has some flaws in vocal technique. The tone may be lacking balance or resonance, or has an insecure vibrato. Legato and agility still present a challenge.	The singer has a rather secure vocal technique. The tone is usually balanced and resonant with a secure vibrato. Singer demonstrates legato and agility with some sense of ease.	The singer has a strong vocal technique. The tone is balanced and resonant with a secure vibrato. Singer demonstrates legato and agility with accuracy and ease.	The singer has a strong vocal technique. The tone is balanced and resonant with a secure vibrato. Singer demonstrates legato and agility with accuracy and ease.
MUSICIANSHIP:	The singer performs intermediate literature with somewhat inaccurate pitches and rhythms, or intonation is not secure at all times.	The singer performs intermediate–advanced literature with mostly accurate pitches and rhythms, and intonation is secure most of the time.	The singer performs intermediate–advanced literature with accurate pitches and rhythms, and intonation is secure at all times.	The singer performs intermediate–advanced literature with accurate pitches and rhythms, and intonation is secure at all times.
MUSICALITY:	The singer lacks a wide range of dynamics, phrasing, and musical line throughout their vocal range and in all styles of literature.	The singer demonstrates a limited range of dynamics, phrasing, and musical line throughout their vocal range and in all styles of literature.	The singer demonstrates a wide range of dynamics, phrasing, and musical line throughout their vocal range and in all styles of literature.	The singer demonstrates facility with a wide range of dynamics, phrasing, and musical line throughout their vocal range and in all styles of literature.
DICTION:	The singer is not able to sing in 4 or more languages accurately, or lacks the ability to be heard/understood in a concert hall.	The singer attempts to sing in 4 or more languages, but with some error. Projection is satisfactory, and singer can be understood most of the time.	The singer is able to sing in 4 or more languages, project sounds clearly and accurately in a large room, and is understood with ease.	The singer is able to sing in 4 or more languages with accurate pronunciation, project sounds clearly and accurately in a large room, and is understood with ease.
PRESENTATION:	The singer is lacking some performance techniques including character portrayal, movement, and focus. The singer shows some discomfort performing on stage.	The singer is becoming better at performance techniques including character portrayal, movement, and focus. The singer shows some comfort performing on stage.	The singer is well versed at performance techniques including character portrayal, movement, and focus. The singer shows great comfort performing on stage.	The singer is well versed at performance techniques including character portrayal, movement, and focus. The singer shows great comfort performing on stage.

A2—Keyboard Jury Rubrics

PIANO JURY - Grading Rubric – Revised 12/12/08

Name: _____

Fall _____ Spring _____ 201__ Professor: _____

Technique	A	B	C	D	F
	Scales/Arpeggios are performed with great accuracy, exceeding the required tempo. Tone quality is completely even; tempo is entirely steady. Articulation is very clear.	Scales/Arpeggios are performed with accuracy at or above the required tempo. Tone quality is even; tempo is steady. Articulation is clear.	Scale/Arpeggio are performed with accuracy at the required tempo. Tone quality is fairly even; tempo is quite steady. Articulation is mostly clear.	Scale/Arpeggio may be lacking in accuracy or be below the required tempo. Tone quality may be uneven, tempo may not be very steady, and articulation may lack clarity.	Student does not perform technique, OR Scale/Arpeggio is not performed or it may be greatly lacking in accuracy or tempo. Tone quality may be very uneven and/or tempo is not steady and articulation is lacking clarity.

Technique score (10%)   A (9-10) B (8-8.5) C (7-7.5) D (6-6.5) F (0-5.0)

Each Repertoire Piece	
(45% each if 2 pieces performed)	A (40.5-45) B (36-40) C (31.5-35.5) D (27-31) F (0-30.5)
(30% each if 3 pieces performed)	A (27-30) B (24-26.5) C (21-23.5) D (18-20.5) F (0-17.5)
(25% each if 4 pieces performed)	A (22.5-25) B (20-22) C (17.5-19.5) D (15-17) F (0-14.5)

	Letter grade	Points
Technique		
Piece #1		
Piece #2		
(Piece #3)		
(Piece #4)		
TOTAL SCORE		

Title: _____

Piece # _____

Name: _____

Fall _____ Spring _____ 201__ Professor: _____

Repertoire Piece	A	B	C	D	F
MUSICALITY	Piece is performed very musically and accurately with outstanding tone quality, balance and shape.	Piece is performed musically with good tone quality, balance and shape.	Musical playing is adequate with acceptable tone quality, balance and shape.	Musical playing is inadequate because of tone quality, and/or lack of balance and/or shaping.	Student does not perform piece or is not ready for performance
STRUCTURE/ PERF. PRAC.	Great attention is given to structure and performance practice.	Attention is given to structure and performance practice.	A basic awareness of structure and performance practice is present.	Student may lack awareness of structure and/or performance practice.	
TECHNIQUE	Playing reveals a very fluid technique, demonstrating a high level of rhythmic accuracy, great tempo and masterful pedal technique.	Playing reveals a fluid technique, demonstrating rhythmic accuracy, an appropriate tempo and good pedal technique.	Playing reveals a mostly fluid technique and acceptable rhythmic accuracy, tempo and pedal technique.	Playing may reveal a weak technique and/or rhythmic inaccuracy. Tempo and pedal technique may be inappropriate.	
COMMUN.	Performance reveals outstanding and imaginative communication of expressive content.	Performance reveals good communication of expressive content.	Performance reveals adequate communication of expressive content.	Performance reveals inadequate communication of expressive content.	Musical playing and communication cannot be achieved due to lack of preparation, lack of technical development.
MEMORY	Memorization is solid.	Memorization is quite solid.	Student is gaining confidence with memorization.	Student struggles with memorization.	Piece is not memorized.
DIFFICULTY	Level of literature meets or exceeds standards for the jury level and degree program.	Level of literature meets standards for the jury level and degree program.	Level of literature is acceptable for the jury level and degree program	Level of literature may be unacceptable for the jury level and degree program.	Level of literature may be entirely unacceptable for the jury level and degree program.

A3 — String Jury Rubrics

Jury Rubric	Remedial	Cautionary	Proficient	Advanced
Physical Approach	Notably awkward position and/or movements	Somewhat awkward position and/or movements	Position and movements work well	Extremely graceful and effective position and movements
Pulse & Rhythm	Erratic pulse. Pulse significantly deviates from suggested tempo. Multiple misplaced rhythms	Unstable pulse. Pulse deviates from suggested tempo. Some misplaced rhythms	Steady pulse close to suggested tempo. Only minor rhythmic discrepancies	Establishes and maintains correct and steady pulse. All rhythms are accurately performed
Notes & Intonation	Inaccurate notes, with serious intonation problems	Missed notes with predictable intonation problems	Small errors/missed notes are quickly fixed with acceptable intonation	Notes are accurate and in tune throughout all selections
Technical Facility	Fingers and/or bow do not move smoothly; frequent major glitches	Fingers and bow move fairly smoothly; frequent glitches	Fingers and bow move smoothly/easily throughout selections with minor glitches	Fingers and bow move smoothly/easily throughout selections
Tone Quality	Frequent unmusical tones and bow changes. Tone often loses focus and/or beauty	Student slowly recovers from lapses of tone. Prolonged predictable lapses of tone at times	Good tone is produced for the majority of the selections with short predictable lapses at times	Professional, musical and mature tone maintained throughout the selections
Articulation	Articulations are frequently inaccurate and/or muddy	Articulation are inaccurate or muddy at times	Articulations are mostly accurate, clean, and musical with minor lapses in clarity	Articulations are accurate, clean, and musical
Dynamic Contrast	Dynamic markings are not observed	Some dynamic contrast used	Most dynamics are played as written within a somewhat narrow range	All dynamics played as written with effective and obvious contrast between levels
Phrasing	Displays a lack of	Displays a limited or	Conveys a good sense	Gives beautiful and

	understanding of musical phrases	incorrect organization of musical phrasing	of phrases	effective shape to phrases
Musicality	Incorrect styles are presented. Musical expression is not apparent	Appropriate style is not maintained. Limited musical expression	Appropriate style maintained throughout most of performance. Musical expression is apparent	Appropriate style conveyed throughout. Artistic musical expression
Stage Presence	Appearance and/or deportment noticeably inappropriate	Appearance and deportment barely acceptable	Appearance and deportment appropriate	Impressive appearance and deportment

Practice Rubric	Remedial	Cautionary	Proficient	Advanced
Practice Quantity	Less than 60 hours per unit if registered for 2 units and not working on a for-credit recital; less than 40 hours per unit if at prep level; otherwise less than 80 hours per unit	60-74 hours per unit if registered for 2 units and not working on a for-credit recital; 40-49 hours per unit if at prep level; otherwise 80-99 hours per unit	At least 75 hours per unit if registered for 2 units and not working on a for-credit recital; at least 50 hours per unit if at prep level; otherwise 100 hours per unit	90+ hours per unit if registered for 2 units and not working on a for-credit recital; 60+ hours per unit if at prep level; otherwise 130+ hours per unit
Practice Quality	Practice log missing or indicative of much inappropriate use of practice time	Practice log indicates both appropriate and inappropriate use of practice time	Practice log indicates mostly appropriate use of practice time	Practice log indicates 100% appropriate use of practice time

Repertoire Rubric	Remedial	Cautionary	Proficient	Advanced
Current Repertoire List	Falls short of the current level on two or more of lines 3-7 of the Level Standards form	Falls short of the current level on one of lines 3-7 of the Level Standards form	Complies with the current level on lines 3-7 of the Level Standards form	Complies with the current level on lines 3-7 of the Level Standards form and surpasses the current level on at least one of those lines
Cumulative Repertoire List	Falls far short of the current level on Line 8 of the Level Standards form	Falls somewhat short of the current level on Line 8 of the Level Standards form	Complies with the current level on Line 8 of the Level Standards form	Surpasses the current level on Line 8 of the Level Standards form

Technical Progress Rubric	Remedial	Cautionary	Proficient	Advanced

Improvement	Student has not improved technically	Student's technique has improved less than can be described	A comparison of the student's previous Technique Profile with the current one shows at least .1 average improvement	A comparison of the student's previous Technique Profile with the current one shows at least average .2 average improvement

A4—Wind, Brass and Percussion Rubrics

PLNU Percussion Jury Rubric
MUA 175, 275, 375, 475

Student Name _____

Mallet	Remedial	Basic	Proficient	Advanced	
REPITOIRE SELECTION	Well below or above the student's ability and provides minimal opportunities to display progress	Selections require basic musical skills and offer basic opportunities for the student to display progress	Selections are appropriate to course level and requires appropriate musical challenges	Selections are at or above the required level and provide strong opportunities for musicality	
DEPORTMENT & PROCEDURES	Appearance and/or deportment are noticeably inappropriate	Appearance and deportment are barely acceptable	Appearance and deportment are appropriate	Appearance and deportment are professional and impressive	

Comments

Mallet	Remedial	Basic	Proficient	Advanced	
PULSE & TEMPO	Not maintained Pulse is significantly slower/faster than suggested tempo	Slowly recovers from large lapses of pulse The tempo is significantly slower/faster than suggested tempo	Quickly recovers from minor lapses of pulse The tempo is slightly slower/faster than suggested tempo	Establishes and maintains steady pulse throughout the selection Tempo is appropriate	
RHYTHM ACCURACY	Multiple misplaced rhythms and/or discrepancies in rhythmic interpretation	1-2 misplaced rhythms and/or discrepancies in rhythmic interpretation	Minor discrepancies in rhythmic interpretation	All rhythms are performed at a professional level	
PITCH ACCURACY	Multiple misplaced and/or incorrect notes	1-2 misplaced and/or inaccurate notes	Notes are performed with predictable minor errors	Notes are performed accurately	
TECHNIQUE AND ARTICULATION	Technique is mechanical, unnatural and/or inappropriate Articulations/accents are often undefined and/or inaccurate	Technique is mechanical, unnatural and/or inappropriate at times Articulations/accents are not defined and/or inaccurate at times	Majority of technique is smooth, natural and proficient Articulations/accents are accurate, but muddy at times	All technique is smooth, natural, and professional Articulations/accents are accurate, clean, and well defined	
TONE QUALITY	Often uncharacteristic tone is produced	Generally acceptable Student recovers slowly from lapses in tone quality	Characteristic, musical and maintained through the majority of the selection	Professional, musical and maintained throughout the selection	
DYNAMIC CONTRAST	Dynamic markings are not utilized	Some dynamic contrast used	Played as written with subtle contrast between levels	Played as written with effective and obvious contrast between levels	
PHRASING	Displays a lack of understanding of musical phrases	Displays a limited or incorrect organization of musical phrasing	Conveys a good sense of phrases	Gives beautiful and effective shape to phrases	
MUSICIANSHIP	Incorrect styles are presented Emotional involvement is not apparent	Appropriate style is not maintained A limited emotional involvement is recognized	Appropriate style is maintained throughout most of the selections Emotional involvement recognizable	Appropriate style conveyed throughout selections A high level of emotional involvement is conveyed	

Comments

Snare	Remedial	Basic	Proficient	Advanced	
PULSE & TEMPO	Not maintained Pulse is significantly slower/faster than suggested tempo	Slowly recovers from large lapses of pulse The tempo is significantly slower/faster than suggested tempo	Quickly recovers from minor lapses of pulse The tempo is slightly slower/faster than suggested tempo	Establishes and maintains steady pulse throughout the selection. Tempo is appropriate.	
RHYTHM ACCURACY	Multiple misplaced rhythms and/or discrepancies in rhythmic interpretation	1-2 misplaced rhythms and/or discrepancies in rhythmic interpretation	Minor discrepancies in rhythmic interpretation	All rhythms are performed at a professional level	
TECHNIQUE AND ARTICULATION	Technique is mechanical, unnatural and/or inappropriate Articulations/accents are often undefined and/or inaccurate	Technique is mechanical, unnatural and/or inappropriate at times Articulations/accents are not defined and/or inaccurate at times	Majority of technique is smooth, natural and proficient Articulations/accents are accurate, but muddy at times	All technique is smooth, natural, and professional Articulations/accents are accurate, clean, and well-defined	
TONE QUALITY	Often uncharacteristic tone is produced	Generally acceptable Student recovers slowly from lapses in tone quality	Characteristic, musical and maintained through the majority of the selection	Professional, musical and maintained throughout the selection	
DYNAMIC CONTRAST	Dynamic markings are not utilized	Some dynamic contrast used	Played as written with subtle contrast between levels	Played as written with effective and obvious contrast between levels	
PHRASING	Displays a lack of understanding of musical phrases	Displays a limited or incorrect organization of musical phrasing	Conveys a good sense of phrases	Gives beautiful and effective shape to phrases	
MUSICIANSHIP	Incorrect styles are presented Emotional involvement is not apparent	Appropriate style is not maintained A limited emotional involvement is recognized	Appropriate style is maintained throughout most of the selections Emotional involvement recognizable	Appropriate style conveyed throughout selections A high level of emotional involvement is conveyed	
				Score out of 70	

For Timpani Selection (if presented)

	Remedial	Basic	Proficient	Advanced	
	0-2	3-5	6-8	9-10	
PITCH ACCURACY & TUNING	Multiple misplaced and/or incorrect notes Drums are tuned inaccurately	1-2 misplaced and/or inaccurate notes Drums are tuned but slightly off	Notes are performed with predictable minor errors Drums are tuned slowly	Notes are performed accurately Drums are tuned quickly and accurately	

Comments

PLNU Wind Instrument Jury Rubric
MUA 165-174, 265-274, 365-374,465-474

Student Name _____

	Remedial	Basic	Proficient	Advanced	
REPITOIRE SELECTION	Well below or above the student's ability and provides minimal opportunities to display progress	Selections require basic musical skills and offer basic opportunities for the student to display progress	Selections are appropriate to course level and requires appropriate musical challenges	Selections are at or above the required level and provide strong opportunities for musicality	
TONE QUALITY	Frequently produces uncharacteristic tones and entrances Tone often loses focus and/or support	Slowly recovers from lapses of tone Prolonged predictable lapses of tone at times	Characteristic for the majority of the selections with short predictable lapses at times	Professional, characteristic and mature Supported throughout selections	
NOTES & INTONATION	Multiple inaccurate notes, with serious intonation problems	Occasional missed notes with predictable intonation problems	Small errors/missed notes are quickly fixed with acceptable intonation	Notes are accurate, centered, and in tune throughout all selections	
TECHNICAL FACILITY	Fingers do not move smoothly throughout the selections with frequent major fingering glitches	Fingers move fairly smoothly throughout the selections with frequent fingering glitches	Fingers move smoothly/easily throughout selections with minor fingering glitches	Smooth, natural, and seemingly effortless throughout selections	
ARTICULATION	Frequently inaccurate and or muddy	Inaccurate or muddy at times	Mostly accurate, clean, and musical with minor lapses in clarity	Accurate, clean, and musical	
PULSE & TEMPO RHYTHM ACCURACY	Pulse is not maintained and/or significantly slower/faster than suggested tempo Multiple misplaced rhythms and/or discrepancies in rhythmic interpretation	Slowly recovers from large lapses of pulse Tempo is significantly slower/faster than suggested tempo 1-2 misplaced rhythms and/or discrepancies in rhythmic interpretation	Quickly recovers from minor lapses of pulse The tempo is slightly slower/faster than suggested tempo Minor discrepancies in rhythmic interpretation	Establishes and maintains steady pulse throughout the selection Tempo is appropriate All rhythms are performed at a professional level	
DYNAMIC CONTRAST	Dynamic markings are not utilized	Some dynamic contrast used	Played as written with subtle contrast between levels	Played as written with effective and obvious contrast between levels	
PHRASING	Displays a lack of understanding of musical phrases	Displays a limited or incorrect organization of musical phrasing	Conveys a good sense of phrases	Gives beautiful and effective shape to phrases	
MUSICIANSHIP	Incorrect styles are presented Emotional involvement is not apparent	Appropriate style is not maintained A limited emotional involvement is recognized	Appropriate style is maintained throughout most of the selections Emotional involvement recognizable	Appropriate style conveyed throughout selections A high level of emotional involvement is conveyed	
DEPORTMENT & PROCEDURES	Appearance and/or deportment are noticeably inappropriate	Appearance and deportment are barely acceptable	Appearance and deportment are appropriate	Appearance and deportment are professional and impressive	

Comments-

Appendix B — Performance Jury Forms

B1 — Voice Juries

B2 — Wind, Brass and Percussion Juries

B3 — String Instrument Juries

B4 — Keyboard Juries

B1 — Voice Jury Forms

POINT LOMA
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

VOICE JURY EVALUATION – FALL 2013

Voice Jury Information Please complete (type) and print out five **double-sided** forms to be given to the voice faculty at the beginning of your jury.

Name:_____Voice Classification:_____

Age:_____Length of PLNU voice study:_____semester(s). Voice Study prior to PLNU:_____year(s)

Degree Program (B.A., B.Mus. etc) AND Major (Music Ed, Mus Min, Voice): _____ _____

Enrolled this semester in MUA___55 for ___ unit(s)

Do you receive voice scholarship?_____If so, what is the amount of the award? **$_____/semester**

Would you like to be considered for advancement to the next course level? _____

Are you completing an upper-division qualifying exam today? _____

Teacher_____With present teacher_____semester(s)

List the **memorized** repertoire to be presented on this jury, <u>including pieces sung on Dept. Recital</u>. **Indicate piece(s) sung on Dept Recital(s) with an asterisk *. If only one piece was performed on Dept. Recital, this selection shall not be the singer's opening choice for the jury.**

Composition	Composer
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	

List other repertoire studied this semester (<u>but not offered to be sung on this jury</u>).

1.	
2.	
3.	
4.	

Solo performances this semester, including opera and music theater roles, solos in choral works, concert appearances, and any other significant performing:

Auditions, competitions, awards and/or recognition:

All ensemble participation (Dept. of Music and Other):

Indicate the <u>average amount of time **per week**</u> that you have spent practicing repertoire for this jury over the past 16 weeks:_____

1

POINT LOMA
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

VOICE JURY EVALUATION – FALL 2013

STUDENT:_____LEVEL: MUA   55 _UNIT(S)

ADJUDICATOR COMMENTS:

Language requirements met for level of study?_____ Amount of repertoire appropriate for level of study and units enrolled? _____ *Weekly practice hours sufficient for level of study?_____*Singer merits their scholarship award (if applicable) based on commitment, level of singing, and participation?_____
Repertoire recommendations:

Progress Indicator: 0   1   2   3   4   5   6   7   8   9   10

10 = *In a fully professional setting* (e.g., a leading role in a regional professional company), this performance would have received *favorable press reviews and a significant 'bravo' response* from the audience.
8 = *In a featured university setting* (e.g., a leading role in a major opera, oratorio, or music theatre production with orchestra), this performance would have been *completely successful*. I would enjoy hearing this student sing for an hour-long senior recital.
6 = *In a modest university public performance setting* (e.g., a secondary role in an opera, oratorio or musical theater production with orchestra), this performance would have been *successful*. I would enjoy hearing this student sing for half an hour in a junior recital.
4 = *In a university classroom performance setting* (e.g., in an opera scenes class or a short recital with piano) this performance would have been *satisfactory*. This student's technique is sufficiently solid to permit concentration on character projection. I would remain comfortable during a 15-minute recital.
2 = *Preliminary vocal technical work is still needed* before attempting any significant public singing. This student however shows promise as a voice major at Point Loma Nazarene University.
0 = *Not yet ready to be considered as a voice major.*

Jury Grade:_____% A+ A A- B+ B B- C+ C C- D+ D D- F   Coaching Grade:_____

Judgment for Course Level Advancement _____
Advance to MUA   55   Remain at current status   Re-audition

Upper-division Qualifying Exam Grade:_____Remarks:

Adjudicator Signature_____

2

B2—Wind, Brass and Percussion Juries

B3—String Instrument Juries

POINT LOMA NAZARENE UNIVERSITY MUSIC DEPARTMENT

APPLIED MUSIC SUMMARY
for Bowed String Jury Examination
(To be filled out before the examination in consultation with the instructor in applied studio)

Name: _____   **Classification**: ☐ Fresh ☐ Soph ☐ Jr ☐ Sr

Major: _____   **Concentration** _____

Instrument: _____   **Semester**: ☐ F ☐ S **Year:** _____

Current Level # _____   Is this jury being performer to determine advancement? Yes* ☐ No ☐

Students must complete a minimum of 2 semesters at any level before being eligible for advancement.

Approximately how many years of private lessons in this applied area before college? _____

Number of semesters of private lessons in college, including the current semester? _____

Instructor: _____

Lesson time per week: ☐ 1/2 hour ☐ 1 hour.

Technical Studies: List all material studied, in your applied area, **this** semester. *(Scales, arpeggios, exercises).*

Scale/Etude Book	Exercise(s)

Repertoire: Indicate the compositions you have studied this semester, including sections, and the current state of preparation.
R - read; RV - reviewed; P - in preparation; L - learned and prepared to perform, * - performed in recital

Composition - Section(s)	Composer	Preparation

Additional Comments – Achievements/Accomplishments in applied area:
_____

Jury grade _____ *(Average of faculty committee marks)*

Level Determination: **Advance** or **Retain**   Level for following term _____

Remarks:

POINT LOMA NAZARENE UNIVERSITY MUSIC DEPARTMENT

APPLIED MUSIC SUMMARY
Guitar Jury Examination
(To be filled out before the examination in consultation with the instructor in applied studio)

Name: _____   **Classification**: ☐ Fresh ☐ Soph ☐ Jr ☐ Sr

Major: _____   **Concentration** _____

Instrument: _____   **Semester**: ☐ F ☐ S **Year:** _____

Current Level # _____   Is this jury being performer to determine advancement? Yes* ☐ No ☐

*Students must complete a minimum of 2 semesters at any level before being eligible for advancement.

Approximately how many years of private lessons in this applied area before college? _____

Number of semesters of private lessons in college, including the current semester? _____

Instructor: _____

Lesson time per week: ☐ 1/2 hour ☐ 1 hour.

Technical Studies: List all material studied, in your applied area, **this** semester. *(Scales, arpeggios, exercises).*

Resource / Method Book	Exercise(s)

Repertoire: Indicate the compositions you have studied this semester, including sections, and the current state of preparation.
R - read; RV - reviewed; P - in preparation; L - learned and prepared to perform, * - performed in recital

Composition - Section(s)	Composer	Preparation

Additional Comments – Achievements/Accomplishments in applied area:
_____

Jury grade _____ *(Average of faculty committee marks)*

Level Determination: **Advance** or **Retain**   Level for following term _____

Remarks:

B4 — Keyboard Juries

POINT LOMA NAZARENE UNIVERSITY
Music Department

APPLIED MUSIC SUMMARY in Piano
for Jury Examination

Level # _____, ☐ F ☐ S   Semester 20 ___

(To be filled out before the examination in consultation with the instructor in applied music.
Please take with you to jury.)

NAME: _____   **Classification** ☐ Fresh ☐ Soph ☐ Jr ☐ Sr

MAJOR: Music or _____   **Concentration** _____

Approximately how many years of private lessons in this applied area before college? _____

How many years of private lessons in college, including the present semester?   ☐ ☐ ☐ ☐
                                                                                  1 2 3 4

Lesson time per week: ☐ ½ hour ☐ 1 hour.   Instructor _____.

List below all material studied in the applied area for credit **this** semester.

Technique: (Scales, arpeggios, exercises).

Literature: (In approximate chronological order of composition, and with appropriate marks after each number to indicate its state of preparation, list the pieces you have studied this semester. R-read; RV-reviewed; P-in preparation; L-learned with the music *memorized; **memorized and performed in recital.)

PREPARATION   **COMPOSITION**   **COMPOSER**

Jury grade _____ (Average of grades given by auditing faculty committee.)

Advance to: _____   Retain at:_____ Comments_____

Appendix C—Music and Ministry Internship Assessment and Rubrics

Assessment Rubric for CMU451 Music and Ministry Internship

Item	Initial	Emerging	Proficient	Mastery
1. Conducted a rehearsal or portion of a rehearsal	Student is only able to observe a rehearsal, but is unable to obtain the courage to conduct the ensemble.	Student is able to conduct a portion of the rehearsal, but needs constant guidance	Student is able to conduct the entire rehearsal and requires some guidance. Most of the student's rehearsal techniques and strategies are helpful to the progress of the ensemble	Student is able to conduct the entire rehearsal and requires little or no guidance. All of the student's rehearsal techniques and strategies are helpful to the progress of the ensemble
2. Lead the congregation in song with the adult or youth department	Student is unable lead the church in congregational song, but merely observes the their mentor leading	Student is able to timidly lead the youth group in song. The student is not confident enough to lead adult worshipers in song.	The student is able to lead both the youth group and adult congregation in corporate worship. The theological and musical impact is mostly clear and inspirational.	Student is able to lead both the youth group and adult congregation in corporate worship. The theological and musical impact is always clear and inspirational.
3. Design of a worship service	Students can design a worship service, but the theological and musical impact lacks authentic content and artistry	Students can design a worship service with theological and musical impact. The worship content is not creative and does not incorporate a diversity of historical and musical styles.	The students can design a worship service with theological and musical impact. The worship content is creative and includes some diversity of historical and musical styles.	Students can design an exceptional worship service with theological and musical impact. The worship content is creative and includes a diversity of historical and musical styles.
4. Serving the people of the church	The student serves the church with a know-it-all attitude with little consideration for the people of the church. Their ministry and service is self-serving and uncooperative.	The student is able to be a team-player and has started to develop rapport with the people of the church. The student attempts to include lay leadership in their ministry while exhibiting Christian character some of the time.	The student has bonded with some of the members of the church. The student includes lay leadership in their ministry and is able to organize groups of parishioners to help serve the church. The student exhibits Christian character most of the time.	The student has bonded with the members of the church. The student includes lay leadership in their ministry and is able to organize groups of parishioners to help serve the church. The student exhibits Christian character all of the time. The church is not sure how they will function without the leadership of the intern.
5. Assisted in musical productions/special outreaches	Intern only wants to help in they are at the center of attention. Intern displays attitude of dismay when asked to assist with various projects	Intern willingly volunteers to help with various outreach projects. Intern displays cooperative attitude when asked to assist various productions.	The intern volunteers to help with various outreach projects and takes the initiative to organize various outreaches and musical productions. Intern displays cooperative attitude when asked to assist various productions.	Intern volunteers to help with various outreach projects and takes the initiative to organize various outreaches and musical productions. The intern initiates creative plans and ideas for reaching the community with the gospel. Intern displays cooperative attitude when asked to assist with various productions and always displays Christian character.
6. Final evaluation	Enthusiasm for intern is minimal. The intern was perceived as a burden on the church and their mentor.	The mentor recommends the intern with reservations. Enthusiasm for intern is satisfactory. The intern is perceived as being inexperienced, but able to perform music ministry responsibilities.	The mentor recommends the intern without reservation. The mentor is optimist about the future of the intern. The mentor is enthusiastic about the ability of the intern to lead and organize lay member of the church. The intern is able to perform most of the music ministry activities for the church, but not allowed to substitute for an entire worship service	The mentor recommends the intern without reservations. The mentor is optimist about the future of the intern. The mentor is enthusiastic about the ability of the intern to lead and organize lay member of the church. The intern is able to perform all of the music ministry activities for the church and was permitted serve as a music minister substitute for an entire worship service.

EVALUATION OF PLNU INTERN

Name of Intern _____

This intern performed the following responsibilities:

_____   Conducted a rehearsal or portion of a rehearsal

_____   Lead the congregation in song with the adult or youth
             department of your church

_____   Prepared/designed a worship service

_____   Helped with preparation of music, equipment, set-up, etc.

_____   Assisted in musical productions or special outreaches
             of your church

_____ Other _____

Please evaluate the quality of work demonstrated by your intern. The
number 5 represents the strongest possible score.

1. Intern was cooperative with advisor   1   2   3   4   5

2. The intern was dressed neatly.   1   2   3   4   5

3. The intern performed duties with confidence.   1   2   3   4   5

4. My intern was always prepared for each task.   1   2   3   4   5

5. Members of the choir/orchestra enjoyed working with
    the PLNU intern.   1   2   3   4   5

6. The PLNU intern exhibits Christian character   1   2   3   4   5

7. Did you see improvement in the rehearsal skills of this individual as
   he/she progressed in their intern assignment?

   _____ Yes _____ No Comments   _____

   _____

   _____

8. How would you describe the relationship that this intern has with the choir/orchestra?

   _____

   _____

9. How would you describe the relationship that this intern has with the congregation?

   _____

   _____

10. Would you recommend this intern for a future position in a church?

   _____ Yes _____ No Comments_____

   _____

Evaluator Name _____

Position _____

Phone _____

Please mail or email this form to:

Point Loma Nazarene University
Att. Dr. Daniel Jackson
3900 Lomaland Drive
San Diego, CA 92106

Appendix D—Junior and Senior Recital Assessment Rubrics

Appendix E—Assessment of Academic Skills in Music Theory

E 1—Placement Test

E 2—MUT120 Hymn

E 3—MUT302 Paper

E 4—MUT410 Paper/Analysis

E 5—MUT432 Hymn Arrangement for Strings

Appendix E 1—The Music Theory Placement Exam

The Music Theory Placement is a dual-purpose instrument. It was primarily developed to identify an entering student's level of music theory skills in order to properly place the student in the appropriate level of music theory. Based on the results of the test a student could be placed in any one of three courses, MUT100, 120 or 121. Transfer students, however, often have all of their music theory completed at a JC prior to matriculating to PLNU. For these students the Placement Test is used to assess their music theory skills ensuring that these basic skills are in place before the student attempts upper-division work.

Table 1, below, presents the results of the placement test for the past few years. It is representative of the type of tabular data that is stored about our student's progress in music theory. Of all of the assessment artifacts the Placement Test presents the most dramatic progress. The third column, labeled "Average entrance score" is not in error. Many of our entering freshmen simply sign their name to the exam and turn it in blank, unable to complete even a single part of it. Their progress in the first semester of music theory is among the most dramatic examples of progress.

Point Loma Nazarene University
Music Theory Placement Exam
Dr. Bill Clemmons
Fall 2011

Music Theory Placement Exam

1. Identify the following notational symbols on the line provided.

_____   _____   _____   _____   _____   _____

2. Write out the sharps in order.
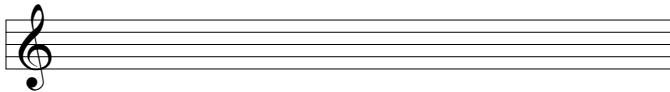
3. Write out the flats in order.
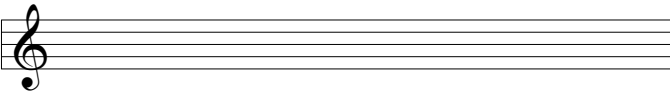
4. Provide a key signature for the following MAJOR keys:

      A major   F major   Gb major   B b major

5. Provide a key signature for the following MINOR keys:

     A# minor   C minor   D# minor   Eb minor

6. Write out an F# harmonic minor scale.
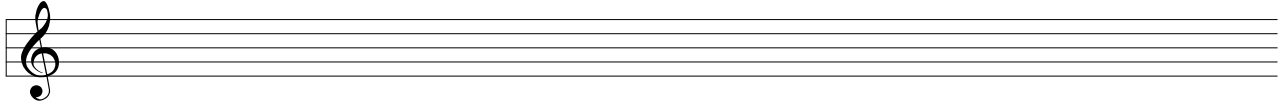
7. Write out a B melodic minor scale
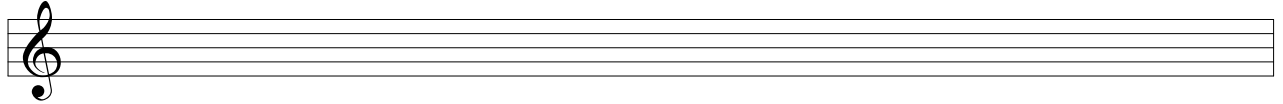
8. Identify the following intervals by size and quality.

_____   _____   _____   _____
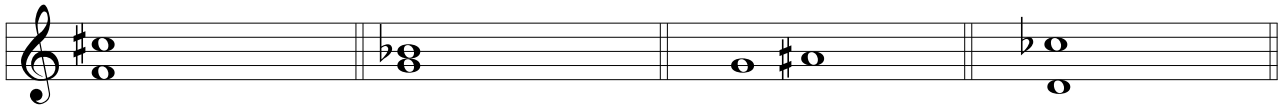
9. Construct the following intervals above the given note.

A2   m2   P4   M7
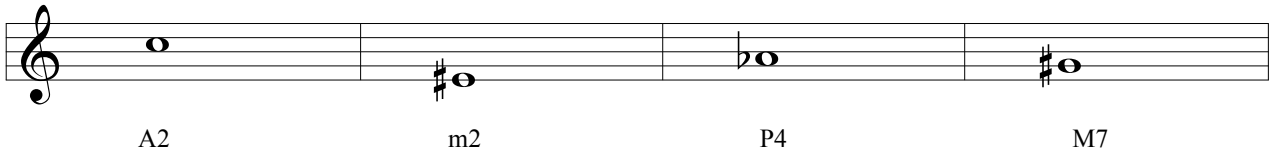
10. Identify the following triads by root, quality, and inversion.

_____   _____   _____   _____

11. What is the NAME and the KEY SIGNATURE of the key that is enharmonically equivalent
     to Eb minor?

12. What is the NAME and the KEY SIGNATURE of the key that is parallel to B major?

12. Identify the following seventh chords by root, quality, and inversion.

_____   _____   _____   _____

13. Construct the following seventh chords:

Eb dom §   D#° 4/3   Ab M 4/2   Eø §

14. Construct the following chords in the indicated key:

Bb maj: II 6   C# min: V §   Bb min: III 6/4   D maj: VII 4/2

15. Please harmonize the following excerpt using your best style and usage. You must:
    * harmonize in SATB format
    * provide both roman numeral and inversion symbols (as necessary) below the staff

16. Provide a harmonic (roman numeral) analysis of the following excerpt, showing all chords, inersions, and non-harmonic tones if applicable.

LASST UNS ERFREUEN

Appendix E 2—MUT120 Music Theory I, Original Hymn

I.   MUT120 Original Hymn—The Assignment Instructions

Point Loma Nazarene University

Music Theory, I, MUT120

Spring 2014

Dr. Bill Clemmons

Finishing the Hymn Project

At this point we have worked on three hymn melodies in various meters, set cadences for some of them and bass lines for others. We now want to finish one of them, set it for four voices and get it ready to perform at the end of our semester. For our final project you need to:

- Select one of the hymn melodies that you have set. If you do not like any of them, you may create a new one.
- The hymns are performed in class during the last class session of the semester on May 2. We will have a pianist in class but we will be singing them first in numbers then with the lyrics.
- The final, corrected version is due by the end of the final exam period.
- The first draft is due before Easter Break, when we will have individual sessions to see how you are progressing.
- The hymn should be harmonized in SATB, hymn-book format. That is, two voices in the treble and two voices in the bass clef.
- All of your work in harmony should come to bear at this point, including writing good voice parts, with good voice leading and good chord choices
- You will need to set at least two verses
- Make sure that you are blocking in good, strong cadences—the final cadence needs to be V I, no substitutions!
- This assignment must be set in Finale and submitted electronically.

II. MUT120 Original Hymn — Assessment Rubric

Item	Initial	Developed	Proficient	Mastery
1. Matching text with musical meter	Musical and text meters do not agree. Rhythms are inaccurate, unsingable, or inappropriate to the hymn text.	The meter is workable but text accents and music accents do not always align. Some rhythmic figures either do not work or are not singable.	The meter of the melody supports and matches the meter of the hymn. The melody rhythms are simple and singable, but occasional awkward spots can be improved.	There are no metrical or rhythm errors and the composer has both surprised and delighted with some unexpected choices..
2. Creating a melody for a text	The melody is either unsingable, monotonous or notated in an unreadable manner. There is no clear sense of direction and the melodic choices inhibit strong cadences.	The melody demonstrates difficulties with range, notation, motivic unity and variety. The melody cadences in the correct places but needs more direction.	The melody is interesting and mostly singable. Occasional spots are either awkward, monotonous or could be improved through motivic unity.	Melody is beautiful, interesting, singable, varied but unified motivically or through intentional repetition. There are no errors.
3. Melodic articulation through cadences	Cadences are incorrect, feature melodic notes that prevent strong cadences, or work against the sense of key.	Cadences are of the correct type and in the correct locations but cadential formulas and melodic goals are repetitive and lack forward motion.	Cadences are correct and melodic goals provide forward motion. Cadential formulas work but could be improved with greater sophistication and variety.	All cadences are appropriately placed, feature melodic variety, lead logically to the final cadence and vary the cadential formulas.
4. Formal articulation through repetition/ motivic unity	There is no clear sense of form. The melody is not structured motivically and melodic repetition is unplanned and unhelpful	Form is apparent, but either inappropriate to the text meter, poorly executed or does not lead logically.	Form is apparent, is appropriate to the text and leads logically to the final cadence. Occasional portions of the melody could have greater motivic unity.	Intentional repetition creates a readily recognizable form that is appropriate to the meter of the text or the hymn is through-composed but unified motivically.
5. Range and voice leading	Sevenths and leading tones often go unresolved and the ranges make the parts unsingable at times. Inner voices leap in an unplanned manner.	Ranges are correct and counterpoint is mostly free of awkward parallels, but inner voices do not move obliquely. Sevenths and leading tones are not introduced and resolved correctly	Ranges are correct and voice leading is mostly correct. Occasional awkward parallels and unresolved dissonance appear in inner voices.	Ranges and voice leading are all correct. Parts have been carefully checked for smooth inner voices, strong counterpoint and smooth voice leading. The composer has used some delightful surprises.
6. Bass line and outer-voice counterpoint	Strong dissonances and parallel motion create unstable outer-voice counterpoint	Outer voices are free of dissonances and awkward parallels but bass line is monotonous, repetitive and provides little support or forward motion.	Outer voices are free of errors and chord inversions are correct. Direction of the bass line is correct but can be improved with more sophisticated chord choices.	Bass line is interesting, non repetitive, surprising and chord inversions create strong, imaginative counterpoint with the melodic line.
7. Harmonization and harmonic choices	Harmonic choices seem random and un-planned. Harmonies do not build a sense of key and do not lead logically to the cadences. Chords are misspelled and chord inversions are inappropriate.	Harmonic choices support the melodic note, but rely too heavily on root position chords. Chord inversions are not always appropriate.	Harmonic choices are correct and contain a few surprises. Chord inversions are correct but can provide better melodic motion with a few more sophisticated choices.	Harmonies are interesting and lead logically to the cadences. All chords are spelled correctly and dissonances
8. Technology skills with notation software	Student cannot always find the tools necessary to create good notation. Layout errors result from poor technology skills rather than lack of musical knowledge.	Note entry is correct but basic. Student is not comfortable with advanced note editing. Page layout is problematic and	Note editing is comfortable and page layout is secure. Finer points of placement are occasionally missing and elements occasionally collide.	The student can enter notes, create polyphonic voices, assign slurs and ties, enter and place text and lyrics, solve basic page layout issues, save and print a final copy
9. Final layout and orthography	The final copy contains numerous errors in layout, notation, spacing and ordering of the elements on the page. The layout is cluttered, unbalanced and chaotic and contains numerous obvious mistakes.	Final copy contains all of the necessary elements but lacks unified fonts, placement and uniform spacing. Numerous errors in notation and in the text have not been corrected.	All page elements have been checked for errors, fonts and layout are smooth and uniform. Page can be improved by smoothing text placement and moving individual elements.	Staves are placed evenly across page, all header items, including title, composer and lyricist and meter, are all formatted correctly, staves are spaced correctly for two verses and note spacing makes all text readable

III. MUT120 Original Hymn—Sample Assignment

Behold the Saviour of Mankind
C.M.

Charles Wesley (1707-1788)   **MUT120 Student 2012**

Be - hold - the sav - iour of man - kind   Nailed to the
Thy loss   our ru – in did re - pair;   Death by

shame - ful tree!   How vast the love that
death is slain;   Thou wilt at length ex -

him in - clined To bleed and die for thee!
alt us where Thou dost in glo - ry reign.

Appendix E 3—MUT302 Paper

MUT302 is entitled "Form and Analysis" and indeed has two components to it. In the first half of the semesters students learn the basics of graphical analysis, that form of analysis most closely associated with Heinrich Schenker and his followers. The second half of the semester is devoted to an overview of form. The final project combines these two by asking the student to select a piece that is in their performing repertory, then engage it through performance, analysis and a written paper that reflects their work, performance experience and reflections on the composition, its form and construction.

Point Loma Nazarene University
Dr. Bill Clemmons
SP 2012, MUT 302, Form and Analysis

Final Project

We have been talking about the Final Project since our first class at the beginning of the semester. Our Final Project is a portfolio-level assignment that consists of a performance, presentation, graphic analysis and analytical paper. You will want to polish the paper and present your best work since it will be a great should you decide to apply for graduate study in music. At the beginning of the semester you selected a composition that lies in your performance area. Hopefully, you have been both practicing your piece and working on it with your applied instructor. In order to complete the Final Project you will need to complete the following:

1. You will perform your piece in class for our group

2. You will then have about 10 minutes during which you can discuss one or two interesting ideas that you have discovered about your piece.

3. You will provide the class a copy of your composition as well as the graphical analysis that you have developed for your piece.

4. The Graphic analysis should consist of three levels, as we have done in class, of (from the bottom) score, near middle ground and middle ground

5. Additionally, you should create a single-sheet "almost-background" showing the basic high-level structure of the piece. Follow the provided models.

6. Finally, using the analysis that you have created, write up your work as a paper written in clear, academic style, in the manner of the papers that we have read this semester.

7. Your final paper is due on Friday, at the end of Finals week. However, I would suggest turning it in the week before so that I can grade it and return it for corrections.

Assessment Rubric for MUT302 Final Project

Formatting and Style

Item	Initial (0-3)	Developing (4-6)	Proficient (7-9)	Exemplary (10)	Comments
1. Incorporating our Work from Unit Papers (10 pts)	Little or no effort is made to incorporate our work during the semester. The same kinds of grammatical errors, errors in style and misuse of musical terms that we worked on appear frequently.	Some effort is made, but paper still contains mistakes identical to the Unit papers.	Paper incorporates our work this semester though occasional, minor errors may appear.	The paper clearly reflects the editing that we did during the semester. Writing style avoids strings of prepositions, uses correct musical terminology, interesting sentence structure and avoids weak verbs.	
2. Bibliography and Format (10 pts)	Paper is not formatted according to instructions, is not in MS Word format and does not follow the guidelines for the paper. Does not follow Chicago Manual of Style.	Paper mostly follows formatting instructions but deviates in certain matters such as font, spacing, file type or other details. Does not always follow Chicago Manual.	Formatting is almost perfect and only deviates in minor details.	The paper is formatted correctly and consistently, and follows Chicago in all details.	
3. Illustrations and Images (10 pts)	Paper contains few helpful images. Images do not follow instructions for placement, captions, DPI and uniformity.	Paper contains some images and illustrations but they are poorly formatted and show little or no uniformity.	There are numerous, helpful illustrations and they are uniformly presented and formatted. There are occasional discrepancies such as missing clefs or missing captions.	Research has been conducted using all of the major tools, RILM, DDM, Google, IIMP, JSTOR and Grove's. Bibliography is clear and helpful.	
4. Writing Style (10 pts)	Paper shows little awareness of proper academic writing style. Paper does not provide a useful introduction, does not clearly state a thesis statement, does not provide helpful examples that support the thesis, and does not clearly pull ideas together in a conclusion. The title of the paper does not lead logically to the thesis and does not clearly communicate what is in the paper.	Paper makes only minimal effort to engage proper academic style. Points are not always clear, sentence structure is unhelpful and the paper does not lead logically from thesis to conclusion.	The paper is clearly and carefully constructed. There is a helpful introduction that pulls the reader in, a clear thesis, helpful data that supports the thesis and a clear conclusion that summarizes the data and findings.	The title of the paper leads logically to the thesis and the thesis clearly states the author's ideas about the composition. The writing style is masterful and the analysis could easily be reworked into a journal article or a conference presentation.	
5. Proofreading and Grammar (10 pts)	Paper contains numerous misspellings, mistakes and simple errors that were not caught during proofreading.	Paper contains some errors and was proofread at least once.	Paper displays only minor errors and gives evidence that it had been proofread carefully.	Paper displays no grammatical errors and shows evidence that it was carefully proofread more than once.	
6. Academic Honesty (10 pts)	Ideas that are clearly not original to the author are not properly cited in the body of the text as footnotes.	Paper occasionally references ideas that although they are in the bibliography, are not footnoted.	Paper consistently cites its sources and footnotes other's ideas.	Paper consistently cites its sources and footnotes other's ideas.	

Technique and Analysis			
6. Original Thought and Analysis (10 pts)	Paper may give a clear picture of how the composition is structured but it does not present any original thought by the author. All of the information in the paper is taken from secondary sources instead of being developed from original analysis. Paper will be of little value in a Master's application.	Paper seems to have some original ideas but they are presented poorly and are not easy to follow. The ideas would be improved if a more careful analysis had been created or if more attention had been paid to research of the literature.	Paper presents an original thought that was developed through careful analysis. The paper will be useful in a Master's application portfolio but may need a little more polishing.	The paper presents an idea or ideas that are original to the author along with helpful, supporting ideas gathered from research. The paper presents an original analysis that is not currently present in the literature and will be an important part of a Master's application portfolio.
7. Research and Literature Review (10 pts)	Little or no research was completed, and no useful or informative research is cited in either the bibliography or the body of the paper.	Some research was presented but major portions were either not consulted or the student was unaware of their existence.	Research was conducted using some of the major tools. Most of the major literature for the composition was consulted and cited.	Research has been conducted using all of the major tools, RILM, DDM, Google, IIMP, JSTOR and Grove's. Bibliography is clear and helpful. The student made extra effort to contact a current scholar working on their composer and/or piece.
8. Analytical Tools (10 pts)	The paper does not demonstrate a command of analytical tools. Graphical analysis tools are either not applied or used incorrectly.	The paper uses analytical tools, but they are used superficially or for not useful purpose. There is minimal command of the process.	The paper demonstrates a clear command of analytical tools and the analysis uses these tools to clarify its main points. All tools are used correctly but could be improved.	The paper displays a professional-level handling of the tools of graphical analysis and these are used to clarify the main points.
9. Pitch, Structure and Form (10 pts)	The paper provides little helpful information that clarifies how the composer chooses pitch material, the logic of how the piece moves from phrase to phrase or the form.	The paper identifies the pitch material, but there is little logic for how the composer gets from event to event or how the pitch material is used to create form.	The paper clearly presents pitch structure, the logic of how the composer moves from phrase to phrase and the form, although the progression of ideas is not always clear.	The student has given a clear picture of how the composer selected pitch material, has presented the logic of how the composition moves from phrase to phrase and how the composer uses form.
Presentation			
10a. Performance (10 pts)	The performance of the composition demonstrated little advance practice and little or no attempt to perform at a skilled level.	The performance offered a minimal level of rehearsal and there were numerous places that were beyond the performer's abilities	The composition was performed at a very high level and the performance was carefully practiced and rehearsed. Minor difficulties did not distract from the performance.	The performance was carefully rehearsed and planned and performed with a great deal of artistry and nuance.
10b. Oral Discussion	The classroom presentation was not planned and the presentation communicated very little that was helpful. Student did not offer any visual aids, such as photocopies, PowerPoint or similar in order to guide the presentation.	The classroom presentation had interesting ideas but no visual aids guided the discussion and the time was not used effectively. The discussion was not well planned.	The discussion was well planned and the time was used effectively. Visual aids were used and helpful.	The presentation was carefully planned and used the short time frame to effectively communicate one or two ideas. The presentation was smooth and rehearsed. The student was aware of the time and used the time wisely. Helpful visual aids guided the discussion.

Wagner-*Wesendonck Lieder*, Op. 91 No. 5 *"Träume"*

Appendix E 4—MUT410 Paper/Analysis

Point Loma Nazarene University

MUT410, Post-Tonal Music Theory

FA2013, Dr. Bill Clemmons

Final Paper for MUT 410

We have been talking about our final paper all semester and its role in your portfolio. Enclosed you will find instructions on how to prepare the final paper and how it will be graded. The paper must be submitted no later than Friday, 20 December at midnight. However, I would like to suggest that you turn in your paper on Friday, 13 December so that I can read and return it for corrections. However, the choice is yours. Papers turned in after 13 December will probably not get read in time for you to make corrections.

1. **Paper length**

    The paper should be about ten pages in length. You will need enough space to convincingly support and defend your thesis. Since you are also going to add illustrations you will not really have ten full pages of writing. Remember that this is an analysis paper rather than a research paper. You are not being graded on the number of sources that you use or on how good your sources are. Rather, you are being graded on the quality of your analysis and your ability to demonstrate that you know what you are talking about and can communicate that you understand the piece.

2. **Formatting**

    You will need to follow all of the instructions for formatting that we have been following all semester:

    - Use a 12-point serif font
    - Space at exactly 24 points
    - Use a one-inch margin all around

- Use a title page for the title of the paper, your name and the date

- Use a ten-point font for the footnotes

- Follow Chicago manual in all particulars

- Follow the writing style that we have developed all semester

3. **Illustrations**

For the first time this semester we will be adding graphics. I have prepared a handout for you to follow in adding graphics. It is unlikely that you will be creating the illustrations in Finale, more likely that you will scan them in. However, the handout contains instructions for both. However, you must follow the instructions for the graphics and your illustrations must be uniform.

Assessment Rubric for MUT410 Final Paper

Item	Initial (0-3)	Developing (4-6)	Proficient (7-9)	Exemplary (10)	Comments
Formatting and Style					
1. Incorporating our Work from Unit Papers (10 pts)	Little or no effort is made to incorporate our work during the semester. The same kinds of grammatical errors, errors in style and misuse of musical terms that we worked on appear frequently.	Some effort is made, but paper still contains mistakes identical to the Unit papers.	Paper incorporates our work this semester though occasional, minor errors may appear.	The paper clearly reflects the editing that we did during the semester. Writing style avoids strings of prepositions, uses correct musical terminology, interesting sentence structure and avoids weak verbs.	
2. Bibliography and Format (10 pts)	Paper is not formatted according to instructions, is not in MS Word format and does not follow the guidelines for the paper. Does not follow Chicago Manual of Style.	Paper mostly follows formatting instructions but deviates in certain matters such as font, spacing, file type or other details. Does not always follow Chicago Manual.	Formatting is almost perfect and only deviates in minor details.	The paper is formatted correctly and consistently, and follows Chicago in all details.	
3. Illustrations and Images (10 pts)	Paper contains few helpful images. Images do not follow instructions for placement, captions, DPI and uniformity.	Paper contains some images and illustrations but they are poorly formatted and show little or no uniformity.	There are numerous, helpful illustrations and they are uniformly presented and formatted. There are occasional discrepancies such as missing clefs or missing captions.	Research has been conducted using all of the major tools, RILM, DDM, Google, IIMP, JSTOR and Grove's. Bibliography is clear and helpful.	
4. Writing Style (10 pts)	Paper shows little awareness of proper academic writing style. Paper does not provide a useful introduction, does not clearly state a thesis statement, does not provide helpful examples that support the thesis, and does not clearly pull ideas together in a conclusion. The title of the paper does not lead logically to the thesis and does not clearly communicate what is in the paper.	Paper makes only minimal effort to engage proper academic style. Points are not always clear, sentence structure is unhelpful and the paper does not lead logically from thesis to conclusion.	The paper is clearly and carefully constructed. There is a helpful introduction that pulls the reader in, a clear thesis, helpful data that supports the thesis and a clear conclusion that summarizes the data and findings.	The title of the paper leads logically to the thesis and the thesis clearly states the author's ideas about the composition. The writing style is masterful and the analysis could easily be reworked into a journal article or a conference presentation.	
5. Proofreading and Grammar (10 pts)	Paper contains numerous misspellings, mistakes and simple errors that were not caught during proofreading.	Paper contains some errors and was proofread at least once.	Paper displays only minor errors and gives evidence that it had been proofread carefully.	Paper displays no grammatical errors and shows evidence that it was carefully proofread more than once.	
6. Academic Honesty (10 pts)	Ideas that are clearly not original to the author are not properly cited in the body of the text as footnotes.	Paper occasionally references ideas that although they are in the bibliography, are not footnoted.	Paper consistently cites its sources and footnotes other's ideas.	Paper consistently cites its sources and footnotes other's ideas.	

Technique and Analysis				
6. Original Thought and Analysis (10 pts)	Paper may give a clear picture of how the composition is structured but it does not present any original thought by the author. All of the information in the paper is taken from secondary sources instead of being developed from original analysis. Paper will be of little value in a Master's application.	Paper seems to have some original ideas but they are presented poorly and are not easy to follow. The ideas would be improved if a more careful analysis had been created or if more attention had been paid to research of the literature.	Paper presents an original thought that was developed through careful analysis. The paper will be useful in a Master's application portfolio but may need a little more polishing.	The paper presents an idea or ideas that are original to the author along with helpful, supporting ideas gathered from research. The paper presents an original analysis that is not currently present in the literature and will be an important part of a Master's application portfolio.
7. Research and Literature Review (10 pts)	Little or no research was completed, and no useful or informative research is cited in either the bibliography or the body of the paper.	Some research was presented but major portions were either not consulted or the student was unaware of their existence.	Research was conducted using some of the major tools. Most of the major literature for the composition was consulted and cited.	Research has been conducted using all of the major tools, RILM, DDM, Google, IIMP, JSTOR and Grove's. Bibliography is clear and helpful. The student made extra effort to contact a current scholar working on their composer and/or piece.
8. Analytical Tools (10 pts)	The paper does not demonstrate a command of analytical tools. Post-tonal tools are either not applied or used incorrectly.	The paper uses analytical tools, but they are used superficially or for not useful purpose. There is minimal command of the process.	The paper demonstrates a clear command of analytical tools and the analysis uses these tools to clarify its main points. All tools are used correctly but could be improved.	The paper displays a professional-level handling of the tools of post-tonal theory and the analysis uses these tools to clarify its main points.
9. Pitch, Structure and Form (10 pts)	The paper provides little helpful information that clarifies how the composer chooses pitch material, the logic of how the piece moves from phrase to phrase or the form.	The paper identifies the pitch material, but there is little logic for how the composer gets from event to event or how the pitch material is used to create form.	The paper clearly presents pitch structure, the logic of how the composer moves from phrase to phrase and the form, although the progression of ideas is not always clear.	The student has given a clear picture of how the composer selected pitch material, has presented the logic of how the composition moves from phrase to phrase and how the composer uses form.
Presentation				
10a. Performance (10 pts)	The performance of the composition demonstrated little advance practice and little or no attempt to perform at a skilled level.	The performance offered a minimal level of rehearsal and there were numerous places that were beyond the performer's abilities	The composition was performed at a very high level and the performance was carefully practiced and rehearsed. Minor difficulties did not distract from the performance.	The performance was carefully rehearsed and planned and performed with a great deal of artistry and nuance.
10b. Oral Discussion	The classroom presentation was not planned and the presentation communicated very little that was helpful. Student did not offer any visual aids, such as photocopies, PowerPoint or similar in order to guide the presentation.	The classroom presentation had interesting ideas but no visual aids guided the discussion and the time was not used effectively. The discussion was not well planned.	The discussion was well planned and the time was used effectively. Visual aids were used and helpful.	The presentation was carefully planned and used the short time frame to effectively communicate one or two ideas. The presentation was smooth and rehearsed. The student was aware of the time and used the time wisely. Helpful visual aids guided the discussion.

Appendix E 5—MUT432 Hymn Arrangement for Strings

Point Loma Nazarene University

Orchestration, MUT432

Spring 2011, Dr. Bill Clemmons, x2326

First Scoring Project — Strings

Our first project will be a simple arrangement of a hymn tune for strings, specifically a string quintet consisting of two violins, viola, cello and bass. To begin the assignment you will need to download a hymn from a digital hymnal website, such as digitalhymnal.org. You can download in any readable format: mus, mid or xml. We will then use it to create an arrangement for strings.

The arrangement must:

- be of a tune that contains at least twelve bars of music (no choruses unless they are of sufficient length and complexity)
- import the file into Finale and
- set the tune three times in three different ways;
    1. The first time through should be fairly simple. That is, Vl I on the melody, Vl II on alto, Viola on tenor and Vc and DB doubling the bass
    2. The second time through should vary the instrumentation and color but need not reharmonize the tune
    3. The third strain must both engage arrangement and reharmonization.
- Each repetition must change color:
- A different instrument takes the solo line
- various techniques are introduced, such as pizzicato, bowings or effects
- use doublings to create new colors
- last time through must reharmonize, arrange, expand and add to the original

- You may do more than this, and you may also do original work, but you will still be graded on your ability to manipulate string colors

You will be graded against a rubric on the following items:

- That the criteria above were met
- All of the parts are correct and playable by the instrument
- No notes that are not on the instrument
- No unplayable passages
- All bowings are in place and correct
- Parts are readable and correct in both score and parts
- Showing up with corrected parts for the taping!

There are no incompletes for this assignment. If you do not make it to the taping, you will not be graded, will not pass the course and will need to drop the class.

Assessment Rubric for MUT432 Final Project

Item	Initial	Developing	Proficient	Mastery
1. Instrument Ranges	There are uncorrected problems with instrument ranges. Notes are either unplayable or impractical.	Ranges are mostly playable but occasional passages are not characteristic of the instrument.	Ranges are practical and playable, but are not always in the best or most characteristic part of the instrument.	Ranges are practical, playable and in the most characteristic area of the instruments.
2. Idiomatic writing for each choir	Writing is not characteristic of the instrument and often is written with little regard of how the instruments are played.	Writing is somewhat in the character of the instrument, but passages are often awkward or could have been written more smoothly.	Writing is mostly idiomatic, but occasional awkward passages occur.	Melody is interesting, singable, varied but unified motivically or through intentional repetition.
3. Articulations and Expressions	Characteristic markings such as bowings and phrasing, are either missing or incorrect.	Phrasing and bowings are present but are not always correct or playable.	Phrasing and bowing are playable and correct but occasional passages are either missing or are awkward.	Articulations, phrasing, bowings and expressions are all correct, helpful and thoughtfully placed.
4. Creativity and Color	The student made minimal effort to find interesting doublings. Musical material is set in a straightforward but unimaginative manner.	Minimal effort is made to engage doublings or unusual colors. Assignments are correct but simplistic.	Student has engaged unusual colors and spacings but the choices are not always correct or practical.	Student has chosen unusual colors, interesting doublings and colors. All choices are playable and practical.
5. Originality	The student set the music just as it is in the score with no attempt to find some original ideas to add.	Occasional original ideas, such as arranging, reharmonizing or change of feel were made, but the choices are not always practical.	Student has developed an original idea but occasional passages are awkward or impractical.	Student has developed an original idea, and all ideas are practical, well organized and executed.
6. Technology skills with notation software	Student cannot always find the tools necessary to create good notation. Layout errors result from poor technology skills rather than lack of musical knowledge.	Note entry is correct but basic. Student is not comfortable with advanced note editing. Page layout is problematic and awkward.	Note editing is comfortable and page layout is secure. Finer points of placement are occasionally missing and elements occasionally collide.	The student can enter notes, create polyphonic voices, assign slurs and ties, enter and place text and lyrics, solve basic page layout issues, save and print a final copy
7. Final layout and orthography	The final copy contains numerous errors in layout, notation, spacing and ordering of the elements on the page. The layout is cluttered, unbalanced and chaotic and contains numerous obvious mistakes.	Final copy contains all of the necessary elements but lacks unified fonts, placement and uniform spacing. Numerous errors in notation and in the text have not been corrected.	All page elements have been checked for errors, fonts and layout are smooth and uniform. Page can be improved by smoothing text placement and moving individual elements.	Staves are placed evenly across page, all header items, including title, composer and lyricist and meter, are all formatted correctly, staves are spaced correctly for two verses and note spacing makes all text readable.

How Great Thou Art

for String Orchestra

Stuart K. Hine (1953)
arr. by MUT432 student (2011)

©2011 by MUT432 student

Appendix G: Assessment of Academic Skills in Music History

G1—MUH101 Entrance Essay, Path Role and Calling

G2—MUH332 Research Paper—Assignment, Rubric, Sample

G3—MUH431 Exit Essay—Path Role and Calling

G1—MUH101 Entrance Essay, Path Role and Calling

MUH100 SIGNATURE ASSIGNMENT

NAME_____

CHECK LIST

1. _____ List your strengths (10 points)

2. _____ List your weaknesses (10 points)

3. _____Describe your philosophy in the vocation of music that you have chosen. (10 points)

4. _____ Describe the musical role that you aspire to serve professionally (10 points)

5. ____ Why have you chosen this role? (10 points)

6. _____ What are the future steps you will take toward your goals? (10 points)

7. _____ Statement of personal mission (10 points)

8. _____ Format of paper (10 points)

9. _____ Organization of paper (20 points)

MUH 101 Introduction to Listening (Assignment #1)
Fall 2015

Role, Path, and Purpose (200 Points)
Due on the 3rd week of fall semester

10. Your Philosophy/Purpose (1 ½- 2 pages in length, double-spaced with a 12 font)

- A. Please list your strengths in organization, conducting, musicianship, and rapport with people.
- B. Write on paper your philosophy (people oriented, music oriented, etc.) as an educator, minister through music, composer, or performer. Your philosophy may be people oriented, music oriented, ego-centric, Christo-centric, or a number of other options that you have carefully pondered. Your opinions will be respected.

11. Essay: Role Path and Purpose (3-4 pages in length. Double spaced with a 12 font)

For this project you are to write an essay that addresses some large questions about the pursuit of music as a profession. Your paper should be approximately 3-4 pages in length and include three sections outlined as follows:

1. **Role:** In a single paragraph identify the kind of musical role in which you aspire to serve professionally. In this section, you should identify your distinctive traits and your immediate objectives. Following this opening statement, you should develop why you have chosen this role in contrast to other options.

2. **Path:** In approximately 300 words describe your professional path to date and where you anticipate your future next steps to lead. Please identify specific events and circumstances that you believe have supported your decisions to pursue this path.

3. **Purpose:** In a closing section of 150 words, write a statement of your personal mission or purpose as you currently understand it.

Your writing should be in the first person but should adopt a professional voice. Clarity and accuracy are expected. Your language should be reflective of who you are as a person but should not be inappropriately casual for a business communication.

Dr. Dan Jackson

Introduction to Listening

December 8, 2014

<div align="center">Strengths, Philosophy, Role, Path, Purpose</div>

Music is mysteriously powerful. As a disciple of Christ and an aspiring world-changer, I am inescapably attracted to the all-encompassing potency that music boasts. The amoral nature of the medium, however, invokes in me a deep sense of gravity and responsibility as a proliferator of such a penetrating influence. I believe that careful effort, precise intention, and unwavering conviction are necessary to maintain a steady spiritual direction of music creation, and as with all communicative art, to unwaveringly present the message I am called to give. I believe that the following strengths equip me for such a calling and that my underlying motivations as a minister through music and as a composer constitute ample direction for my creativity.

By God's grace, the ability to quickly establish a good rapport with others seems to be a skill that comes fairly easily to me, as demonstrated by a midsummer conversation between myself and a new acquaintance and colleague. We had had a few brief exchanges over the course of several days of outdoor construction work but had not spent a large amount of time with each other. Unexpectedly, he turned to me and asserted, "Jack, you're probably the nicest person I know. I bet you've never told a lie in your life." I was flattered and also shocked that he had discovered my character so quickly with so little information. We were later able to easily have multiple conversations about our work, the meaning of life, and everything in between. An

G2—MUH332 Research Paper—Assignment, Rubric, Sample

MUH 332   SP 2014   PAPER - Grading Rubric

Paper Content (60%)

	Topic/Thesis Statement	Works/conclusions	Content/Conclusions	Original ideas	Organization	Length (not counting works cited list)
A (10) A- (9.5)	Appropriate topic is narrow enough to cover in 10 pages, T.S. is clear, and paper is focused on this idea throughout.	1-3 works are analyzed or referred to and in-depth analysis/conclusions are presented.	Supporting details are cited and explained. Appropriate, detailed observations and ideas support succinct and pertinent conclusions.	Original ideas, thoughts and analysis are included.	Organization of both proposed paper and assignment is clear and appropriate.	9-11 pp
B (8.5)	Appropriate topic is fairly narrow , t.s. is stated, and the paper is focused on this one idea throughout.	1-3 works are analyzed or referred to and some in-depth examples/ conclusions are presented.	Supporting details are cited and somewhat explained. Ideas and observations support conclusions.	One's own original thinking is obvious.	Organization of either proposed paper or assignment is clear and appropriate.	8 or 12 pp.
C (7.5)	Topic is rather broad or loosely related to period, T.S. is present but not always followed	1-3 works are analyzed or referred to and examples/conclusions are broad or only loosely related to topic.	Some supporting details are cited or somewhat explained. Few ideas to support conclusions.	Few original ideas are incorporate.	Organization of either proposed paper or assignment is not always clear.	7 or 13 pp.
D (6.5)	Topic is broad and/or not related to period, T.S. is not clearly written, proposal lacks unifying focus	No works are analyzed or referred to and examples/conclusions are broad and loosely related to topic.	Supporting details hard to follow and poorly explained. Few relevant ideas.	Original ideas are almost entirely missing.	Organization of either proposed paper or assignment is weak.	6 or 14 pp.
F (5.5)	Topic is very broad and/or not related to period, no T.S.	Works are not appropriate and/or no meaningful conclusions are presented.	Few supporting, relevant or substantive ideas, details and/or conclusions.	Original ideas are not included.	Organization of both proposed paper and assignment is unclear.	5 or 15 pp.

Writing Style/Research (40%)

	Flow, ease of understanding	Grammar, Spelling, Punctuation, Sentence structure	Works Cited (bibliography)	Bibliographic and Note form
A (10) A- (9.5)	Paper flows well; the writing is logical and easy to understand.	Grammar, spelling, punctuation and sentence structure are correct.	The list of works cited is thorough (8+); includes specific journal articles, books, web sites and general music reference materials (e.g. *The New Groves' Dictionary of Music and Musicians*).	Form used for bibliography follows a standard format and is used consistently throughout. All borrowed ideas are correctly cited.
B (8.5)	Paper flows fairly well; for the most part it is easy to understand and is logical.	Care has been taken to avoid errors in grammar, spelling, punctuation and sentence structure.	The bibliography reflects a survey of the literature including some journal articles, books and general music reference materials (6-7 sources).	For the most part, form of bibliography and citations for all borrowed ideas follows a standard format, is used consistently.
C (7.5)	Overall writing is clear; some paragraphs could be easier to understand.	Some problems with grammar, spelling, punctuation and/or sentence structure are present.	Bibliography is rather general, lacking in journal articles and specific books (4-5 sources).	Some inconsistency in bibliographic and citation form.
D (6.5)	Paper lacks flow; not easy to understand.	Numerous problems with grammar, spelling, punctuation and/or sentence structure.	Bibliography is minimal; mostly general sources are used (2-3 sources).	Inconsistent bibliography and citations form and/or use.
F (5.5)	Numerous syntactical errors prohibit understanding.	Unacceptable level of grammar, spelling, punctuation and or sentence structure.	Bibliography is unacceptable. There are no journal articles and/or appropriate books.	Widespread problems with bibliography or citation form. Plagiarism is evident.

G3—MUH431 Exit Essay—Path Role and Calling

MUH 431 Faith, Life and Music

Spring 2015

Final Essay

For the final course project you are to write an essay that addresses the large questions we have discussed this semester. Your paper should be approximately 7-10 pages in length and include four sections outlined as follows:

1. Interview Summaries: Present the results of your 6 professional contact interviews. Each interview should be represented with its own summary report that addresses the questions related to Role, Path and Purpose.

2. Role: In a single paragraph present a polished version of your current "10-second introduction" in which you introduce yourself to a professional contact. In this section you should identify your distinctive traits and your immediate objectives. Following this opening paragraph, you should develop why you have chosen these traits for emphasis.

3. Path: In approximately 1000 words describe your professional path to date and where you anticipate your future next steps. Please identify specific **CHOICES** with events and circumstances that you believe have supported your decisions to pursue this path.

4. Purpose: In a closing section of 500 words, write a statement of your personal mission or purpose as you currently understand it.

Throughout this essay you should make extensive use of material collected in your readings and interviews. The essay is intended to be an encapsulation of what you have learned throughout the course of our work this semester.

Your writing should be in the first person but should adopt a professional voice. Clarity and accuracy are expected. Your language should be reflective of who you are as a person but should not be inappropriately casual for a business communication.

In lieu of a final exam for this class you will make an oral presentation of approximately 5-7 minutes, summarizing the contents of this assignment. These presentations will be given during the regularly scheduled final exam time on Monday, May 5 from 1:30-4:00

Please submit the written copy of your final essay via e-mail prior to our meeting on FINAL EXAM: <u>Monday, May 5   1:30-4:00.</u>

Rubric for MUH 431 Final Essay

Item	Beginning	Basic	Proficient	Advanced
Define professional role aspiration	**No clearly stated role aspiration**	**General role drawn from broad categories is identified**	**Role is defined in connection to personal attributes and interests**	**Specific role is defined and integrated with discussion of personal path and purpose**
Describe plausible career path	**No clearly identified path**	**Identified path inconsistent with selected role**	**Identified path consistent with role but only developed in general terms**	**Identified path consistent with role and developed with specificity**
Articulate Purpose	**Does not articulate a specific purpose**	**Articulates a broad sense of purpose but is not linked concretely to selected role**	**Articulates a purpose consistent with role but is not explained with specific applications**	**Articulates a purpose consistent with role and developed with specific application examples**
Summary of Contact Interviews	**Interviews missing**	**Interviews included but contents not complete**	**Interview contents complete but lack integration with students role, path and purpose discussion**	**Interview contents complete and synthesized within students role, path and purpose discussion**

Appendix H: Assessment of Core Competencies

This is identical to MUH431—However, need to create a new Rubric that addresses the 5 competencies

Description

Assignment

CRITICAL THINKING VALUE RUBRIC
for more information, please contact value@aacu.org

The VALUE rubrics were developed by teams of faculty experts representing colleges and universities across the United States through a process that examined many existing campus rubrics and related documents for each learning outcome and incorporated additional feedback from faculty. The rubrics articulate fundamental criteria for each learning outcome, with performance descriptors demonstrating progressively more sophisticated levels of attainment. The rubrics are intended for institutional-level use in evaluating and discussing student learning, not for grading. The core expectations articulated in all 15 of the VALUE rubrics can and should be translated into the language of individual campuses, disciplines, and even courses. The utility of the VALUE rubrics is to position learning at all undergraduate levels within a basic framework of expectations such that evidence of learning can by shared nationally through a common dialog and understanding of student success.

Definition
Critical thinking is a habit of mind characterized by the comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating an opinion or conclusion.

Framing Language
This rubric is designed to be transdisciplinary, reflecting the recognition that success in all disciplines requires habits of inquiry and analysis that share common attributes. Further, research suggests that successful critical thinkers from all disciplines increasingly need to be able to apply those habits in various and changing situations encountered in all walks of life.
This rubric is designed for use with many different types of assignments and the suggestions here are not an exhaustive list of possibilities. Critical thinking can be demonstrated in assignments that require students to complete analyses of text, data, or issues. Assignments that cut across presentation mode might be especially useful in some fields. If insight into the process components of critical thinking (e.g., how information sources were evaluated regardless of whether they were included in the product) is important, assignments focused on student reflection might be especially illuminating.

Glossary
The definitions that follow were developed to clarify terms and concepts used in this rubric only.
- Ambiguity: Information that may be interpreted in more than one way.
- Assumptions: Ideas, conditions, or beliefs (often implicit or unstated) that are "taken for granted or accepted as true without proof." (quoted from www.dictionary.reference.com/browse/assumptions)
- Context: The historical, ethical. political, cultural, environmental, or circumstantial settings or conditions that influence and complicate the consideration of any issues, ideas, artifacts, and events.
- Literal meaning: Interpretation of information exactly as stated. For example, "she was green with envy" would be interpreted to mean that her skin was green.
- Metaphor: Information that is (intended to be) interpreted in a non-literal way. For example, "she was green with envy" is intended to convey an intensity of emotion, not a skin color.

CRITICAL THINKING VALUE RUBRIC
for more information, please contact value@aacu.org

Definition
Critical thinking is a habit of mind characterized by the comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating an opinion or conclusion.

Evaluators are encouraged to assign a zero to any work sample or collection of work that does not meet benchmark (cell one) level performance.

	Capstone	Milestones		Benchmark
	4	3	2	1
Explanation of issues	Issue/problem to be considered critically is stated clearly and described comprehensively, delivering all relevant information necessary for full understanding.	Issue/problem to be considered critically is stated, described, and clarified so that understanding is not seriously impeded by omissions.	Issue/problem to be considered critically is stated but description leaves some terms undefined, ambiguities unexplored, boundaries undetermined, and/or backgrounds unknown.	Issue/problem to be considered critically is stated without clarification or description.
Evidence *Selecting and using information to investigate a point of view or conclusion*	Information is taken from source(s) with enough interpretation/evaluation to develop a comprehensive analysis or synthesis. Viewpoints of experts are questioned thoroughly.	Information is taken from source(s) with enough interpretation/evaluation to develop a coherent analysis or synthesis. Viewpoints of experts are subject to questioning.	Information is taken from source(s) with some interpretation/evaluation, but not enough to develop a coherent analysis or synthesis. Viewpoints of experts are taken as mostly fact, with little questioning.	Information is taken from source(s) without any interpretation/evaluation. Viewpoints of experts are taken as fact, without question.
Influence of context and assumptions	Thoroughly (systematically and methodically) analyzes own and others' assumptions and carefully evaluates the relevance of contexts when presenting a position.	Identifies own and others' assumptions and several relevant contexts when presenting a position.	Questions some assumptions. Identifies several relevant contexts when presenting a position. May be more aware of others' assumptions than one's own (or vice versa).	Shows an emerging awareness of present assumptions (sometimes labels assertions as assumptions). Begins to identify some contexts when presenting a position.
Student's position (perspective, thesis/hypothesis)	Specific position (perspective, thesis/hypothesis) is imaginative, taking into account the complexities of an issue. Limits of position (perspective, thesis/hypothesis) are acknowledged. Others' points of view are synthesized within position (perspective, thesis/hypothesis).	Specific position (perspective, thesis/hypothesis) takes into account the complexities of an issue. Others' points of view are acknowledged within position (perspective, thesis/hypothesis).	Specific position (perspective, thesis/hypothesis) acknowledges different sides of an issue.	Specific position (perspective, thesis/hypothesis) is stated, but is simplistic and obvious.
Conclusions and related outcomes (implications and consequences)	Conclusions and related outcomes (consequences and implications) are logical and reflect student's informed evaluation and ability to place evidence and perspectives discussed in priority order.	Conclusion is logically tied to a range of information, including opposing viewpoints; related outcomes (consequences and implications) are identified clearly.	Conclusion is logically tied to information (because information is chosen to fit the desired conclusion); some related outcomes (consequences and implications) are identified clearly.	Conclusion is inconsistently tied to some of the information discussed; related outcomes (consequences and implications) are oversimplified.

Appendix I: Assessment of Performing Ensembles

Appendix J—GE Assessment (MUH100)

description, assignment, rubric, sample

Appendix K—Curriculum Maps for all Music Programs

Appendix L—Assessment Grid for all Music Programs

Appendix M — NASM Survey of Graduates

Point Loma Nazarene University
Department of Music, ALUMNI SURVEY
for
National Association of Schools of Music

1. Please indicate the music degree(s) you received or program(s) you completed at Point Loma Nazarene University, listing the level of the most recent degree or program first. Indicate B for bachelor's degree, M for master's degree, and D for doctoral degree. Also, include your focus of studies (e.g., composition, music education/choral, vocal performance), the year the degree/program was completed, and the number of years it took to complete the degree/program.

Number of years to Complete the Degree/Program   Focus of Studies

Year

Degree/Program	**LevelConferred**	**Years full-time**	**Years part-time**		
_____	_____	_____	_____	**+**	_____
_____	_____	_____	_____	**+**	_____
_____	_____	_____	_____	**+**	_____

2. Please list your opinions regarding the following areas. (If you did not take classes outside the music program of music, answer only parts 1 and 2 of this question. *N.O. = No Opinion.*)

	Low Quality			**High Quality**		
Overall quality of the Point Loma Nazarene University music program	1	2	3	4	5	N.O.
Quality of your specific focus of studies as identified in question 1 above	1	2	3	4	5	N.O.
Quality of overall studies outside of music at Point Loma Nazarene University	1	2	3	4	5	N.O.

3. Please list the full-time music-related positions you have occupied since graduating from or leaving Point Loma Nazarene and the years in each position. *(If you have never held a full-time position in music, please skip to question 4.)*

Position	Employer, Location	Year(s) (e.g., 1999-2002)

4. If you have never been employed in a full-time music-related position, please list the part-time music positions you have occupied since graduating from Point Loma Nazarene and the years in each position. *(If you answered question 3, you should skip this question.)*

Position	Employer, Location	Year(s) (e.g., 1999-2002)

5. Please list your present occupation if not covered in questions 3 or 4 above.

6. On what instrument(s) (or just indicate "voice" if appropriate) did you take private studio lessons while studying at Point Loma Nazarene?

7. Please list your opinions regarding the quality of instruction at Point Loma Nazarene in the following areas: *(If you did not have any classes in a specified field, circle N.O. for No Opinion.)*

	Low Quality				High Quality	
Basic Music Theory	1	2	3	4	5	N.O.
Aural Skills	1	2	3	4	5	N.O.
Music History	1	2	3	4	5	N.O.
Advanced Literature/Analysis	1	2	3	4	5	N.O.
Studio Lessons	1	2	3	4	5	N.O.
Music Education	1	2	3	4	5	N.O.
Music Pedagogy	1	2	3	4	5	N.O.
Ensembles	1	2	3	4	5	N.O.
General Education Courses	1	2	3	4	5	N.O.

8. Please describe any courses you think should be added for music majors/students at Point Loma Nazarene.

_____

_____

9. Please list any courses you were *required* to take that you think should not be required.

_____

_____

PLEASE NOTE: Questions 10 and 11 are only for those who undertook a senior recital, master's recital, project, thesis, or doctoral dissertation while at Point Loma Nazarene. *If you did not do any of these, please skip to question 12.project*

10. Do you feel that the breadth of your studies prepared you adequately for doing your recital, project, thesis, and/or dissertation?

    Yes _____   No _____

11. Were your recital, project, thesis, and/or dissertation advisors or committee members helpful?

    Yes _____   No _____

12. Given your major or professional emphasis, do you feel you had adequate opportunities to work in the following situations? (Circle appropriate response for each item.)

Performance with large ensemble (conducted)	Yes	No	N/A
Performance with small ensemble (non-conducted)		Yes	No
	N/A		
Solo performance	Yes	No	N/A
Teaching opportunities	Yes	No	N/A
Research/Writing projects	Yes	No	N/A

13. What was the general influence of these working opportunities (question 12) on your personal career development?

	No Influence				Tremendous Influence	
Performance with large ensemble (conducted)	1	2	3	4	5	N/A
Performance with small ensemble (non-conducted)	1	2	3	4	5	N/A
Solo performance	1	2	3	4	5	N/A
Teaching opportunities	1	2	3	4	5	N/A
Research/Writing projects	1	2	3	4	5	N/A

14. Would you recommend Point Loma Nazarene University to someone considering studying music?

Yes _____   No _____

Please explain your answer: _____

_____

_____

_____

15. What advice would you give to present music students in regard to preparation for a career in music? Emphasize your current career in music.

_____

_____

PLEASE NOTE: Questions 16 and 17 are only for those alumni who had a graduate assistantship in music while pursuing a post-baccalaureate degree from Point Loma Nazarene. If you did not have such a graduate assistantship, please skip to question 18.

16. Describe your assistantship duties (e.g., teaching, etc.)

_____

_____

17. Rate your assistantship experience according to the following factors:

Terrible   **Excellent**

Freedom from inappropriate duties	1	2	3	4	5
Supervision, guidance, and attention received from your faculty supervisor	1	2	3	4	5
Contribution of assistantship experiences to your personal and career development	1	2	3	4	5
Preparation for subsequent professional responsibilities	1	2	3	4	5

18. How important were the following elements in your decision to attend Point Loma Nazarene?

	Not Important				Very Important
Location	1	2	3	4	5
Cost of tuition	1	2	3	4	5
Recommendations of a teacher	1	2	3	4	5
Recommendations of an acquaintance	1	2	3	4	5
Assistantship/Scholarship	1	2	3	4	5
Quality of education	1	2	3	4	5
Reputation of the music program	1	2	3	4	5
Presence of particular faculty member(s)	1	2	3	4	5
Facilities	1	2	3	4	5

19. Do you have any comments or suggestions regarding the music programs at Point Loma Nazarene University?

Thank you for taking the time to complete this survey.

Please return it to:

Point Loma Nazarene University

Department of Music

3900 Lomaland Dr

San Diego CA 92106