

Department of Music
PLO Data for BA in Music, 2025-2026

Department Learning Outcome—*Music graduates will develop both a broad knowledge of their discipline and specific skills in performing, teaching and directing music.*

Program Learning Outcomes :

1. Demonstrate essential competencies in musicianship skills in written theory, aural skills, keyboard musicianship, and music technology.
2. Demonstrate applied music skills in one primary performance area in both solo and ensemble settings.
3. Recount the essential outlines of music history, music literature, and an awareness of significant non-western musical styles.
4. Articulate a clear application of the concepts of calling, role, path and purpose as they apply to the field of music.

Department of Music
PLO Data for BA in Music: Fa 2024 - Sp2025

Learning Outcome 1

Demonstrate essential competencies in musicianship skills in written theory, aural skills, keyboard musicianship, and music technology.

Outcome Measures

1. Written Theory—Entrance/Exit Exams in MUT1000 and MUT1020
2. Piano Proficiency Exam

Criteria for Success

1. 75% of students will score at least an 80 on the Final Exam of MUT1020
2. 60% of students will pass the Piano Proficiency Exam by the end of the sixth semester

Aligned with DQP Learning Areas

1. Specialized Knowledge
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. Applied and Collaborative Learning, and
5. Civic and Global Learning

Longitudinal Data

Freshman Music Theory Entrance/Exit Exam

Table 1—Results of the Music Theory Entrance/Exam showing the number of students taking the exam, average scores on the way in and on the way out and percentage of students that achieve the benchmark.

Year	No. of entering freshmen	Average entrance score	Average exit score	Percentage of students scoring 80 or higher
2015-16	25	14	84	92%
2016-17	11	35	97	91%
2017-18	14	27	89	93%
2018-19	12	23	87	91%
2019-20	*	*	*	*
2020-21	20	36	81	65%
2021-22	16	29.54	79.3	38%
2022-23	12	8.73	80.83	58.33%
2023-24	18	19.62	82.11	88%
2024-25	9	19.22	86.11	89%
2025-26	12	6	84.25	75%

* —covid year, no data collected

Piano Proficiency Exam

Current Cohort Year	2026																
		# of semesters															
Year	Students in Cohort	1	2	3	4	5	6	7	8	9	10	11	12	14	Current Student Not Yet Passed	LEFT PLNU*	Grand Total
2006		0.00%	6.25%	6.25%	6.25%	6.25%	0.00%	18.75%	0.00%	6.25%	25.00%	6.25%	0.00%	6.25%	0.00%	12.50%	100.00%
2007		17.65%	5.88%	11.76%	0.00%	5.88%	0.00%	0.00%	5.88%	0.00%	41.18%	0.00%	5.88%	0.00%	0.00%	5.88%	100.00%
2008		0.00%	14.29%	14.29%	14.29%	7.14%	0.00%	0.00%	21.43%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	28.57%	100.00%
2009		10.53%	21.05%	0.00%	10.53%	0.00%	15.79%	5.26%	21.05%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	15.79%	100.00%
2010		6.25%	6.25%	12.50%	6.25%	18.75%	6.25%	18.75%	6.25%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	25.00%	100.00%
2011		0.00%	0.00%	9.52%	4.76%	0.00%	9.52%	4.76%	19.05%	4.76%	14.29%	0.00%	0.00%	0.00%	0.00%	28.57%	100.00%
2012	26	0.00%	0.00%	15.38%	50.00%	61.54%	73.08%	76.92%	100.00%	--	--	--	--	--	0.00%	0.00%	100.00%
2013	14	7.14%	42.86%	64.29%	64.29%	71.43%	85.71%	85.71%	--	--	--	--	--	--	0.00%	14.29%	100.00%
2014	22	4.55%	4.55%	27.27%	40.91%	45.45%	68.18%	77.27%	90.91%	100.00%	--	--	--	--	0.00%	0.00%	100.00%
2015	11	9.09%	36.36%	45.45%	54.55%	90.91%	100.00%	--	--	--	--	--	--	--	0.00%	0.00%	100.00%
2016	14	7.14%	35.71%	71.43%	85.71%	85.71%	85.71%	85.71%	92.86%	--	--	--	--	100.00%	0.00%	0.00%	100.00%
2017	16	12.50%	25.00%	37.50%	56.25%	68.75%	--	75.00%	--	--	--	--	--	--	0.00%	25.00%	100.00%
2018	15	13.33%	20.00%	60.00%	60.00%	73.33%	93.33%	--	--	100.00%	--	--	--	--	0.00%	0.00%	100.00%
2019	18	44.44%	50.00%	55.56%	72.22%	77.78%	88.89%	94.44%	100.00%	--	--	--	--	--	0.00%	0.00%	100.00%
2020	13	30.77%	61.54%	69.23%	76.92%	84.62%	--	--	--	--	--	--	--	--	15.38%	0.00%	100.00%
2021	12	0.00%	25.00%	33.33%	41.67%	58.33%	--	--	--	--	--	--	--	--	41.67%	0.00%	100.00%
2022	15	0.00%	33.33%	13.33%	13.33%	--	--	6.67%	6.67%	--	--	--	--	--	26.67%	0.00%	100.00%
2023	15	20.00%	20.00%	--	--	13.33%	--	--	--	--	--	--	--	--	46.67%	0.00%	100.00%
2024	13	46.15%	23.08%	7.69%	7.69%	--	--	--	--	--	--	--	--	--	15.38%	0.00%	100.00%
2025	15	6.67%	6.67%	--	--	--	--	--	--	--	--	--	--	--	86.67%	0.00%	100.00%

Table 2—Results of the Piano Proficiency Exam through 2025 Cohort (Fall 2026-Spring 2026), showing the cumulative percentage of the class that completed all sections of the test, by number of semester

Conclusions Drawn from Data

Comprehension of Music Theory and the Piano Proficiency component are crucial for music students to have musical literacy. Our accreditation (NASM) allows the music department to give approval for students to continue in the music major after their freshman year. The data indicates that incoming student's scores come to a 6% during the first week of class and a score of 75% during finals week. I attribute these results to the work and systematic teaching of Dr. Clemmon.

Changes to be Made Based on Data

We are incorporating a new section of small ensemble as a performance based class to pair with Music Theory. Many of our incoming students do not have a background in note reading, this can be seen in the data by a decrease in incoming and end of year scores. The recorder, handbell and Orff instrument class will incorporate skills being taught in theory class into an ensemble setting.

BA in Music

Learning Outcome 2

Demonstrate applied music skills in one primary performance area in both solo and ensemble settings.

Outcome Measures

Private lesson juries at the end of the semester

Criteria for Success

75% of students will score at least Proficient in 8 of the 10 areas.

Aligned with DQP Learning Areas

1. Specialized Knowledge
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. Applied and Collaborative Learning
5. Civic and Global Learning

Longitudinal Data

Table 4—Showing the averages across all juries from the Common Applied Rubric where an 8 is the lowest number in the Proficient category and 10 is Exemplary and the percentage of students that are at or above level.

	Number of students	Repertory and Style	Technical Progress	Musicality and Performance
Sp2016		8.95	8.43	8.69
Sp2017		8.6—95%	8.8—92%	8.9—93%
Sp2018		8.55—91%	8.2—89%	8.7—89%
Sp2019		8.76—93%	8.3—91%	8.6—86%
Sp2020		*	*	*
Sp2021	61	*	*	*
Sp2022	54	8.68 – 69%	8.36 – 66%	8.21 – 63%
Sp2023	57	8.88 – 74%	8.46 – 73%	8.56 – 70%
Sp2024	56	8.51 – 80%	7.88 – 59%	8.23 – 82%
Sp2025	47	9.17 – 88.33%	8.60 – 88.33%	8.52 – 82.50%
Sp2026	52	8.81 — 77%	8.33 — 67%	8.42 — 73%

Conclusions Drawn from Data

All students met the “Performance” component for years 2016-present. Each music student is required to take private lessons and a performance ensemble. Our conductors and private instructors are able to provide a teaching environment where students achieve performance proficiency with their final juries and concerts. Students are required to sing in 3 different languages and perform collegiate level music in an ensemble setting.

Changes to be Made Based on Data

There are no recommendations for change at this time. We recently hired two new professors starting 2026 that will continue to incorporate high standards of applied performance to our curriculum.

Rubric Used

Revised Strings Rubric for Applied Juries. (See next page)

Revised Rubric for Applied Juries *(Sept 2016)*

Performance Assessment:	Exemplary (0)	Proficient (0)	Developing (0)	Initial (0)
Technique				
Physical Approach:	Physical approach is exemplary.	Physical approach is acceptable but could be improved some	Physical approach has obvious issues that should be corrected.	Physical approach needs serious remediation.
Tone Quality:	Tone quality is professional, characteristic, and mature throughout.	Tone quality is characteristic for the majority of the time with rare, short, predictable lapses.	Tone quality is not quite characteristic or has frequent or prolonged lapses.	Tone quality generally is uncharacteristic, weak, harsh, or uneven.
Rhythmic Accuracy:	Musically appropriate tempi and accurate rhythms are maintained throughout.	Contains minor deviations from musically appropriate tempi or accurate rhythms.	Deviates significantly from musically appropriate tempi or accurate rhythms.	Appropriate tempi are not maintained or contains numerous rhythmic inaccuracies.
Pitch Accuracy:	Notes are pitch-accurate and in tune throughout selections.	Minor/rare pitch errors are quickly fixed with acceptable intonation throughout.	Contains noticeable missed notes or predictable intonation problems.	Contains multiple inaccurate notes; serious intonation problems.
Facility:	Execution is accurate and seemingly effortless throughout.	Execution is rendered well (some minor glitches).	Execution contains noticeable glitches.	Execution is highly problematic.
Articulation:	Articulations are musically appropriate throughout.	Most, but not all, articulations are musically appropriate.	Many articulations are noticeably inappropriate.	Articulations are highly problematic.
Dynamics:	Dynamics are musically appropriate throughout.	Dynamics are mostly appropriate and are largely within the correct range.	Dynamics are present but are within too narrow a range or are not used appropriately.	Dynamics either are nonexistent or are used very inappropriately.
Presentation				
Phrasing:	Phrasing is musically appropriate throughout.	Phrasing is musically appropriate most of the time.	Phrasing is present but is not used entirely appropriately.	Phrasing either is nonexistent or is used very inappropriately.
Musical Expression:	Appropriate style and emotional communication are maintained throughout.	Delivers mostly appropriate style and emotional communication.	Contains noticeable deviations from appropriate style and emotional communication.	Style or emotional communication are largely missing or inappropriate.
Appearance and Deportment:	Appearance and deportment are professional and impressive.	Appearance and deportment are appropriate.	Appearance or deportment are barely acceptable.	Appearance or deportment are inappropriate.
Comments:				
Program Learning Outcomes	Repertory and Style	Technical Progress	Musicality and Performance	

BA in Music

Learning Outcome 3

Recount the essential outlines of music history, music literature, and an awareness of significant non-western musical styles.

Outcome Measures

Final Papers/Projects in MUH 3040 or 3041

Criteria for Success

75% of students will score at least Proficient in 8 of the 10 areas

Aligned with DQP Learning Areas

1. Specialized Knowledge
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. Applied and Collaborative Learning, and
5. Civic and Global Learning

Longitudinal Data

Table 5— Showing the average scores on the final papers in MUH 3040 or 3041

	Number of students	Paper Content (60)	Style/Research (40)	Total
SP2014—MUH332		55.6	35.97	91.57
SP2016—MUH332		51.35	34.96	86.30
FA2016—MUH332		53.42	32.89	86.31
FA2018—MUH332		48.6	32.8	81.4
FA2020—MUH3032	21	54.6	33.4	88
SP23—MUH 3041	11	96.54	97.46	96.95
FA23 – MUH 3040				
SP25 – MUH3041*	n/a	n/a	n/a	n/a
FA26 - MUH 3040**	n/a	n/a	n/a	n/a

*MUH 3041 not taught in Spring 2025

**MUH 3040 was taught in Fall 2026, but there is no longer a paper component that applies to this criterion for success

Conclusions Drawn from Data

MUH 3040 did not have a paper that assesses this data.

Changes to be Made Based on Data

A new professor is teaching both MUH 3040 and MUH 3041, they can incorporate a paper that gives us the data.

Rubric Used

(See next page)

MUH 332 SP2016 PAPER - Grading Rubric--Paper Content (60%)

	Topic/Thesis Statement	Works/conclusions	Content/Conclusions	Original ideas	Organization	Length
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, TS 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. <i>The New Groves' Dictionary of Music and Musicians</i>).	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.

BA in Music

Learning Outcome 4

Articulate a clear application of the concepts of calling, role, path and purpose as they apply to the field of music.

Outcome Measures

Final Paper in MUH4031

Criteria for Success

75% of Students will score Proficient in all categories

Aligned with DQP Learning Areas

1. Specialized Knowledge
2. Broad Integrative Knowledge
3. Intellectual Skills/Core Competencies
4. Applied and Collaborative Learning
5. Civic and Global Learning

Longitudinal Data

Year	# of students	Depth of Insight (average)	Effective Writing (average)	Use of Evidence (average)	Percent at proficiency
SP2025	7	4	4	4	100%
SP2026	10	3.6	3.7	3.6	90%

Conclusions Drawn from Data

Students were all able to reach 90% proficiency. Students provided a preliminary paper during their freshman year in MUH1001 and then perfected the paper in the final semester at PLNU. The articulation of writing and critical skills is evident in the data. The writing professors in LJWL need to be commended for their work with students at PLNU.

Changes to be Made Based on Data

No changes made recommend this is the second year we have assessed writing skill from our capstone class.

Rubric Used

(See below)

Reflections on Past Musical Growth and Plans For Future Development				
Criteria	Mastery (4)	Proficiency (3)	Incipiency (2)	Insufficiency (1)
Depth of Insight	Reflections show profound insight, deep engagement, self-awareness, and self-assessment of personal musical growth, with clearly stated improvement areas and future development plans.	Reflections show fairly thoughtful consideration of personal musical growth with somewhat limited depth of insight or less-than-clear plans for the future.	Reflections show basic ideas about personal musical growth, but lack significant depth of insight.	Reflections lack meaningful insights about personal musical growth.
Effective Writing	Reflections are exceptionally well-written, error free, articulate, and expressive, showcasing the student's ability to communicate effectively.	Reflections are quite well-written, mostly error free, articulate, and expressive, reasonably effectively conveying thoughts and emotions.	Reflections are adequately written, are moderately error free, and express thoughts, but may lack clarity or emotional depth.	Reflections are poorly written, contain several significant errors, and/or lack clear expression of thoughts and emotions.
Use of Evidence	Reflections consistently present specific and relevant examples, anecdotes, or experiences that support the points being made.	Reflections include relevant examples, anecdotes, or experiences to support most points being made.	Reflections include limited examples, anecdotes, or experiences, or they include examples which may not effectively support the points being made.	Reflections lack appropriate examples, anecdotes, or experiences.