

Annual Departmental Assessment Report

Department or Program: Music

Academic Year of Report: 2017-18

Department Contact Person for Assessment: Mike Grose

Section 1: Learning Objectives Assessed for this Report

For each major in the department, list the learning objectives that were assessed during this period.

Bachelor of Music degrees

Goals/Objectives – The goals and objectives of the B.M. degree program options are clearly set forth in the 2017-18 Handbook of the National Association of Schools of Music, the national accrediting body in music.

Music Performance (BM)

1. Musicianship
2. History and Repertory
3. Performance
4. Pedagogy
5. Synthesis

Music Composition (BM)

1. Musicianship
2. History and Repertory
3. Performance
4. Composition and Technical Competencies
5. Synthesis

Jazz Studies (BM)

1. Musicianship
2. History and Repertory
3. Performance and Improvisation
4. Arranging
5. Synthesis

Music Education (BMME)

1. Musicianship
2. History and Repertory
3. Performance
4. Pedagogical Competencies
5. Synthesis

Bachelor of Arts & Science degrees

Goals/Objectives - The goals and objectives of the B.A./B.S. degree program options are clearly set forth in the 2017-18 Handbook of the National Association of Schools of Music, the national accrediting body in music.

Music: History & Literature (BA)

1. Musicianship
2. History and Repertory
3. Analysis
4. Synthesis

Music: Music Theory (BA)

1. Musicianship
2. History and Repertory
3. Performance
4. Analysis
5. Synthesis

Music: Music Technology (BS)

1. Musicianship
2. History and Repertory
3. Performance
4. Composition and Technical Competencies
5. Synthesis

Music: Popular Music Studies (BA/BS)

1. Musicianship
2. History and Culture
3. Performance
4. Composition & Music Production
5. Elective Competencies

Music: General Music (BA/BS)

1. Musicianship
2. History and Culture
3. Performance
4. Elective Competencies

Learning Outcome Definitions

Musicianship

- a. The ability to hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture.
- b. An understanding of and the ability to read and realize musical notation.
- c. An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.
- d. An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.
- e. The ability to develop and defend musical judgments.

History and Repertory

- d. An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.
- e. The ability to develop and defend musical judgments.

Performance

- a. Ability in performing areas at levels consistent with the goals and objectives of the specific liberal arts degree program being followed.
- b. Understanding of procedures for realizing a variety of musical styles.
- c. Knowledge and/or skills in one or more areas of music beyond basic musicianship appropriate to the individual's needs and interests.

Pedagogy

- b. Sufficient understanding of and capability with pedagogical applications according to the requisites of their specializations.
- c. For performance majors in voice, the study and use of foreign languages and diction are essential.

History and Culture

- a. Acquisition of basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization.
- b. An ability to address music culture and history from a variety of perspectives.
- c. The ability to respect, understand, and evaluate work in a variety of disciplines.

Composition & Improvisation

- a. Creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways.
- b. Work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.

Synthesis

Completion of a senior performance recital, composition recital, or capstone project in the field of specialization.

Elective Competencies

Creation of a personalized curriculum which engages in a wide range of cultural, historical and technical knowledge within music and secondary fields/disciplines.

Section 2: Assessment Activities

For each learning outcome, describe what information was collected, how it was analyzed and discussed, and the conclusions that were drawn from the analysis. In the narrative, reference all relevant means of collecting information about learning goals, including direct measures (e.g. assessment of student assignments), indirect measures (e.g. overall grade patterns in a particular course, student reflections on learning, SERU data), and qualitative information (e.g. faculty observations, student input). While the choice of which assessments are most meaningful is up to the department, a mix of direct and indirect measures is requested.

Bachelor of Music degrees

Music Performance (BM)

1. Musicianship
2. History and Repertory
3. Performance
4. Pedagogy
5. Synthesis

Measures	LO 1	LO 2	LO 3	LO 4	LO 5	Use of the Information
Performance audition for admission to the SOMD			X			For placement into an applied studio, an entrance audition to the studio by a committee of at least three applied faculty is the initial assessment method for this program of study. Students are assigned a performance level reflective of their current technical and expressive proficiencies, with the expectation that they will progress to the next proficiency level within three terms of study.
Music core placement exam	X					The music core placement exam assesses student comprehension and mastery of music theory concepts and related skills. Transfer students are required, and incoming freshmen given the opportunity, to demonstrate these proficiencies in order to appropriately place them in the core musicianship program.
Performance jury			X			At the end of each term of applied music study, the student must pass a performance jury examined by a committee of at least three faculty members. Formal admission to the performance major requires attainment of the 300-proficiency level, which students are expected to reach by the end of their second year.
Completion of all musicianship core curriculum requirements (Music Theory I-VI, Aural Skills I-VI, Keyboard Skills I-VI) with a grade of C- or better.	X					A sequential and cumulative musicianship curriculum builds progressive fluency in music theory, aural skills and keyboard skills. As demonstrated in the core placement exam study guides (see https://music.uoregon.edu/current-students/undergraduate-music-students) concepts and skills learned each term must be mastered and internalized in order to be successful in each subsequent course.
Completion of Music in World Cultures and Survey Music History with grades of C- or better.		X				Students develop informed listening repertoires and demonstrate knowledge of culture, history and evolution of music from three world regions as well as principally Western art music, from the early Middle Ages to the present.
Pedagogy				X		Applied performance study provides an orientation to and experience with the fundamentals of pedagogy for the major performing medium. For performance majors in piano, supplemental pedagogy and practicum courses are required.
Completion of Intro to Conducting with grade of C- or better	X		X	X		Students gain proficiencies in conducting, baton and left-hand technique, nonverbal communication, leadership, terminology, transpositions, and score reading.
Completion of Lyric Diction I-II with grades of C- or better.		X		X		Performance majors in voice demonstrate proficiency with the International Phonetic Alphabet and apply toward pronunciation

						repertoire in English, Italian, Spanish, French and German.
Completion of two music theory Analysis courses with grades of C- or better.	X	X				Students apply concepts, skills and knowledge gained from the two-year core and music history series to in-depth analysis of music of a particular composer or genre.
Junior and Senior recitals					X	Students present a one-hour recital of primarily solo repertoire appropriate to the junior and senior level of mastery. Passage of the pre-recital hearing and recital is examined by a committee of at least three faculty members, two of which must be in the student's primary performance area.
Graduate entrance exams in music theory and aural skills	X					Music undergraduate alumni who go on to pursue graduate music studies at the SOMD take entrance exams in music theory and aural skills, testing their proficiency in concepts and skills covered by the two-year core curriculum.
Graduate entrance exam in music history		X				Music undergraduate alumni who go on to pursue graduate music studies at the SOMD take an entrance exam in music history, which tests students' listening recognition and historical knowledge of principally Western art music from the early middle ages to the present.

Music Composition (BM)

1. Musicianship
2. History and Repertory
3. Performance
4. Composition and Technical Competencies
5. Synthesis

Measures	LO 1	LO 2	LO 3	LO 4	LO 5	Use of the Information
Performance audition for admission to the SOMD			X			For placement into an applied studio, an entrance audition to the studio by a committee of at least three applied faculty is the initial assessment method for this program of study. Students are assigned a performance level reflective of their current technical and expressive proficiencies, with the expectation that they will attain at least the 170-191 level on their primary instrument.
Music core placement exam	X					The music core placement exam assesses student comprehension and mastery of music theory concepts and related skills. Transfer students are required, and incoming freshmen given the opportunity, to demonstrate these proficiencies in order to appropriately place them in the core musicianship program.
Performance jury			X			At the end of each term of applied music study, the student must pass a performance jury on

						their primary instrument examined by a committee of at least three faculty members.
Completion of all musicianship core curriculum requirements (Music Theory I-VI, Aural Skills I-VI, Keyboard Skills I-VI) with a grade of C- or better.	X					A sequential and cumulative musicianship curriculum builds progressive fluency in music theory, aural skills and keyboard skills. As demonstrated in the core placement exam study guides (see https://music.uoregon.edu/current-students/undergraduate-music-students) concepts and skills learned each term must be mastered and internalized in order to be successful in each subsequent course.
Completion of Music in World Cultures and Survey Music History with grades of C- or better.		X				Students develop informed listening repertoires and demonstrate knowledge of culture, history and evolution of music from three world regions as well as principally Western art music, from the early Middle Ages to the present.
Successful completion of Composition I-III series				X	X	Through this series, students gain skills in notation and scoring for instruments, as well as acquire basic concepts of form and contemporary techniques – the end result of which is a portfolio of the student’s own creative work. For formal admission to the Composition major, grades of B or better in each Composition I course must be earned.
Completion of Intro to Conducting with grade of C- or better	X		X	X		Students gain proficiencies in conducting, baton and left-hand technique, nonverbal communication, leadership, terminology, transpositions, and score reading.
Completion of Counterpoint and Schenkerian Analysis courses with grades of C- or better	X	X		X		Students gain skills in advanced music theory analytical techniques applied to music of all periods and styles.
Completion of three music theory Analysis courses with grades of C- or better.	X	X				Students apply concepts, skills and knowledge gained from the two-year core and music history series to in-depth analysis of music of a particular composer or genre.
Piano proficiency at the 171 level			X	X		To reach this proficiency level, students must perform two contrasting solo piano works; demonstrate competency in playing major and minor scales (harmonic and melodic) and arpeggios, four octaves ascending and descending, hands together; and demonstrate competency in sight-reading. For students whose primary instrument is piano, attainment of the 271 level is required.
Senior recital					X	Students present a one-hour recital of original compositions for a range of orchestrations. This capstone experience also requires that students recruit musicians and conduct their rehearsals and final performance. Passage of the recital is examined by a committee of at least three faculty members, two of which must be in the student’s primary performance area.

Graduate entrance exams in music theory and aural skills	X					Music undergraduate alumni who go on to pursue graduate music studies at the SOMD take entrance exams in music theory and aural skills, testing their proficiency in concepts and skills covered by the two-year core curriculum.
Graduate entrance exam in music history		X				Music undergraduate alumni who go on to pursue graduate music studies at the SOMD take an entrance exam in music history, which tests students' listening recognition and historical knowledge of principally Western art music from the early middle ages to the present.

Jazz Studies (BM)

1. Musicianship
2. History and Repertory
3. Performance and Improvisation
4. Arranging
5. Synthesis

Measures	LO 1	LO 2	LO 3	LO 4	LO 5	Use of the Information
Jazz performance audition for admission to the SOMD			X			For placement into an applied studio, an entrance audition to the studio by a committee of at least three applied faculty is the initial assessment method for this program of study. Students are assigned a jazz performance level reflective of their current technical and improvisational proficiencies.
Music core placement exam	X					The music core placement exam assesses student comprehension and mastery of music theory concepts and related skills. Transfer students are required, and incoming freshmen given the opportunity, to demonstrate these proficiencies in order to appropriately place them in the core musicianship program.
Jazz performance studies			X			At the end of each term of applied music study, the student must pass a performance jury examined by a committee of at least three faculty members. A minimum of three terms at the 270-291 level is required.
Classical performance studies			X			At the end of each term of applied music study, the student must pass a performance jury examined by a committee of at least three faculty members. A minimum of 12 credits of classical performance studies is required.
Completion of all musicianship and jazz core curriculum requirements (Music Theory I-VI, Aural Skills I-III, Keyboard Skills I-III, Jazz Performance Lab I-III, Jazz Theory, Jazz Improvisation I-II,	X	X	X			A sequential and cumulative musicianship curriculum builds progressive fluency in music theory, aural skills, keyboard skills and jazz repertory and improvisational skills. Concepts and skills learned each sequential term must be mastered and internalized in order to be successful in each subsequent course.

Functional Jazz Piano I-II) with a grade of C- or better.						
Completion of Music in World Cultures, Survey Music History, and History of Jazz with grades of C- or better.		X				Students develop informed listening repertoires and demonstrate knowledge of culture, history and evolution of music from three world regions; principally Western art music, from the early Middle Ages to the present; and principally American jazz history.
Passage of sophomore jazz barrier exam	X	X	X		X	https://jazz.uoregon.edu/undergraduate-course-of-study/undergraduate-performance-barriers/sophomore-performance-barrier/
Passage of junior jazz barrier exam	X	X	X		X	https://jazz.uoregon.edu/undergraduate-course-of-study/undergraduate-performance-barriers/junior-performance-barrier/
Passage of Jazz Repertoire with grades of C- or better	X	X	X			Development of professional performance skills in improvisation through study of traditional and contemporary jazz repertoire.
Passage of Jazz Arranging with grades of C- or better	X	X		X		Competencies in reharmonization, instrumentation, block harmonization, tutti scoring techniques, five-part density.
Senior recital					X	https://jazz.uoregon.edu/undergraduate-course-of-study/senior-recital-guidelines/
Graduate entrance exams in music theory and aural skills	X					Music undergraduate alumni who go on to pursue graduate music studies at the SOMD take entrance exams in music theory and aural skills, testing their proficiency in concepts and skills covered by the two-year core curriculum.
Graduate entrance exam in music history		X				Music undergraduate alumni who go on to pursue graduate music studies at the SOMD take an entrance exam in music history, which tests students' listening recognition and historical knowledge of principally Western art music from the early middle ages to the present.

Music Education (BMME)

1. Musicianship
2. History and Repertory
3. Performance
4. Pedagogical Competencies
5. Synthesis

Measures	LO 1	LO 2	LO 3	LO 4	LO 5	Use of the Information
Performance audition for admission to the SOMD			X			For placement into an applied studio, an entrance audition to the studio by a committee of at least three applied faculty is the initial assessment method for this program of study. Students are assigned a performance level reflective of their current technical and expressive proficiencies, with the expectation that they will progress to the next proficiency level within three terms of study.

Music core placement exam	X					The music core placement exam assesses student comprehension and mastery of music theory concepts and related skills. Transfer students are required, and incoming freshmen given the opportunity, to demonstrate these proficiencies in order to appropriately place them in the core musicianship program.
Performance studies and jury requirements			X	X		At the end of each term of applied music study, the student must pass a performance jury examined by a committee of at least three faculty members. Students must complete three terms at the 300-level, which requires that this proficiency is reached by no later than spring term of the junior year. Applied performance study provides an orientation to and experience with the fundamentals of pedagogy for the primary performing medium.
Completion of all musicianship core curriculum requirements (Music Theory I-VI, Aural Skills I-VI, Keyboard Skills I-VI) with a grade of C- or better.	X					A sequential and cumulative musicianship curriculum builds progressive fluency in music theory, aural skills and keyboard skills. As demonstrated in the core placement exam study guides (see https://music.uoregon.edu/current-students/undergraduate-music-students) concepts and skills learned each term must be mastered and internalized in order to be successful in each subsequent course.
Completion of Music in World Cultures and Survey Music History with grades of C- or better.		X				Students develop informed listening repertoires and demonstrate knowledge of culture, history and evolution of music from three world regions as well as principally Western art music, from the early Middle Ages to the present.
Completion of music education applied coursework with grades of B- or better				X		Sequential curriculum ensures competency in secondary instruments, primary and secondary teaching techniques, familiarity with age-appropriate materials and childhood musical development, classroom management and curricular strategies.
Completion of Instrumental Conducting or Choral Conducting & Literature with grade of B- or better.				X		Choral conducting, gesture and communication, rehearsal technique, and choral literature appropriate for secondary school choral music programs (grades 6–12).
Completion of Lyric Diction I-II with grades of C- or better.		X		X		Choral music education majors demonstrate proficiency with the International Phonetic Alphabet and apply toward pronunciation repertoire in English, Italian, Spanish, French and German.
Completion of one music theory Analysis course with grade of C- or better.	X	X				Students apply concepts, skills and knowledge gained from the two-year core and music history series to in-depth analysis of music of a particular composer or genre.

Pass Qualifying Examination					X	This exam, typically administered at the beginning of the senior year, tests global teaching proficiencies specific to the student's area of specialty.
Pass Student Teaching					X	Full-time student teaching during the final term requires completion of a lesson plan with pre- and post-tests, according to state accreditation guidelines.
Graduate entrance exams in music theory and aural skills	X					Music undergraduate alumni who go on to pursue graduate music studies at the SOMD take entrance exams in music theory and aural skills, testing their proficiency in concepts and skills covered by the two-year core curriculum.
Graduate entrance exam in music history		X				Music undergraduate alumni who go on to pursue graduate music studies at the SOMD take an entrance exam in music history, which tests students' listening recognition and historical knowledge of principally Western art music from the early middle ages to the present.

Bachelor of Arts & Science degrees

Music: History & Literature (BA)

1. Musicianship
2. History and Repertory
3. Analysis
4. Synthesis

Measures	LO 1	LO 2	LO 3	LO 4	Use of the Information
Performance audition for admission to the SOMD			X		For placement into an applied studio, an entrance audition to the studio by a committee of at least three applied faculty is the initial assessment method for this program of study. Students are assigned a performance level reflective of their current technical and expressive proficiencies.
Music core placement exam	X				The music core placement exam assesses student comprehension and mastery of music theory concepts and related skills. Transfer students are required, and incoming freshmen given the opportunity, to demonstrate these proficiencies in order to appropriately place them in the core musicianship program.
Performance jury			X		At the end of each term of applied music study, the student must pass a performance jury examined by a committee of at least three faculty members.
Completion of all musicianship core curriculum requirements	X				A sequential and cumulative musicianship curriculum builds progressive fluency in music theory, aural skills and keyboard skills. As

(Music Theory I-VI, Aural Skills I-VI, Keyboard Skills I-VI) with a grade of C- or better.					demonstrated in the core placement exam study guides (see https://music.uoregon.edu/current-students/undergraduate-music-students) concepts and skills learned each term must be mastered and internalized in order to be successful in each subsequent course.
Completion of Music in World Cultures and Survey Music History with grades of C- or better.		X			Students develop informed listening repertoires and demonstrate knowledge of culture, history and evolution of music from three world regions as well as principally Western art music, from the early Middle Ages to the present.
Successful completion of three upper-division musicology courses, History of Western Art series, and Junior and Senior Colloquia		X	X		Student gains deeper knowledge in broad range of music and art history and culture, which will be used to inform the Senior Project.
Completion of two music theory Analysis courses with grades of C- or better.			X		Students apply concepts, skills and knowledge gained from the two-year core and music history series to in-depth analysis of music of a particular composer or genre.
Senior Project				X	Student writes a thesis, generally about 45 pages in length that is serious, substantial, and scholarly. Passage of the Senior Project is examined by a committee of at least two faculty members, one of which must be in the student's primary performance area.
Graduate entrance exams in music theory and aural skills	X				Music undergraduate alumni who go on to pursue graduate music studies at the SOMD take entrance exams in music theory and aural skills, testing their proficiency in concepts and skills covered by the two-year core curriculum.
Graduate entrance exam in music history		X			Music undergraduate alumni who go on to pursue graduate music studies at the SOMD take an entrance exam in music history, which tests students' listening recognition and historical knowledge of principally Western art music from the early middle ages to the present.

Music: Music Theory (BA)

6. Musicianship
7. History and Repertory
8. Performance
9. Analysis
10. Synthesis

Measures	LO 1	LO 2	LO 3	LO 4	LO 5	Use of the Information
Performance audition for admission to the SOMD			X			For placement into an applied studio, an entrance audition to the studio by a committee of at least three applied faculty is the initial assessment method for this program of study. Students are assigned a performance level reflective of their current technical and expressive

					proficiencies, with the expectation that they will attain at least the 170-191 level on their primary instrument.
Music core placement exam	X				The music core placement exam assesses student comprehension and mastery of music theory concepts and related skills. Transfer students are required, and incoming freshmen given the opportunity, to demonstrate these proficiencies in order to appropriately place them in the core musicianship program.
Performance jury			X		At the end of each term of applied music study, the student must pass a performance jury on their primary instrument examined by a committee of at least three faculty members.
Completion of all musicianship core curriculum requirements (Music Theory I-VI, Aural Skills I-VI, Keyboard Skills I-VI) with a grade of C- or better.	X				A sequential and cumulative musicianship curriculum builds progressive fluency in music theory, aural skills and keyboard skills. As demonstrated in the core placement exam study guides (see https://music.uoregon.edu/current-students/undergraduate-music-students) concepts and skills learned each term must be mastered and internalized in order to be successful in each subsequent course.
Completion of Music in World Cultures and Survey Music History with grades of C- or better.		X			Students develop informed listening repertoires and demonstrate knowledge of culture, history and evolution of music from three world regions as well as principally Western art music, from the early Middle Ages to the present.
Successful completion of Junior and Senior Colloquia and one elective musicology course				X	Student broadens exposure to musicological and theoretical analysis, which will be used to inform the Senior Project.
Completion of Counterpoint, Schenkerian Analysis, Post-Tonal Theory, and two elective theory or music technology courses with grades of C- or better	X	X		X	Students gain skills in advanced music theory analytical techniques applied to music of all periods and styles.
Completion of three music theory Analysis courses with grades of C- or better.	X	X		X	Students apply concepts, skills and knowledge gained from the two-year core and music history series to in-depth analysis of music of a particular composer or genre.
Piano proficiency at the 271 level, or successful completion of three terms at the 171 level			X		To reach the 171 level, students must perform two contrasting solo piano works; demonstrate competency in playing major and minor scales (harmonic and melodic) and arpeggios, four octaves ascending and descending, hands together; and demonstrate competency in sight-reading.

Senior Project					X	Student writes a thesis, generally about 45 pages in length that is serious, substantial, and scholarly. Passage of the Senior Project is examined by a committee of at least two faculty members, one of which must be in the student's primary performance area.
Graduate entrance exams in music theory and aural skills	X					Music undergraduate alumni who go on to pursue graduate music studies at the SOMD take entrance exams in music theory and aural skills, testing their proficiency in concepts and skills covered by the two-year core curriculum.
Graduate entrance exam in music history		X				Music undergraduate alumni who go on to pursue graduate music studies at the SOMD take an entrance exam in music history, which tests students' listening recognition and historical knowledge of principally Western art music from the early middle ages to the present.

Music: Music Technology (BS)

1. Musicianship
2. History and Repertory
3. Performance
4. Composition and Technical Competencies
5. Synthesis

Measures	LO 1	LO 2	LO 3	LO 4	LO 5	Use of the Information
Portfolio audition for admittance to SOMD			X			For entrance to the Music Technology major, a portfolio of three electronic compositions is required. Students must demonstrate potential in music composition, sound synthesis, basic <i>musique concrete</i> techniques, and musical balance and mixing.
Music core placement exam	X					The music core placement exam assesses student comprehension and mastery of music theory concepts and related skills. Transfer students are required, and incoming freshmen given the opportunity, to demonstrate these proficiencies in order to appropriately place them in the core musicianship program.
Performance jury			X			At the end of each term of applied music study, the student must pass a performance jury on their primary instrument examined by a committee of at least three faculty members.
Completion of all musicianship core curriculum requirements (Music Theory I-VI, Aural Skills I-III, Keyboard Skills I-III) with a grade of C- or better	X					A sequential and cumulative musicianship curriculum builds progressive fluency in music theory, aural skills and keyboard skills. As demonstrated in the core placement exam study guides (see https://music.uoregon.edu/current-students/undergraduate-music-students) concepts and skills learned each term must be mastered and internalized in order to be successful in each subsequent course.

Completion of Music in World Cultures and Survey Music History with grades of C- or better.		X				Students develop informed listening repertoires and demonstrate knowledge of culture, history and evolution of music from three world regions as well as principally Western art music, from the early Middle Ages to the present.
Successful completion all applied coursework with grades of C- or better.			X	X		Coursework builds proficiencies in computer science as well as electronic music design, production and performance.
Brown Book Exam				X		Students are tested on knowledge of 500 music technology terms and concepts.
Senior Project					X	Students may complete a presentation-recital, a WEB-based document, a collaborative project, or a collaborative practicum (see https://music.uoregon.edu/current-students/undergraduate-music-students).
Graduate entrance exams in music theory and aural skills	X					Music undergraduate alumni who go on to pursue graduate music studies at the SOMD take entrance exams in music theory and aural skills, testing their proficiency in concepts and skills covered by the two-year core curriculum.
Graduate entrance exam in music history		X				Music undergraduate alumni who go on to pursue graduate music studies at the SOMD take an entrance exam in music history, which tests students' listening recognition and historical knowledge of principally Western art music from the early middle ages to the present.

Music: Popular Music Studies (BA/BS)

1. Musicianship
2. History and Culture
3. Performance
4. Composition & Music Production
5. Elective Competencies

Measures	LO 1	LO 2	LO 3	LO 4	LO 5	Use of the Information
Music core placement exam	X					The music core placement exam assesses student comprehension and mastery of music theory concepts and related skills. Transfer students are required, and incoming freshmen given the opportunity, to demonstrate these proficiencies in order to appropriately place them in the core musicianship program.
Completion of three terms of performance studies with grades of C- or better			X			Students studying at lower proficiency levels must demonstrate mastery of performance technique via performance exam administered at the end of the term. Students at higher levels must pass a performance jury examined by a committee of at least three faculty members.
Completion of at least 16 credits of Musicianship core, including Popular	X			X		Students may choose from a range of courses that build fluency in music theory, aural skills and keyboard skills. Popular Songwriting requires that students both write and produce original music.

Songwriting and one from Jazz Performance Lab I, Music Theory I, or Popular Piano & Musicianship I, with a grade of C- or better						
Completion at least 16 credits of History and Culture core, including Popular Music Studies, with a grade of C- or better		X				Students develop informed listening repertoires and demonstrate knowledge of culture, history and evolution of a range of music that with influences in the popular music realm.
Personalized curriculum design				X		Students are encouraged to focus coursework by considering recommendations for various tracks, such as artist, industry, essentials, music business, or hybrid.
Graduate entrance exams in music theory and aural skills	X					Music undergraduate alumni who go on to pursue graduate music studies at the SOMD take entrance exams in music theory and aural skills, testing their proficiency in concepts and skills covered by the two-year core curriculum.
Graduate entrance exam in music history		X				Music undergraduate alumni who go on to pursue graduate music studies at the SOMD take an entrance exam in music history, which tests students' listening recognition and historical knowledge of principally Western art music from the early middle ages to the present.

Music: General Music (BA/BS)

1. Musicianship
2. History and Culture
3. Performance
4. Elective Competencies

Measures	LO 1	LO 2	LO 3	LO 4	Use of the Information
Music core placement exam	X				The music core placement exam assesses student comprehension and mastery of music theory concepts and related skills. Transfer students are required, and incoming freshmen given the opportunity, to demonstrate these proficiencies in order to appropriately place them in the core musicianship program.
Completion of three terms of performance studies with grades of C- or better			X		Students studying at lower proficiency levels must demonstrate mastery of performance technique via performance exam administered at the end of the term. Students at higher levels must pass a performance jury examined by a committee of at least three faculty members.

Completion of at least 16 credits of Musicianship core, including Music Theory I-III, with a grade of C- or better	X				Students may choose from a range of courses that build fluency in music theory, aural skills and keyboard skills, and electronic sound design. Successful completion of Theory III ensures concepts as noted on the Theory Placement Exam study guide (see https://music.uoregon.edu/current-students/undergraduate-music-students).
Completion at least 16 credits of History and Culture core, including one from Survey Music History, with a grade of C- or better		X			Students develop informed listening repertoires and demonstrate knowledge of culture, history and evolution of principally non-Western art music.
Personalized curriculum design				X	Students are encouraged to focus coursework by adapting recommendations for various tracks, such as artist, industry, essentials, music business, or hybrid.
Graduate entrance exams in music theory and aural skills	X				Music undergraduate alumni who go on to pursue graduate music studies at the SOMD take entrance exams in music theory and aural skills, testing their proficiency in concepts and skills covered by the two-year core curriculum.
Graduate entrance exam in music history		X			Music undergraduate alumni who go on to pursue graduate music studies at the SOMD take an entrance exam in music history, which tests students' listening recognition and historical knowledge of principally Western art music from the early middle ages to the present.

Section 3: Actions Taken Based on Assessment Analysis

For each learning goal assessed for each major, describe any actions taken as a result of assessment information, or plans to take action during the next academic year. Describe how the actions or action plans are meant to address the issues arrived at through the assessment activities in Section 2.

For this academic year, we start by evaluating measurable outcomes that are already in place. These include:

- Graduate entrance exam in Music Theory and Aural Skills
- Graduate entrance exam in Music History

Section 4: Other Efforts to Improve the Student Educational Experience

Briefly describe other continuous improvement efforts that are not directly related to the learning goals above. In other words, what activity has the department engaged in to improve the student educational experience? This might include changes such as curriculum revisions, new advising approaches, revised or new co-curricular activities, etc. Describe the rationale for the change(s) and any outcomes resulting from the change(s).

In recent years, the School of Music faculty passed a sweeping revision to the B.A and B.S. in Music (General) degree concentrations (i.e. non-professional/non-conservatory degrees), and also instituted a new degree concentration in Popular Music Studies. The result of these actions was two-fold. 1) The faculty returned a liberal arts emphasis to the B.A./B.S. Music (General) degrees by making the course of study requirements less prescriptive, putting more curricular separation between the professional and non-professional music degrees. 2) The school took a leading role among our national comparators by offering degree studies in popular music. Among the 25 universities who hold membership in both the National Association of Schools of Music and the American Association of Universities, our school became the first to offer a degree concentration in Popular Music. Because of these changes our school is attracting a body of students with richer and wider musical backgrounds of diverse styles and origins. In short, the revisions our faculty enacted removed the former B.A./B.S. requirements (i.e. barriers) of prior musical training and knowledge in order to allow students of all backgrounds to participate in our school. The B.M. degrees in music remained unchanged.

Section 5: Plans for Next Year

Briefly describe tentative assessment plans for the next academic year. Which goals will be assessed and how? What actions will be taken as a result of this year's analysis of assessment information? What other plans does the department have to improve the student educational experience? What are the budgetary implications of any proposed actions? How will those be addressed?

These learning objectives and assessment methods were adapted from the Assessment Goal/Objectives report filed for the SOMD in January 2017, with no recent input from music faculty as a whole. In order to engage faculty in this important process, we are considering following recommendations provided in the [Assessment Plan Guidelines](#) appendices. These include:

- Have the SOMD Dean's Faculty Advisory Committee (FAC) meet with the SOMD Assessment Coordinator to determine the content of goal definition worksheets, which will then be shared with area heads.
- Ask all SOMD faculty area heads to complete a goal definition worksheet for their respective programs.
- Area faculty will meet to compare and discuss specific learning goals and develop ways to assess these goals.
- Conduct faculty area meetings one year later to assess changes in students' learning based on changes implemented in the past year and report findings to the FAC.

As a result of this faculty engagement, some of the learning goals and assessment strategies as articulated in this document may change. However, the present report will provide a framework for continued work on curricular assessment.

Our plan is to initiate this process Fall 2018, as School of Music and Dance will then be under new leadership of our incoming Dean, Sabrina Madison-Cannon.