



Music Program Portfolio 2010-2011

Description of Program

2009-10 catalogue: The Bachelor of Music degree will provide a comprehensive program to prepare students for the many diverse and evolving careers in music and music-related fields. The program emphasizes (1) the acquisition of performance skills and supportive competencies in analysis, composition, music history and literature, and technology and (2) the acquisition of pedagogical skills. The degree will foster an understanding and appreciation of the multi-faceted role music plays in our own society and in societies throughout the world.

2009 self-study: The goals of the music program include the following:

- To prepare students in the new Bachelor of Music degree program for success in some field of musical endeavor, or entry into graduate programs in music, by offering them a comprehensive background in performance and performance practice, music theory and musicianship, history and literature, and music pedagogy. These students must be prepared for a 21st-century, multicultural world, with its increasing variety of musical cultures (ex. World Music and jazz as well as the European classical tradition) and constantly changing technology. For those students who ultimately may aspire to careers in music education, their background must be sufficiently comprehensive to prepare them for a variety of situations—including that of teaching music in a smaller school district, where one music specialist may be expected to do all (not only all grades, but also both choral and instrumental music). We aim to prepare students to fulfill the requirements for teacher licensure, meaning they must be prepared as early as the senior year to apply to a master's program in education and take the Praxis II music exam.
- To offer instruction in music to minors and non-music majors at EOU.
- To offer community members the opportunity to participate in college/community ensembles such as the Grande Ronde Symphony Orchestra, the African Drumming Ensemble, and the Community Choir.
- To enhance the cultural life of La Grande and Northeast Oregon by offering concerts on campus and throughout the region.

How Program serves the Mission of the University and needs of region

The Music program provides preparation for careers in solo performance or music pedagogy, providing musicians and music educators throughout EOU's service region. Some students also pursue advanced degrees in Music for which the major in Music prepares them. The music program serves a cultural function for the community and the region as well, through college-community choir, band, orchestra, faculty recital, and musical theater performance venues. These venues increase visibility for EOU programs

and for student talent at the University and in the region, encouraging scholarship donations and other gift giving that support EOU students and programs.

Recent Programmatic Changes

In 2004, the music program received approval from the Oregon University System to offer a new Bachelor of Music degree program. This is a major step forward for EOU, as it replaces the former BS and BA degrees with a more complete, comprehensive, and viable degree in this field. We are currently undergoing a program review to submit to the Oregon University System in the winter of 2010. The design and implementation of this degree took several years of intensive research and planning and was motivated by the need to train future music educators to fill positions opening throughout the Northwest. There is a particularly acute need in rural areas for qualified music specialists; since many small school districts in our region must fill music positions with whoever is available, and many students are interested in becoming music teachers, the new degree fills a need in the Inland Northwest. The new degree program—the first bachelor's degree offered at EOU outside the traditional BS or BA—offers a higher concentration of coursework in music. 120 credits are required; formerly a maximum of 90 credits in music could be counted toward the BS or BA. The degree is designed to prepare students for student teaching placements by preparing them to pass the Praxis II exam in music; it is also sufficiently comprehensive to prepare them for entry into any graduate program in music, including performance, theory, composition, or music education.

In recent years, the music faculty has offered every required music course (as well as Elements of Music) at least once per year, eliminating the need for alternate-year courses. This has required careful planning of faculty schedules, and in some cases reassignment of courses but allows students (who plan carefully and are advised properly) to graduate in four years.

New courses adopted since 2004 include: EOU Wind Ensemble, which is a student-only wind symphonic band. Previously our students participated in the community band only. EOU Percussion Ensemble, this ensemble provides percussionists with a chamber music experience. Women's Choir is for the female singers who want an alternative to Chamber Choir and where all majors and ages are welcome. We have recently added a new ensemble, The EOU Drum Line, available by audition to all students.

Means of Assessment

Learning outcomes are periodically reviewed within the College of Arts and Sciences. Learning outcomes are also included in all course syllabi in the form of goals and objectives. Music learning is assessed in a variety of modes, such as written and practical examinations, rubric-based assessments of performances, journals, presentations, group projects, teaching episodes, performance juries, video-taped performance evaluations, peer, self and instructor-based assessments, papers, presentations, poster and research project presentations, group presentations, peer teaching sessions, capstones, practica, graduate entrance examinations, Praxis and other standardized examinations. Nearly all of these assessment methods are components of each of the courses taught.

Vertical Curriculum Mapping: Music PLOs

Course Levels	Benchmark/ Expected Standard of Performance	1 Content Knowledge (courses required of all majors)	2 Applied and Integrated Learning (courses required of all majors)	3 Applied Learning (courses required of all majors)	4 Civic Engagement (courses required of all majors)
	<i>Program sets benchmark</i>				
400-Level	Ready for professional engagement or graduate study	MUS 421	MUS 406 Senior project MUS 430	Praxis Exam MUS 406, 440, 445, 450	MUS 409
300-Level	Standard for graduation attained	Theory II: MUS 311, 313, 315 Musicianship II: MUS 312, 314, 316 Music History: MUS 361, 362, 363	MUP 371 - 391 MUS 350 piano accomp.	All Methods: MUS 330-4	MUS 395, 396
200-Level	Developing, expanding knowledge	MUS 201, 202, 203	MUP 271 - 291	Practicum: MUS 209 Conducting: MUS 225 MUS 230	MUS 195, 196
100-Level	Elemental	Theory I: MUS 111, 113, 115 Musicianship I: MUS 112, 114, 116 Electronic Music: MUS 140	MUP 171 - 191		MUS 195, 196

I. Program Objectives/Outcomes

1. **Content Knowledge:** Understand and use musical notation, by stylistic recognition, and in musical composition and arranging applications. We assess and measure these objectives as a step by step process.
2. **Applied and Integrated Learning:** To develop solo artistic performance skills. We will assess these objectives through private lessons, solo recitals, jury performances, 300 level auditions, and final capstone recital/performances.
Step 1 is the instruction and experience in Theory I and Musicianship I.
Step 2 includes the electronic music course which emphasizes the use of computerized notation. Upon request we can provide some examples of final electronic music projects.
Step 3 is stylistic recognition which takes place in Theory II and Music History courses that help the students learn about Western notation styles, and in contrast learn non-Western notations in World Music.
Step 4 is the final project for composition class, MUS 430.
3. **Applied Learning:** Demonstrate an understanding of pedagogical principles and “best practices” in music, in a K-12 classroom or rehearsal (or private music studio lesson setting). When available we can include music Praxis exam scores. We are also requesting practicum teacher feedback and feedback from administrators of former students who are either student teachers or are in the job field. The goal is to attest to how adequately our students are prepared coming out of the EOU Music program when entering the job field. We can do this with the new employee and/or employer interviews.
4. **Civic Engagement:** Civic Engagement has two meanings within music ensembles. As part of an ensemble, students engage within the ensemble (between members) and outside the ensemble when performing for an audience. Students are asked to demonstrate an ability to explore multiple viewpoints, listen, communicate, and act in inclusive ways within the context of ensemble and guest artist work. They are also asked to demonstrate a consistent readiness to engage an audience during and after a performance. We indirectly assess students’ abilities in civic engagement in all performance ensembles through a locally developed survey that adapts the GEC rubric criteria.

II. Three-Year Assessment Cycle: Music

Year	Outcome to be Assessed
2009-2010	Assess Content Knowledge in Music History and Literature; Civic Engagement
2010-2011	Assess Content Knowledge in Musicianship/Aural Skills; Applied and Integrated Learning
2011-2012	Assess Content Knowledge in Music Pedagogy and Professional Practices; Applied Learning

III. Curriculum Assessment Plan

Year	Outcome	Course/Milestone Activity	Assignment/ Task (done by students)	Assessment Tool (to measure outcome)	Standards/Levels of Achievement
2010-2011	Content: Pass (*)Praxis Part IIb, Basic Aural Skills Applied and Integrated Learning	MUS 112, 114, 116; 312, 314, 316 Various courses	Complete coursework and register for Praxis private lessons, solo recitals, jury performances, 300 level auditions, and final capstone recital/performances	(*)Praxis Exam, Part IIb Recital Rubric (criterion-referenced A-F scale)	Passing grade on Praxis II Aural Skills questions * Note: the Praxis exam has been replaced at the present by a newer version called ORELLA Pass/Fail

Degree Program Outcomes Assessment

Spring & Summer 2009

Degree Program: Music
Outcome Assessed (i.e. Critical Thinking): Content (Praxis Part I: Music History and Literature—March-August 2009)
Course / Activity: MUS 361, 362, 363

N = 6

Summary of Assessment Results

Performance Criteria	Assessment Method	Measurement Scale	Minimum Accepted Performance	Results
Music Analysis	Test #112	Nationally scored Median score = 174 Avg Range = 166-179	Passing Score of 167 on Praxis Part I (Music Analysis)	EOU Median = 177 Avg Range = 174-179
<ul style="list-style-type: none"> Analyzing Musical Scores 	Test #112, Category II	State Avg = 80% National Avg = 74%		EOU Avg = 84%
<ul style="list-style-type: none"> Listening for Performance Errors 	Test #112, Category I	State Avg = 82% National Avg = 78%		EOU Avg = 73%
Music Content Knowledge	Test #113	Nationally scored Median score = 166 Avg Range = 157-175	Passing score	EOU Median = 159 Avg Range = 155-162
<ul style="list-style-type: none"> Music History and Literature 	Test #113, Category I	State Avg = 70% National Avg = 64%		EOU Avg = 69%
<ul style="list-style-type: none"> Performance 	Test #113, Category III	State Avg = 73% National Avg = 73%		EOU Avg = 72%
<ul style="list-style-type: none"> Music Theory 	Test #113, Category II	State Avg = 71% National Avg = 69%		EOU Avg = 62%
<ul style="list-style-type: none"> Music Learning, K-12 	Test #113, Category IV	State Avg = 73% National Avg = 71%		EOU Avg = 66%
<ul style="list-style-type: none"> Professional Practices 	Test #113, Category V	State Avg = 71% National Avg = 68%		EOU Avg = 55%

Note: See "Supporting Documentation" tab or for detailed records of the summary. The assessment representative for each department must archive supporting student samples

Explanation of Assignment / Activity / Prompt

Sources: Memo from Janet Frye, Sep. 25, 2009; Praxis Series Institutional Summary Report (Educational Testing Service)

Six EOU music students took both parts of the Praxis exam between March and August of 2009. Two of the students had previously attempted the exam three times; one of them passed both parts on this attempt, and the other passed one part and failed the other. The test divides into two parts; Test #112 covers "Music Analysis," and Test #113 "Content Knowledge." Three of the students passed both parts of the exam; three of the others failed one part of the exam. Of the three who failed, two of the three failed the "content knowledge" test.

Analysis of Assessment Results

The threshold for passing the Music Analysis test is a 167; of the six examinees, five passed with scores of 173 (two students), 175, and 179 (two students). The lone student who failed had a score of 145. Even though one student failed the exam, EOU students fared well compared to national averages.

According to the Praxis report, Test #112 breaks down into two test categories, "Listening for Performance Errors" and "Analyzing Musical Scores." Of these two categories, EOU students ranked the best in the second category, and in fact ranked quite highly compared to state and national averages. In addition, a third of the students scored in the highest quartile, and none scored in the lowest. This suggests that our two-year Music Theory sequence (MUS 111, 113, 115, 311, 313, 315) has been successful in preparing students for score analysis.

EOU students did not fare as well in Category I, Listening for Performance Errors; our students ranked five to nine points below state and national averages. In addition, of the six students taking the exam, three were scored in the second-lowest quartile, and one scored in the lowest quartile. This data suggests that our two-year Musicianship sequence (MUS 112, 114, 116, 312, 314, 316) should be more rigorous, and perhaps should include more error detection exercises in addition to standard solfege and dictation exercises.

The Content Knowledge (Test #113) section of the test appeared to give our students more difficulties. EOU students ranked behind their counterparts nationally in this second test, and two students failed the exam (including one student on her fourth attempt).

Test #113 breaks down into five categories: Music History and Literature; Music Theory; Performance; Music Learning, K-12; and Professional Practices. Of these categories, EOU students are at or near state and national averages in Music History and Literature and Performance; they are below state and national averages in Music Theory, Music Learning K-12, and Professional Practices. This suggests that our Music History sequence (MUS 361, 362, 363) is preparing students as well or better than their counterparts at other colleges; they are almost even with the state-wide average scores, and several points ahead of the national average. In addition, four of the six students scored in the 3rd (next-to-highest) quartile, and none in the lowest.

EOU students also came in very close--only slightly below their counterparts elsewhere-- on Category III, Performance. However, neither did they tend to excel in this category; most of them scored in the lower two quartiles.

EOU students fared poorly on Category II, Music Theory. They were significantly behind state and national averages in this portion of the test. In addition, half were in the lowest quartile, two-thirds were in the lowest two, and none in the highest quartile. This suggests that our Music Theory sequence, while preparing students well for the more advanced skills of score analysis, is not stressing the fundamentals (scales, intervals, chords, and chord progressions) nearly enough.

EOU students also fared poorly in the last two categories, which relate to the Music Education curriculum, especially in the "Professional Practices" category. In this latter category, EOU lagged behind the national average by 13 percentage points, with students averaging only

55% on the exam, and all students scoring in the lowest two quartiles. This suggests that our Music Education curriculum, despite being a major component of the required courses in the B.Mus. degree, is not preparing students adequately and may need major revamping.

Closing the Loop: Strengths, Weaknesses, Conclusions, Recommendations

Our outcome to be assessed for 2009-2010, Music History and Literature, showed that our students are nearly as prepared as their counterparts and the rest of the state, and actually better than their counterparts nationally. However, considering that our students are only averaging a D+ on this test, this is nothing to brag about. It may say more about the poor quality of preparation nationwide than anything else. We should certainly strive to improve our students' scores above a 69%, but we can verify that for whatever it's worth, EOU students are keeping pace with state and national norms.

Our outcome to be assessed for 2010-2011, Musicianship (Aural Skills), showed that we have more work to do with our students in this area. While our students averaged a passing grade of 73%, they lagged five points behind their national and nine points behind their state counterparts. This showed us that our curriculum needs to continue to do better, and in particular needs to include more work on error detection exercises, as these exercises will not only help them do well in the Praxis but will also prepare them for classroom teaching and leading ensembles.

For our outcome to be assessed in 2011-2012, Music Pedagogy and Professional Practices, the Praxis results showed that we need to make major improvements in preparing our students, especially in Professional Practices. Our students averaged a "D" and an "F" grade in these classes, respectively, and lagged well behind their counterparts elsewhere; all of our examinees ranked in the lowest two quartiles in Professional Practices. Despite a heavy curricular component (nine courses assessed in this area), our students appear not to be "getting it" in regard to these outcomes. This is something we need to discuss as a faculty and urgently address before the next accreditation cycle.

Degree Program Outcomes Assessment

Fall 2009

Degree Program: Music
Outcome Assessed (i.e. Critical Thinking): Civic Engagement
Course / Activity: MUP 196/396 (GEC)

Summary of Assessment Results

Performance Criteria	Assessment Method	Measurement Scale	Minimum Accepted Performance	Results
1. Consistently explores multiple viewpoints and reflects on changes in personal attitudes and beliefs	Public Performance and indirect assessment survey	1-7 (converted to 1-3 developing, adequate, proficient GEC Scale)	85% at adequate/proficient	95.7%
2. Exhibits an ability to listen, communicate, and engage within a civic discourse community	(see GEC Assessment for detail)			
3. Demonstrates an ability to act in inclusive ways within a group				
4. Demonstrates a consistent readiness for service to society through engagement with organizations, public interest groups, and other campus or community-based movements				

Note: See "Supporting Documentation" tab or for detailed records of the summary. The assessment representative for each department must archive supporting student samples

Explanation of Assignment / Activity / Prompt

The survey is given to all students enrolled for ensemble credit within the Music Department. Please circle the number that best describes your answer. Numbers 1 and 2 are considered "less strong, developing." Numbers 3, 4, and 5 are considered "average or adequate," and numbers 6 and 7 are "above average, proficient."

Civic Engagement has two meanings within our Music Ensembles. As part of an ensemble, you engage within the ensemble (between members) and outside the ensemble when performing for an audience. In this survey we are trying to gather information on both types of engagement.

In music performance classes we stress the importance of group engagement, as well as the engagement with an audience during a performance and after. In Fall 2009, the Music Faculty convened to discuss how best to implement the GEC Criteria for Civic Engagement in the performance ensembles. Since Civic Engagement is a large part of the mission of the music department, we decided that the best approach for capturing data was a student survey that incorporated the Gen Ed rubric criteria. We administered the survey in all ensemble

classes late in the Fall Term 2009.

Analysis of Assessment Results

What the data tells us is that we are doing a good job of exposing students to multiple ways of engagement, both within class and outside of class. We perform for all types of community endeavors and students are constantly adjusting to different performance situations. They also deal with numerous guest artists and clinicians. According to the survey, 90% of the students feel they are adequate or proficient at negotiating within the ensemble community and the community at large.

Closing the Loop: Strengths, Weaknesses, Conclusions, Recommendations

We believe that effective planning by all professors prior to the next survey will greatly increase its effectiveness, and to norm ourselves with the Gen Ed criteria. We will work to develop clear classroom approaches to heighten student awareness and understanding of the survey and its importance. We feel this will improve our student learning, through awareness of opportunities to engage both within the ensembles and as members of a larger community.

Degree Program Outcomes Assessment

2010-11

Degree Program: Music				
Outcome Assessed (i.e. Critical Thinking): Basic and Advanced Aural Skills				
Course / Activity: MUS 112, 114, 116; 312, 314, 316				
N = Summary of Assessment Results				
Performance Criteria	Assessment Method	Measurement Scale	Minimum Accepted Performance	Results
Basic Aural Skills		Course Avg.	Minimum Proficiency	
• MUS 112	Melodic dictation	Course Avg. 24 points = 100%	12 points	95% Avg. proficiency of students completing the assessment
• MUS 114	Melodic dictation	Course Avg.	12 points	89% Avg. proficiency of

		24 points = 100%		students completing the assessment
• MUS 116	Rhythmic dictation; melodic dictation	Course Avg. 40 points	30 points	98% Avg. proficiency of students completing the assessment
Advanced Aural Skills				
• MUS 312	Melodic dictation	Course Avg. 24 points	12 points	82% Avg. proficiency of students completing the assessment
• MUS 314	Solfege performance	Range of difficulty (expressed by number) From 59 to 115	59	50% Avg. proficiency improvement
• MUS 316	Solfege performance	Range of difficulty (expressed by number) From 116 to 171	116	60% Avg. proficiency improvement
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Note: See "Supporting Documentation" tab or for detailed records of the summary. The assessment representative for each department must archive supporting student samples

Explanation of Assignment / Activity / Prompt

Assessment practice applied to MUS 112

Assessment was made through dictation. An exercise of a specific difficulty was attempted at the beginning and at the end of the term in order to compare the results. Sixteen students participated in the dictation, yet four of them did only the first take, two of them did only the second, and 10 completed the two attempts.

Assessment practice applied to MUS 114

Assessment was made through dictation. An exercise of a specific difficulty was attempted at the beginning and at the end of the term in order to compare the results. Eleven students participated in the dictation, yet seven of them did only the second take. Four students completed the two attempts.

Assessment practice applied to MUS 116

Assessment was made at the end of the term through rhythmic and melodic dictation. Ten students participated in the dictation.

Assessment practice applied to MUS 312

During the fall term the assessment practice began with an open discussion with the students about assessment. The consensus of the group was that a class of this nature is difficult to assess, as it needs to consider oral skills, sight reading, intonation, dictation

and also is to consider each person's particular level (strengths and weaknesses) at arrival, effort and improvement. Nevertheless we used melodic dictation as a means of assessment, as dictation was considered by our group as being our weakest point. Also dictation requires good ear, recognition of intervals, rhythms and considerable discipline to obtain good results.

The dictation exercise used for assessment was the Dannhauser *Solfeo de los Solfeos* #77. This exercise was attempted at the beginning of the term, and attempted again at the end of the term with the intention of comparing the results. Seven students participated in the original dictation, yet only five completed the two attempts.

Assessment practice applied to MUS 314

During the Winter term the assessment method was significantly changed and (improved) adjusted to our reality in Eastern Oregon. In order to assess the irregularity and complexity of the students participating, the assessment method became completely individualized. We still perform exercises together in class, for intonation, intervals and for rhythm, but during each class, each student will choose an exercise from the assessing book (the Danhauser *Solfeo de los Solfeos* Vol.1) which the student commits to perform "perfectly" for the next class. We are now measuring the success of each student at his or her own level of skill. In this way the class has become self assessed, each student pointing to his or her own level and challenge. The student will be placed where he or she can perform "perfect" or nearly so. If the student would not succeed in performing perfectly the exercise, it will be repeated or something easier will be chosen, thus creating the assessment.

Assessment practice applied to MUS 316

During the Spring term we continued using the assessment method used the previous term; this is because both the students and the instructor felt our new assessment method was very effective to represent skilful performance. The class had six students at the beginning of the term but one of the students withdrew soon after. Five students participated.

Analysis of Assessment Results

Assessment practice applied to MUS 112

The scores obtained were as follows: (the exercise consisting in 40 points)

Score of students that did only the first attempt:

40/40; 15.5/40; 37/40; 8.5/40

Score of students that did only the second attempt:

36.5/40; 37/40

Score of students that did both attempts:

37/40 then 40/40

37/40 then 40/40

25.5/40 then 40/40

27/40 then 38/40

32/40 then 40/40

29.5/40 then 40/40

40/40 then 40/40

17/40 then 32/40

20/40 then 39/40

32/40 then 40/40

Two students scored 100% the first time; only one of them completed both attempts, showing no difference.

Of the lowest scoring students (50% accuracy or below at the first try) two did not complete the survey, while the other two showed an approximate improvement from 43% to 80% and from 50% to 97%.

Assessment practice applied to MUS 114

Assessment was made through dictation. An exercise of a specific difficulty was attempted at the beginning and at the end of the term in order to compare the results. Eleven students participated in the dictation, yet seven of them did only the second take.

Four students completed the two attempts.

The scores obtained were as follows: (the exercise consisting in 49 points)

Score of students that did only the second attempt:

45.5/49; 34.5/49; 39/49; 47/49; 47.5/49; 46/49; 45.5/49

Score of students that did both attempts:

40/49 then 38/49

47.5/49 then 45/49

49/49 then 49/49

42.5/49 then 45.5/49

One student scored 100% the first time, scoring also 100% the second time.

There were no students scoring below 50% at the first try, but the lowest scoring at 70%.

Of the four students completing the survey one exhibited no change (100%); one showed an improvement of 6% and two showed a reverse improvement of -4% and -5%.

Assessment practice applied to MUS 116

Rhythmic: 22/24; 24/24; 23/24; 23/24; 24/24; 23/24; 24/24; 24/24; 23/24; 23/24.

(97%)

Melodic: 16/16; 16/16; 13.5/16; 16/16; 16/16; 16/16; 16/16; 16/16; 16/16; 16/16.

(98.5%)

Assessing the advanced musicianship courses

In order to improve our assessment standards and to be able to compare our improvement with recognized national and international levels of performance, the advanced musicianship course MUS 312 began to use the Dannhauser *Solfeggio de los Solfeos* Vol.1 as an assessment tool, increasing its use in the next courses. The Dannhauser *Solfeggio de los Solfeos* is one of the most recognized methods for ear training in the US and internationally.

Assessment practice applied to MUS 312

For the dictation exercise I used the same count of 24 points as used before (8 points for pitch, 8 for rhythm per measure, 8 for correct metric placement).

Score of students that did only the first attempt:

4/24; 6/24

Score of students that did both attempts:

10/24 then 24/24

23/24 then 24/24

9/24 then 24/24

16/24 then 21/24

0/24 then 5/24

80% of the students that completed the two assessment tests had very good results (82% Avg. proficiency).

Assessment practice applied to MUS 314

As an assessment tool, the book Dannhauser *Solfeo de los Solfeos* Vol.1 was used. The reason for this is that this particular book is one of the most recognized methods for ear training in the US and internationally. For our purposes (undergraduate musicianship) we use the volume 1 of that work, as it fairly represents a level of skill for a person ready to graduate, slightly above national standards. It consists on 171 exercises of gradual difficulty, which were divided for assessment purposes into three levels corresponding to the three advanced courses MUS 312, 314 and 316 as follows:

Exercises 1 to 58 establishing the level for MUS 312

Exercises 59 to 115 establishing the level for MUS 314

Exercises 116 to 171 for MUS 316.

The number of the exercises clearly represent the level at which the student is succeeding, and it also reveals the number of successes by each student to pass such exercises.

A sort of natural rubric resulted out of this, considering the appropriate level of skill for the students in MUS 314 to be between the assessing exercises numbers 59 to 115; students that succeeded below those numbers are to be considered underprepared (working at a level of MUS 312), the number of the self chosen exercises telling us how far (or near) the student is from the standard level; and students over assessing exercise 115 would be considered over prepared.

The feeling of the group (students and teacher) has been that this assessment method has been a considerable improvement over the last term.

Results of MUS 314 (Winter term): Range of difficulty 59 to 115 (points within the range: 56 = 100%)

The following list represents the number of exercises passed (performed perfectly), the number of them and the degree of difficulty.

Student 1: 42; 45; 75 (Advanced 36 points; 65% improvement within the range)
(began the term underprepared, ended the term at appropriate level, mid low)

Student 2: 37; 58; 95 (Advanced 16 points; 29% improvement within the range)

(began the term underprepared, ended the term at appropriate level, high)

Student 3: 49; 90; 91 (Advanced 32 points; 58% improvement within the range)
(began the term underprepared, quickly moved to appropriate level, mid high)

Student 4: 56; 65; 85 (Advanced 26 points; 47% improvement within the range)
(began the term slightly underprepared, quickly moved to appropriate level, mid level)

Student 5: 73; 121 (Advanced 62 points; 113% improvement within the range)
(began the term at appropriate level, moved to slightly over the level of the course)

Student 6: 38; 62 (Advanced 3 points; 5% improvement within the range)
(began the term underprepared, moved barely to appropriate level, low)

Assessment practice applied to MUS 316

Results of MUS 316 (Spring term): Range of difficulty 116 to 171 (points within the range: 55 = 100%)

Student 1: 89; 97; 98; 106; 153; 155; 158 (Advanced 83 points; 78% within the range)
(began the term slightly under the class level but then advanced well into the high end of the standards of the class).

Student 2: 86; 92; 111; 114; 126; 130 (Advanced 35 points; 28% within the range)
(began the term slightly under the class level but then advanced well into the class level).

Student 3: 98; 108; 113; 119; 121; 132; 141; 146 (Advanced 55 points; 57% within the range) (began the term slightly under the class level but then advanced to the high end of the class level).

Student 4: 88; 95; 104; 106; 109 (Advanced 24 points, although still slightly under the level of the course -7%). This is a case for pedagogical attention, as the student in question happens to be an excellent student. The question arises if in this case the instructor should have “pushed the student” a bit more.

Student 5 withdrew.

Student 6: 73; 80; 88; 90; 92 (Advanced 30 points, although still below the level of the course -43%).

Closing the Loop: Strengths, Weaknesses, Conclusions, Recommendations

Reflections, conclusions MUS 112

A preliminary conclusion according to the test being employed is that the class is highly effective. Nevertheless, considering having achieved a group proficiency average of 97% the question remains if the exercises employed could have been too easy for the students.

Reflections, conclusions MUS 114

The results obtained for this class were less clear than the class before, as a considerable number of students did not complete the two portions of the test. Nevertheless, it can be seen that the percentage of accuracy is considerably high (89% average considering all the students).

Reflections, conclusions MUS 116

The results obtained for this class were very high (97% and 98.5% accuracy) yet the question remains that the results had been achieved comparing the courses only to ourselves; based on expectations and the degree of difficulty being determined by the instructor, which at the same time is being determined by the students' preparedness as they arrive to campus.

Reflections, conclusions MUS 312

In spite of having 80% of the students completing the assessment having had very good results, the results continued to be disquieting, as the underprepared students were not doing well. The assessment exercise clearly showed a gap in the students taking the advanced musicianship course. Apparently the results indicate that 60% of the students were well placed and taking good advantage of the course at an improvement rate from 4% to 60%; one case of a student struggling (with an improvement rate of 20%), and two inconclusive cases.

The results seemed not to depict the facts completely, as the instructor knew that all the students had been working hard (at their own level) and had done considerable improvement considering their situation. It became evident then, that in our university and in Eastern Oregon, a very specific assessment tool is needed to fit our reality, which consists on students with very wide differences in background and information. Our student body is very varied and irregular, and our assessment methods need to be made to that complexity.

Reflections, conclusions MUS 314 and MUS 316

Thanks to the present assessment practices and the reflection that they produced, MUS 314 became a transformed class; being standardized nationally and using a very individualized assessment method, made specifically for our unique circumstances at Eastern Oregon and our university. In addition, we have had our students expressing great satisfaction since the changes were applied.

About all the musicianship courses

Generally speaking, during the first year of musicianship we welcome and engage the students where they are and begin the work of inducing habits of discipline. By the second year we systematically attempt to bring those students to national standards, with a rate of success of 60% within the range of difficulty of the course.

We have learned considerable lessons from assessing the musicianship courses; have improved our assessment methods and the class effectiveness has improved as a result of that. We are confident that with continuous and conscientious work, support from our colleagues and administrators, and also with flexibility and good will we will be able to continue fine tuning our assessment methods to better serve the unique student population characteristic of Eastern Oregon.

Program Assessment Tools

Employer Assessment

1. How would you rate EOU's Bachelor of Music degree program in terms of how it prepared you for teaching in the music classroom (and/or private studio)? Rate the level of preparation on a scale of 1 to 5 (5 being the highest) in the following areas (possibly has a N/A column as well)

Then break it down into whatever areas are needed--conducting and rehearsal techniques; instrumental and vocal techniques; classroom management (if applicable); music pedagogy (how to order and sequence concepts, plan a curriculum, and develop lesson plans, etc.).

Or, rate the following areas in terms of your preparedness when you first began your teaching assignment (1 to 5), and break it down into a number of areas (conducting, instrumental/vocal technique, rehearsal and lesson planning, knowledge of repertoire for choir/band/jazz band/orchestra, etc.)

2. Verbal comment: What were the strengths and weaknesses of the degree? Program in terms of preparing you for the music teaching profession? Were there any subjects, techniques, etc. in which you felt Under-prepared when you began teaching? Would you recommend changing the Degree program, and if so--how?

Practicum Assessment

MUSIC 209- 409 Practicum

Student Evaluation

Please rate the student on the following criteria. Use a scale of 1-4 and N/A.

(N/A=Not applicable 1= Poor 2= average 3= good 4=excellent)

General Professional Conduct

- Is Dependable
N/A 1 2 3 4
- Is punctual
N/A 1 2 3 4
- Dresses appropriately
N/A 1 2 3 4
- Acts in accordance with school policies and procedures
N/A 1 2 3 4
- Interacts appropriately with students and staff

N/A	1	2	3	4
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Microteaching (if appropriate)

- Ability to communicate concepts and information
N/A 1 2 3 4
- Knowledge of subject matter taught
N/A 1 2 3 4
- Organization of lesson/activity
N/A 1 2 3 4

Comments: Please comment on areas of student strengths and weaknesses.

Supervising Teacher: _____

School and District: _____

Grade level: _____ Curricular Area: _____

Supervising Teacher's Signature: _____ Date: _____

Your comments will be confidential and should be sent to Michael Frasier at the EOU School of Arts and Letters in the enclosed envelope. Should you have any questions please call me at 541.962.3463 or email me at mfrasier@eou.edu

Private Lesson / Performance Assessment:

1. Student Recitals – During the first and second year of taking private lessons, students perform in a student recital setting each term. While the performances are not always evaluated, public performance experience is gained.
2. Juries – At the end of every term, students perform in an evaluated jury setting. Multiple faculty review the performance and give the student written feedback on the performance. This tool is also helpful to see how each student is progressing from term to term.
3. 300 level entrance jury – Late in their junior year or early in their senior year, a 300 level jury is performed. 3 faculty members evaluate this and the student must pass this jury in order to register for 300 level lessons.
4. Senior Recital Hearing – Two weeks prior to the student's senior recital, a recital hearing is required. At that time, the student performs the complete recital for 3 faculty members. A combination of verbal and written feedback is given to the student and the student either passes or fails the recital hearing.

5. Senior recital – The senior recital can be 25 or 50 minutes of music. Complete details are in the course catalog. This is the student’s final capstone music experience.

Assessment can be documented by video taped performances. We can provide examples upon request. The written portion of the assessment is as follows:

Adjudicated written Jury forms. See exhibit “A” for examples of jury forms. Link to a blank jury adjudication form:

<http://www.eou.edu/music/documents/EasternOregonUniversityJurySheet.pdf>

Recital rubric:

We have also included a written rubric for 300 level auditions and recitals. This form is our evaluation method for recitals and 300 level juries.

A	B	C	D	F
Technically accurate, excellent intonation, tone quality, and articulation/diction/bowing; final product is seamless; minor technical flaws or memory slips, where they occur, do not detract from performance	Accurate with respect to notes and rhythms; good tone quality generally; occasional lapses do not significantly detract from performance	Moderate inaccuracies in notes or rhythms, memory slips, or overlooked articulations or phrase markings detract somewhat from performance	Significant memory slips, wrong notes or rhythms, intonation problems, or other technical issues detract repeatedly from the performance	The performance is inadequately prepared, with significant wrong notes and rhythms, repeated memory slips, poor tone or intonation
Interpretations synthesize sophisticated awareness of historical styles with highly personal expression	Interpretations show a range of dynamics and tone, and follow appropriate performance practices for the musical styles, but may lack personal expression	Interpretations are limited in dynamic range; tempos may be too slow or too fast; interpretations generally follow the composer's markings but	Interpretations have very little dynamic range; articulations, phrasing, or timing are inappropriate for the musical styles being performed	Interpretation shows no dynamic variety, ignores the composer's phrase or tempo markings, or is consistently inaccurate or inappropriate

		fail to sound convincing or stylistically accurate		with regard to style or performance practice
Presentation is at or near professional standards with regard to stage demeanor, appropriateness of dress, entrances and exits of all performers; printed program is both accurate and esthetically presented	Presentation follows conventions of concert etiquette, though stage presence may occasionally be awkward or lacking in confidence; recital program is accurate	Performers follow most conventions of concert etiquette; recital program is largely accurate with regard to spellings of foreign names, movement Titles, etc.	Performers ignore many aspects of decorum onstage; recital program is lacking in some basic information (i.e., composers, movement titles)	Little or nothing for a printed program; concert etiquette is largely absent; performer's stage presence is a constant distraction or annoyance

Included is what each person needs to perform for 300 level auditions:

- A. All music majors must pass a 300 level audition before graduation. This is to be treated as a performance, with appropriate dress and a printed program for each member of the faculty jury.
- B. The program for vocal students will include:
 1. An aria from an oratorio or opera sung in the original language;
 2. Three art songs: one in Italian, one in German, and one in French;
 3. One song from the twentieth-century literature, either American or English. Please note: memorization is required except for oratorio arias and English translations must be given to the jury at the audition.
- C. The program for instrumental students will include:
 1. At least one work from memory. For pianists, all music performed for the audition must be memorized;
 2. Three works, or movements of works, from three different style periods, including 20th century;
 3. One of three works should be a movement from a sonata or concerto;
 4. For pianists, one work in a contrapuntal style, and one romantic work.
 5. Scales and arpeggios, or etudes, as stipulated by the instructor or jury.

The following is the piano proficiency form, which all music majors must pass before graduation.

PIANO PROFICIENCY EXAM

I. Technique:

- A. scales of one and two octaves (2 notes =mm. 80), hands separately: all Majors and harmonic minors, with standardized fingerings
- b. Major and minor pentachords (five-finger patterns), hands together or with I-V6/5-I in left hand; all keys; 2 notes=mm. 80
- c. Broken chord patterns: major and minor triads, to the fifth and to the octave (1-3-5-3-1 and 1-3-5-8-5-3-1), in all keys, hands together

II. Chord progressions and harmonization

- a. The chord progression I-IV6/4-I-V6-V6/5-I, hands separately, in all major and minor keys
- B. harmonization of simple melody at sight, to include I, IV, V, and V7 chords in major and minor keys, utilizing a simple accompaniment pattern in the left hand (i.e. waltz bass, broken chords, etc.)

III. Sight playing and score reading

- a. sight-reading of a simple hymn or four-part song, or a simple piece in a homophonic texture, Level 2* or above
- b. single-line score reading: one line from the Fugue from the Mozart *Requiem* or "For Unto Us a Child is Born" from Handel's *Messiah* (may be Prepared ahead of time)
- C. double-line score reading: be able to play any two lines from the Palestrina *Sicut cervis* (may be prepared ahead of time)

IV. Repertoire

- a. a solo piece from "Easy Classics to Moderns, Vol. 17" or an approved piece of comparable difficulty (i.e., not a piece from a method book). Suggested level: Level 4*

☐ **Note:** Levels refer to those used in *The Pianist's Guide to Standard Teaching and Performance Literature* by Jane Magrath (Alfred, 1995).

Key Programmatic Curricular Assessment Features

2009-10 Catalog: Learning outcomes are periodically reviewed within the College of Arts and Sciences. Learning outcomes are also included in all course syllabi in the form of goals and objectives. Music learning is assessed in a variety of modes, such as written and practical examinations, rubric-based assessments of performances, journals, presentations, group projects, teaching episodes, performance juries, video-taped performance evaluations, peer-, self- and instructor-based assessments, papers, presentations, poster and research project presentations, group presentations, peer teaching sessions, capstones, practica, graduate entrance examinations, Praxis and other standardized examinations. Nearly all of these assessment methods are components of each of the courses taught.

2009 Course Assessment Framing Statement: Assessment in the music program is ongoing throughout the student's career, in the form of regular performance juries and recitals which take place every term on the student's principal instrument or voice classification. Students also must pass a 300-level jury in this same area as well. This 300-level jury normally takes place during the junior or senior year. Before performing a senior recital, students must pass a recital hearing. These various performance juries assess Program Outcome 2: "Through applied study, ensemble participation, and solo and ensemble performance, demonstrates the ability to perform a wide range of music, in a variety of styles and genres, with a superior level of artistry."

A committee of several music faculty, including the student's principal teacher but also including teachers of other performance areas and composition as well, administers each of these evaluations. Faculty is encouraged to give students letter grades at their regular performance juries; the rubric for these letter grades is enclosed (see "Jury Grading Sheet"). The 300-level jury and the Recital Hearing are strictly pass/fail, with ample time for both written and verbal feedback from the faculty committee.

Students are also required to pass a Piano Proficiency exam before graduation; this exam is administered by the piano faculty member on a pass/fail basis. This exam assesses part of Program Outcome 3: "Through the completion of a series of music methods courses, demonstrate proficiency on the musical instruments associated with school music programs." The students are encouraged to take classes or lessons in piano to prepare for this exam, as needed. The rubric for this exam is in some cases clear (see items "a" and "b" on the Piano Proficiency Checklist), in some cases still somewhat subjective. This exam—both in its outcomes and its means of assessment—is the topic of some discussion within the department and will be undergoing major revision by fall of 2005.

In terms of assessment within the "textbook" or academic music classes, we have chosen to track MUS 111, Music Theory (part of the first-year sequence of music theory) and MUS 361, Music History (part of the third-year sequence of music history). Both courses are required for majors; the theory class is required for minors, and minors must also take one term of the Music History sequence. The Music Theory course also qualifies for General Education credit under "Communication and Critical Thinking." Both Music Theory and Music History are aligned with Program Outcome 1: "Through analysis of representative examples of Western and non-Western music, demonstrate a practical understanding of music theory, music literature, music history, and performance practice." In addition, Music History is aligned with Program Outcome 6: "Through study of the history and literature of Western and non-Western music, demonstrate an understanding of music from aesthetic, cultural, historical, and performance perspectives."

In **MUS 111: Music Theory**, students analyze representative examples of Western music from the "common practice" period (approximately 1600-1900) and demonstrate practical understanding of theoretical concepts such as intervals, rhythm and meter, scales, chords, and chord progressions.

Although the Music Theory course outcomes are mostly relevant to the music discipline, students outside the discipline will benefit (as stated in the General Education outcomes) by learning to "demonstrate various strategies for problem solving and synthesizing material" and "demonstrate systematic thinking" within the guidelines of this discipline. The capacity for problem-solving and learning to think systematically within a given discipline is useful in any field, and would be an asset to any employer; and for those students who go on to seek employment in music-related fields, an understanding of the practical elements of music theory is absolutely vital.

Students are evaluated by written homework assignments, mostly drawn from the workbook accompanying the text (*Theory for Today's Musician* by Ralph Turek), and two written tests. Midterm and final evaluations may include timed oral recitation drills as well as written questions. The written work is mostly in the form of music notation, with only occasional short answer or multiple-choice questions. The course outcomes are clearly stated in the course syllabus, and tests (see work samples) are structured to specifically measure these outcomes. The course outcomes are aligned with the self-tests and workbook assignments from Kostka and Payne. All course outcomes fall under the general program outcome of “demonstrate a practical understanding of music theory.” Based on our analysis of work samples and reflection on this program assessment, the midterm and final exams seem to be quite successful at measuring student achievement in terms of the stated learning outcomes.

Current Programmatic Assessment Reflections/Recommendations of Curriculum and Instruction

In 2004, the music program received approval from the Oregon University System to offer a new Bachelor of Music degree program. This is a major step forward for EOU, as it replaces the former BS and BA degrees with a more complete, comprehensive, and viable degree in this field. The design and implementation of this degree took several years of intensive research and planning and was motivated by the need to train future music educators to fill positions opening throughout the Northwest. There is a particularly acute need in rural areas for qualified music specialists; since many small school districts in our region must fill music positions with whoever is available, and many students are interested in becoming music teachers, the new degree fills a need in the Inland Northwest. The new degree program—the first bachelor's degree offered at EOU outside the traditional BS or BA—offers a higher concentration of coursework in music. 120 credits are required; formerly a maximum of 90 credits in music could be counted toward the BS or BA. The degree is designed to prepare students for student teaching placements by preparing them to pass the Praxis II exam in music; it is also sufficiently comprehensive to prepare them for entry into any graduate program in music, including performance, theory, composition, or music education.

In recent years, the music faculty has offered every required music course (as well as Elements of Music) at least once per year, eliminating the need for alternate-year courses. This has required careful planning of faculty schedules, and in some cases reassignment of courses but allows students (who plan carefully and are advised properly) to graduate in four years.

Programmatic Assessment: Synthesis and Recommendations

As a result of the changes in the music program—particularly the new Bachelor of Music degree, enhanced recruiting efforts, and possibly due to better equipment including practice pianos—the program is vital and healthy. Although a few students have left, many of the large freshman class recruited in 2005 has stayed on, boosting the cohort that resulted in a large graduating class in 2009. The choral program in particular continues to be exemplary; the Chamber Choir, an audition-only ensemble, has been forced to turn away many of those who audition, since it can only accommodate slightly more than 40 singers. Due to the large number of female singers who cannot be accommodated in Chamber Choir, a Women's Choir was formed in 2005-06 and has grown to 20 students enrolled. The Chamber Choir just completed a very successful tour of China, performing five formal concerts and numerous other informal performances in a two-week span. This kind of trip, undertaken every three years by the Choir, provides an international experience for students, one that is an extremely important part of their college education. On a much more modest note, the Jazz Combo and Wind Ensemble did their first-ever tour together to nearby Wallowa County. The Grande Ronde Symphony was recently invited to tour Austria, and the

conductor will be developing a proposal to raise funds for that—possibly following a similar model to the tour the Community Choir did in Europe a few years ago.

Ongoing informal self-assessment continues at weekly department meetings, which are regularly attended by most of the music faculty, including several of the adjuncts. Topics such as recruitment efforts, student attitudes and progress in lessons and classes, ideas for curriculum development, and ideas for future ensemble performances and tours are discussed frequently. At a meeting this fall, a heated debate occurred over which students should perform juries and how they should be assessed. (By letter grade? Using a rubric? Comments only?) However informal, these regular meetings engender dialogue—sometimes quite passionate—which eventually results in many ambitious activities taking place and which contributes to the vibrant, active quality of our small music program.

Based on the program assessments, the data collected, and the analysis of student performance, what recommendations for change are made by the faculty? A bulleted action list may suffice here.

Student Accomplishments

We believe the following students to have graduated from Eastern's music program within the last five years.

Recent EOU music graduates who have gone on to the MAT program at EOU:

Holli Leavitt, Harold Poehling, Stephanie Sasser, Eric Schwartz, Tasha Schacher—completed her MTE at Eastern and currently teaching general music (band and choir) position in Wrangell, Alaska.

Janna Walker—currently teaching music in Boise School System

DeeAnn Sands—M.S. in Teaching at EOU, Choral director for Baker, OR School District

EOU Graduates who have attended graduate programs in music elsewhere:

Neal Facciuto – UNLV Master of Music Composition

Trent Shuey-UN at Reno, Master of Percussion Performance

Brandi Brown- CWU, Violin Performance

CW Dunbar, SUNY Buffalo, Percussion Performance

Jesse Jones—earned his M.M. in composition at the University of Oregon (2007) and, was accepted into several doctoral programs in Music Composition, including University of Pennsylvania (also offered a fellowship) and University of Colorado; he will enter the Ph.D. program in Composition at Cornell University this fall. He was one of only two applicants to be accepted, out of a field of 300 applicants.

Adelquis Solomon—is pursuing an M.M. at Brooklyn College, and is a freelance jazz trumpeter in New York City who has taken several private lessons with Wynton Marsalis. He has also worked as a trumpeter and arranger for Bigfork summer Theatre in Montana.

Chiharu Iwasaki—completed his M.M. in jazz studies at the University of Oregon; currently a freelance jazz keyboardist in Tokyo, Japan.

Swanee Herrmann completed the M.M. degree in Violin Performance, with teaching certification at Washington State University; currently teaches elementary and high school strings in Lacey, Washington.

Emily Callender – completed her M.M. in Vocal Performance at Eastern Washington University; then earned her teaching certification at Montana State University and now teaches orchestra at Pendleton, OR high school.

Catherine Olson—pursuing her M.M. in Vocal Performance at the University of Oregon.

Iris Hinz—earned her MTE in Elementary Education Marylhurst College.

Jeannette Smith—earned her M.A.T. at Oregon State University, and has worked as a public school music teacher at La Grande Middle School.

Other EOU music graduates who are engaged in the music or music teaching professions:

David Mather--Technical Director and actor at the Music Theater of Idaho in Nampa, Idaho.

David Sintay--Choir director at Nyssa (Union) High School.

Todd Tschida--professional musical theatre actor in Portland, including roles with Stumptown Theater and favorable reviews from *Portland Tribune* and Followspot (theatre blog).

Dan White--youngest member of the Mormon Tabernacle Choir.

Adam Tracy--member of the Portland Opera Chorus.

Music Discipline Accomplishments

Staffing:

Matt Cooper (Piano, Class Piano, Freshman Music Theory, And Jazz Combo) is a jazz and classical pianist with a special interest in music by American composers (Copland, Gershwin, Barber, Ellington, etc.) and music with jazz influences or improvisatory elements. He is also trained in the Dorothy Taubman technique, which has been designed to treat and prevent performance injuries, having studied with several faculty of the Edna Golandsky Institute. Recent examples of his work include a solo recital based on “The Idea of Improvisation” (including pieces influenced by Hungarian folk song, boogie woogie, ragtime, and tango); travel to Buenos Aires, Argentina to complete an intensive seminar in Argentine tango music at the Academia Nacional del Tango; and three concert tours to the Russian Far East, with recitals of works by American classical composers, solo jazz piano recitals (including transcribed jazz improvisations as well as actual improvisation), and combined jazz and classical piano recitals.

Leandro Espinosa (Orchestra, Music History, Second-Year Musicianship, Elements of Music, Cello and String Bass) brings a long and rich background as a composer, conductor, and orchestral cellist to his current position, with many commissioned works, recordings, and performances in Spain, France, Belgium, the United States (New York, Los Angeles, San Antonio) and throughout Mexico. In the winter of 2007, he presented a public policy paper on “Approaching a Possible Redefinition of the Arts and Sciences: With a Special Emphasis on the Discipline of Music” at the Oxford Round Table in England, and in the fall of the same year, conducted the premiere of his Piece for Strings with the Oregon East Symphony in Pendleton. He also conducted the premiere of his Concerto for Oboe with the Grande Ronde Symphony, and has performed as a cellist on Faculty Chamber Recitals, on the Grande Ronde Symphony Chamber Series, and on the Lanetta Paul and

Friends chamber concerts. The symphony has also performed significant works of orchestral repertoire and invited several notable guest artists in recent years, including Esther Wang (faculty, Gustavus Adolphus College) performing Tchaikovsky's Piano Concerto No. 1, and a guest artist from Eugene Oregon performing Rachmaninoff's massive Third Piano Concerto. Leandro is conductor and music director of the Grande Ronde Symphony Youth Orchestra, which recently performed in the lobby of the Arlene Schnitzer Performing Arts Center before a concert of the Oregon Symphony.

Teun Fetz (Percussion and Percussion Methods, Music Education, Musicianship, Elements of Music, Conducting, Percussion Ensemble, African Drumming Ensemble, Wind Ensemble, Music Appreciation) is an active percussionist who performs regularly as Principal Timpanist/Percussionist with the Oregon East Symphony (Pendleton). He has also served as Principal Percussionist for the Grande Ronde Symphony, and recently presented a full-length, solo Faculty Percussion Recital—the first in EOU's history. He has recently performed as timpanist with The Rose City Chamber Orchestra in Portland, and was a guest percussionist for a CD recording of "Exploration and Discovery...From Lewis and Clark to the 1904 World's Fair and Beyond..." by the United States Air Force Band of Mid-America. Based on nomination by EOU music alumni, he was named to "Who's Who Among American Teachers 2005-2006." He is founder and conductor of both the EOU Percussion Ensemble, and the EOU Wind Ensemble--now in its third season--and has been instrumental in building the percussion studio at Eastern, including recruitment of percussion students and planning the purchase of four new tympani, mallet percussion instruments, and other equipment.

John McKinnon (Second-Year Theory, Composition and Arranging, Brass Performance and Methods, African Drumming Ensemble, World Music and Ethnomusicology, Electronic Music):

Since coming to Eastern Oregon University, McKinnon has received several important commissions and his compositions for chamber ensembles, wind ensemble and orchestra have been performed throughout the Pacific Northwest. His organ fantasia on Bach's "Ich Ruf Zu Dir" was performed by Lanetta Paul and the chamber orchestra "Gloria" in Khabarovsk, Russia. His composition "The Seven Sisters of Sleep" was performed at the 2004 Oregon Bach Festival by members of Third Angle and he was selected as the Oregon Music Teachers Association's composer of the Year in 2005, which included a commission for a set of songs for voice and piano with texts by Oregon poets which was performed at the OMTA State Conference. He has written works for Sound Moves, Matt Cooper, and the DeRosa Ensemble, and the Grande Ronde Symphony performed his multi-media collaboration dealing with contemporary interpretations of the Twelve Labors of Herakles. McKinnon has written electronic music compositions for the theater, and is director of the Electronic Music Lab at EOU. His research interests include the musical traditions of Thailand, and the introduction of "world music" in traditional first and second Year theory sequences. He has been a professor in the Waseda (Japan)/Oregon Exchange Program. He is also an active performer on the horn. McKinnon also co-directs the African Drumming Ensemble, a group that he founded in 2000.

Peter Wordelman (Chamber Choir, Community Choir, Musicianship, Conducting, and Voice) is a very active adjudicator and guest conductor who is frequently invited to adjudicate festivals in Washington, Idaho, and Oregon. He has been instrumental in building the EOU Chamber Choir into one of the premiere college choirs of the state and

the Northwest, including inviting guest artists (Portland Opera Now, Derrick McDuffey and Chosen Generation) for repeated visits to enrich the vocal and choral program; performing numerous and frequent tours throughout the Northwest and even internationally (including a 2007 tour of China); and initiating a Friends of the Chamber Choir endowment. He is the editor of a multicultural choral series published by earthsongs titled "Canciones del mundo," and has been dynamic in performing, promoting and even commissioning new multicultural choral works in a variety of styles and languages. Under his leadership, the Chamber Choir just completed videos featuring their 2008 performance with Chosen Generation, and a sign language instructional video for the piece "Ain't No Grave Can Hold My Body Down" which will be published by earthsongs music company. They are also in the process of finishing a movement instructional video for the piece "Naye-e-sin" (Navajo War Song) which was written by EOU music graduate Jesse Jones and will be published by earthsongs in the next few months. As a singer, Peter performs frequently on the EOU Faculty Recital series and Grande Ronde Symphony Chamber series, and Friends of Lanetta Paul concerts. He also conducts the Children's Choir.

Music Discipline Accomplishments

EOU Chamber Choir Tour to China. March 22 – April 3, 2007. The EOU Choir performed in Beijing, Shanghai, Lijiang and Guilin.

Faculty Accomplishments within the last five years:

Leandro Espinosa presented public policy paper on "Approaching a Possible Redefinition of the Arts and Sciences: With a Special Emphasis on the Discipline of Music" at the Oxford Round Table in England (winter 2007),.

Michael Frasier served as President of the Northwest American Choral Directors Association.

John McKinnon served as the Oregon Music Teachers Association "Composer of the Year."

Teun Fetz, was a guest percussionist for a CD recording of "Exploration and Discovery...From Lewis and Clark to the 1904 World's Fair and Beyond..." Recorded by the United States Air Force Band of Mid-America. Was guest percussionist for the Northwest American Choral Directors Association Northwest Conference. Named to "Who's Who Among American Teachers 2005-2006," based on a nomination by EOU music alumni.

Matt Cooper is Vice President/Program Chair of Blue Mountain District of the Oregon Music Teachers Assn., and state OMTA Composer of the Year Chair. He has given recitals at Western Oregon University and performed as soloist with the Inland Northwest Musicians in Pendleton.

Lisa Robertson, violinist, hosted an international chamber music festival at Wallowa Lake until 2005 and is a frequent concertmaster for area orchestras.

Student Accomplishments

Jesse Jones was awarded an Honorable Mention in the Morton Gould Young Composer Competition.

Catherine Olson and Brandi Brown won the Concerto Competition with the Oregon East Symphony Orchestra in Pendleton, OR.

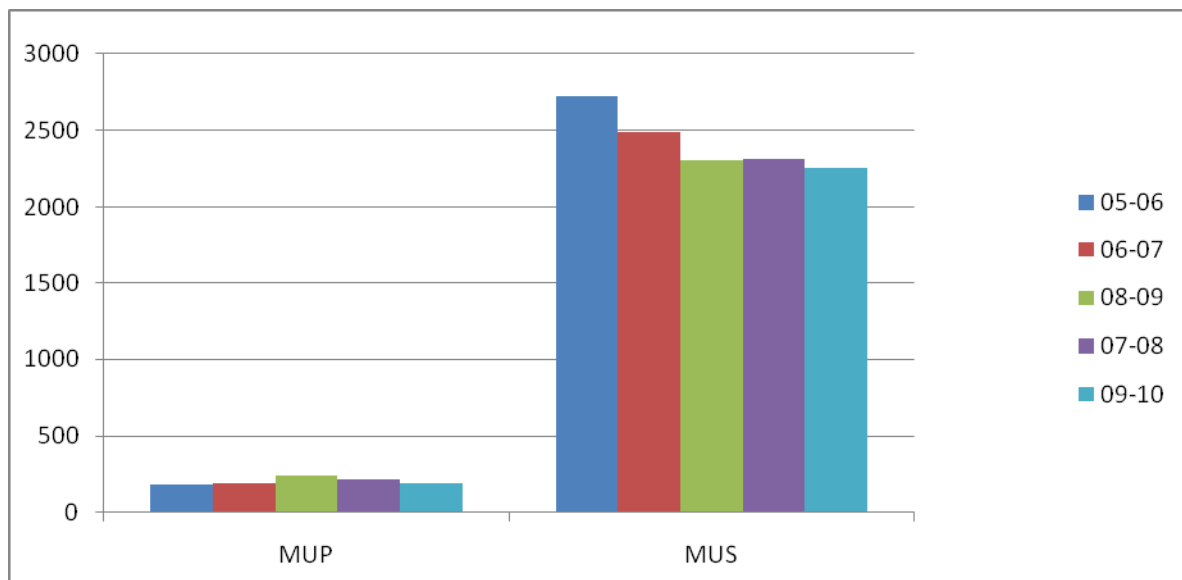
EOU music graduates continue to stay and teach in the eastern Oregon region. Placement of new music teachers in eastern Oregon has increased every year since the beginning of our new bachelor of music degree program in 2004.

Connected to the outcomes listed above, key samples of student work are important artifacts. A summary of student projects, papers, research, etc should be discussed here with a flag to an appendix with sample work.

Enrollment Program Performance

5 Year Student Credit Hours Generated by 'MUS' & 'MUP' Course Prefix

	Data				
Prefix	05-06	06-07	08-09	07-08	09-10
MUP	183	193	245	214	195
MUS	2720	2488	2301	2314	2254
Grand Total	2903	2681	2546	2528	2449



The numbers of program majors fluctuated between 30 in 2001 and 44 in 2006, between five to ten. At least half of the students are vocal majors, slightly less than half instrumental majors.

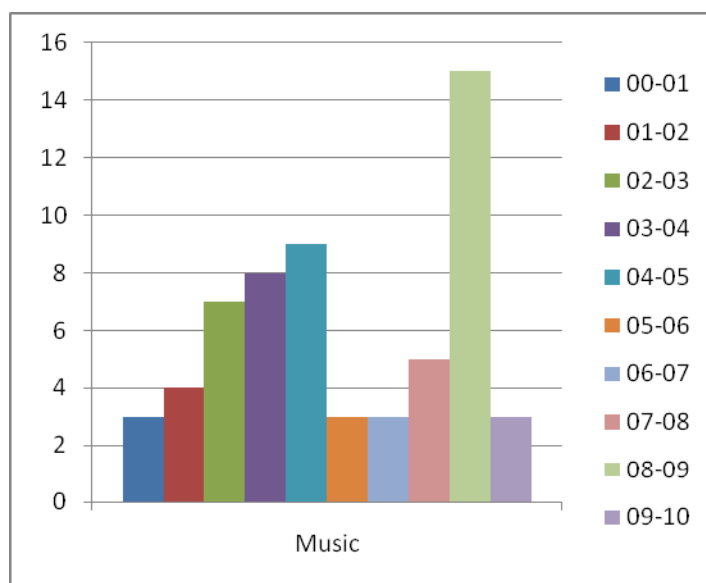
The music department also serves numerous non-majors as well as community members. Elements of Music (Music 101) is offered once per term and is regularly filled to capacity (32 students per section). The orchestra, community choir, and African Drumming are offered two to three terms per year (orchestra is offered all three terms), and all three attract a large number of community players and singers.

The data are provided by the Provost's Office. These data are Banner polled based on prefix for SCH and by major for graduates if the data seems in error in anyway, then each program must provide notes.

Commentary on Enrollment and Graduate Trends

5-Year Graduation by Major

	Data									
Bachelors	00-01	01-02	02-03	03-04	04-05	05-06	06-07	07-08	08-09	09-10
Music	3	4	7	8	9	3	3	5	15	3
Grand Total	3	4	7	8	9	3	3	5	15	3



Program and Course Scheduling Requirements

Each program shall determine the minimum model necessary to support the success of students in completing the major and in support the needs of general education and service courses for other majors. Careful consideration must be given to smaller section sizes. If small (less than 15) then examine the possibilities of collapsing sections in such a way as they are offered once every two years.

Provided below is the “baseline courses” the music department offers. Copies of the Music Major Degree checklist and Music Minor Degree Checklist will be provided in the supplementary papers.

Baseline Courses

- 1) This is a listing of all the courses that are necessary to deliver the Bachelor of Music Degree requirements. Each course is necessary to be offered each year, as opposed to a two-year sequence, in order to allow our students to graduate on time with their degrees. With the degree requiring 120 music credits and 180 credits overall, we must maintain these courses on a yearly basis. In some courses, such as the methods courses and electronic music, only a certain number of students are allowed to enroll due to equipment and practicality considerations. There is some potential flexibility regarding how many and which specific ensembles are offered and how often.

- * = Course required for both Music Majors and Minors.
- # = Required for Music Majors only
 - A minimum of 21 credits of MUS 195/196/395/396 is required for majors
 - A minimum of 6 credits of MUS 195/196 is required for minors
 - Minors must choose 1 of 3: MUS 361, or 362, or 363.
 - A minimum of 9 MUP 100/200 & 4 MUP 300 is required for majors.
 - A minimum of 3 MUP 100/200 level is required for minors

Course #	Title	Credits	# of times offered per year
MUS 111	Music Theory*	3-Gen. Ed.	1
MUS 112	Musicianship 1*	2	1
MUS 113	Music Theory*	3-Gen. Ed.	1
MUS 114	Musicianship 1*	2	1
MUS 115	Music Theory*	3-Gen. Ed.	1
MUS 116	Musicianship 1*	2	1
MUS 140	Electronic Music*	2-Gen. Ed.	2
MUS 192	Class Piano#	1	1
MUS 193	Class Piano#	1	1
MUS 194	Class Piano#	1	1
MUS 195	Women's Choir	1-Gen. Ed.	3
MUS 195	Orchestra	1-Gen. Ed.	3
MUS 195	Community Chorus	1-Gen. Ed.	2
MUS 195	EOU Wind Ensemble	1-Gen.Ed.	2
MUS 196	African Hand Drumming	1-Gen. Ed.	3
MUS 196	Chamber Choir	1-Gen. Ed.	3
MUS 196	Jazz Combo	1-Gen. Ed.	3 (1 term intact)
MUS 196	String Ensemble	1-Gen. Ed.	2
MUS 196	Chamber Choir Sectionals	1-Gen. Ed.	3
MUS 196	EOU Percussion Ensemble	1-Gen. Ed.	1
MUS 196	Fiddle Ensemble	1-Gen. Ed.	2
MUS 196	Brass Ensemble	1-Gen. Ed.	1
MUS 196	Woodwind Chamber Ens.	1-Gen. Ed.	1
MUS 201	Language and Literature#	3-Gen. Ed.	4 (1 @EOU& 3 DDE)
MUS 202	World Music#	3-Gen. Ed.	1
MUS 203	Jazz: American Music#	3-Gen. Ed.	1

<u>Course #</u>	<u>Title of Course</u>	<u>Credits</u>	<u># of Times Offered</u>
MUS 209	Music Practicum#	1-3	3
MUS 225	Basic Conducting*	2	1
MUS 230	Intro. To Music Ed. #	2	1
MUS 311	Advanced Theory#	3	1
MUS 312	Musicianship II#	2	1
MUS 313	Advanced Theory#	3	1
MUS 314	Musicianship II#	2	1
MUS 315	Advanced Theory#	3	1
MUS 316	Musicianship II#	2	1
MUS 330	Brass Methods#	2	1
MUS 331	Percussion Methods#	2	1
MUS 332	String Methods#	2	1
MUS 333	Vocal Methods#	2	1
MUS 334	Woodwind Methods#	2	1
MUS 361	Music History I# (*)	3	1
MUS 362	Music History II# (*)	3	1
MUS 363	Music History III# (*)	3	1
MUS 395	Women's Choir	1-Gen. Ed.	3
MUS 395	Orchestra	1-Gen. Ed.	3
MUS 395	Community Chorus	1-Gen. Ed.	2
MUS 395	E.O.U. Wind Ensemble	1-Gen. Ed.	2
MUS 396	African Drum Group	1-Gen. Ed.	3
MUS 396	Chamber Choir	1-Gen. Ed.	3
MUS 396	Jazz Combo	1-Gen. Ed.	3 (1 intact)
MUS 396	Fiddle Ensemble	1-Gen. Ed.	2
MUS 396	String Ensemble	1-Gen. Ed.	2
MUS 396	Chamber Choir Sectionals	1-Gen. Ed.	3
MUS 396	E.O.U Percussion Ens.	1-Gen. Ed.	1
MUS 406	Senior Project#	1-3	3
MUS 409	Practicum#	1-3	3
MUS 421	Studies in Ethnomusicology#	2	1
MUS 430	Arranging & Composition#	3	1
MUS 440	Choral Music Methods#	3	1
MUS 445	General Music Methods#	3	1
MUS 450	Instrumental Methods#	3	1
MUP 171	Piano Performance	1-Gen. Ed.	3
MUP 173	Organ Performance	1-Gen. Ed.	3
MUP 174	Voice Performance	1-Gen. Ed.	3
MUP 175	Violin/Viola Performance	1-Gen. Ed.	3
MUP 175	Cello/Bass Performance	1-Gen. Ed.	3
MUP 180	Guitar Performance	1-Gen. Ed.	3
MUP 181	Flute/Clarinet/Sax. Perf.	1-Gen. Ed.	3
MUP 181	Oboe/Bassoon Performance	1-Gen. Ed.	3
MUP 186	Brass Performance	1-Gen. Ed.	3
MUP 191	Percussion Performance	1-Gen. Ed.	3

Course #	Course Title	Credits	# of times offered
MUP 271	Piano Performance	1-2-Gen. Ed.	3
MUP 273	Organ Performance	1-2-Gen. Ed.	3
MUP 274	Voice Performance	1-2-Gen. Ed.	3
MUP 275	Violin/Viola Performance	1-2-Gen. Ed.	3
MUP 275	Cello/Bass Performance	1-2-Gen. Ed.	3
MUP 280	Guitar Performance	1-2-Gen. Ed.	3
MUP 281	Flute/Clarinet/Sax. Perf.	1-2-Gen. Ed.	3
MUP 281	Oboe/Bassoon Performance	1-2-Gen. Ed.	3
MUP 286	Brass Performance	1-2-Gen. Ed.	3
MUP 291	Percussion Performance	1-2-Gen. Ed.	3
MUP 371	Piano Performance	1-2-Gen. Ed.	3
MUP 373	Organ Performance	1-2-Gen. Ed.	3
MUP 374	Voice Performance	1-2-Gen. Ed.	3
MUP 375	Violin/Viola Performance	1-2-Gen. Ed.	3
MUP 375	Cello/Bass Performance	1-2-Gen. Ed.	3
MUP 381	Flute/Clarinet/Sax. Perf.	1-2-Gen. Ed.	3
MUP 381	Oboe/Bassoon Performance	1-2-Gen. Ed.	3
MUP 386	Brass Performance	1-2-Gen. Ed.	3
MUP 391	Percussion Performance	1-2-Gen. Ed.	3

- 2) The following is a listing of other music course offerings that are not required for our Bachelor of Music Degree. These courses normally have regular attendance. These courses are taught each year. The number of times a year a course is offered for a class with multiple offerings, or the mode of how the course is delivered (on campus vs. DDE) is potentially flexible.

Course #	Course Title	Credits	# of Times Offered Per Yr.
MUS 101	Elements of Music	3-Gen. Ed.	6 (3 on campus & 3 DDE)
MUS 107	Listen in Music	2-Gen. Ed.	3 (all DDE)
MUS 192	Class Guitar	1	3
MUS 192	Class Banjo	1	1
MUS 192	Class Voice	1	1
MUS 193	Class Guitar	1	3
MUS 193	Class Banjo	1	1
MUS 193	Class Voice	1	1
MUS 194	Class Guitar	1	3
MUS 194	Class Banjo	1	1
MUS 194	Class Voice	1	1
MUS 292	Class Guitar	1	1
MUS 293	Class Guitar	1	1
MUS 294	Class Guitar	1	1
MUS 304	Down in the Boondocks	2-Gen. Ed.	1 (DDE Only)
MUS 305	from Hymn to Carnegie Hall	2-Gen. Ed.	1 (DDE Only)
MUS 310	Keyboard Skills	1	1
MUS 350	Accompanying	1	3
MUS 435	Applied Composition	1	3

General Education and Service Course Schedule

FALL YEAR 1

Ensembles	2-5	
	Load	Mean
Course	Hours	Enroll
101	3	
201	3	
111	3	

WINTER YEAR 1

Ensembles	2-5	
	Load	Mean
Course	Hours	Enroll
101	3	
202		3
113	3	

SPRING YEAR 1

Ensembles	2-5	
	Load	Mean
Course	Hours	Enroll
101	3	
140		2
203	3	
115	3	
TOTAL		

FALL YEAR 2

Ensembles	2-5	
	Load	Mean
Course	Hours	Enroll
101	3	
201		3
111	3	

WINTER YEAR 2

Ensembles	2-5	
	Load	Mean
Course	Hours	Enroll
101	3	
202		3
113	3	

SPRING YEAR 2

Ensembles	2-5	
	Load	Mean
Course	Hours	Enroll
101	3	
140		2
203	3	
115	3	
TOTAL		

Major Course Requirements

FALL YEAR 1

	Load	Mean
Course	Hours	Enroll
111	3	
112		2
140		2
311	3	
430	3	
312	2	
192	1	
230	2	
209	1-3	

FALL YEAR 2

	Load	Mean
Course	Hours	Enroll
311	3	
312		2
140		2
111	3	
112	2	
430	3	
192	1	
230	2	
209	1-3	

332 2
 333 2
 445 3
 WINTER YEAR
 1

332 2
 333 2
 445 3
 WINTER YEAR 2

Course	Load Hours	Mean Enroll
113	3	
114	2	
313	3	
314	2	
193	1	
225	2	
209	1-3	
334	2	
440	3	
202	3	

SPRING YEAR 1

Course	Load Hours	Mean Enroll
313	3	
314	2	
113	3	
114	2	
193	1	
225	2	
209	1-3	
334	2	
440	3	
202	3	

SPRING YEAR 2

Course	Load Hours	Mean Enroll
115	3	
116	2	
140	2	
315	3	
316	2	
194	1	
209	1-3	
330	2	
331	2	
450	3	
203	3	

Course	Load Hours	Mean Enroll
315	3	
316	2	
140	2	
115	3	
116	2	
194	1	
209	1-3	
330	2	
331	2	
450	3	
203	3	

More courses.....but not enough boxes to list them all.

Staffing

The following full-time, tenure-track professors, staffs the music program:

- Matt Cooper: Piano performance, music theory, jazz ensemble, class piano, and jazz history.
- Leandro Espinosa: orchestra, elements of music, musicianship II, low string performance, and music history.
- Teun Fetz (Coordinator for Music Education); Musicianship I, Conducting, Intro. To Music Ed., percussion methods, Instrumental methods, Language and Literature of Music, percussion ensemble, African drumming ensemble, Wind ensemble, percussion performance.

- John McKinnon horn performance, composition/arranging, theory II, Musicianship, Electronic music, African drumming, brass methods, world music, ethnomusicology.
- Peter Wordelman: Choir, Vocal performance, conducting, musicianship I.

Adjunct faculty includes

Duane Boyer: guitar/banjo, fiddle ensemble.

Katherine Fetz: woodwind performance, elementary music methods, woodwind methods, and woodwind ensemble.

Michael Frasier: women's choir, practicum, vocal methods, and choral methods.

Jamie Jacobson: vocal performance, class voice.

Luke McKern: recording technician, African drumming, jazz guitar

Greg Johnson: saxophone

Lanett Paul: organ/flute.

Lisa Robertson: violin/viola performance, string methods, fiddle ensemble

Online Instructors: Heather Price McKay, Linda Kobler

Minimum Staffing Requirements

- 1) Current assessment of Faculty

Based on the current faculty, the following FTE are available:

Total: 5.79 FTE (3 fixed term, 5 tenure)

Cost Ratios

Load/Faculty on Campus

Due to the differing number of applied MUP lessons each professor has each term, with differing number of load credits, it is not possible to use the formula in the portfolio to calculate the minimum number of faculty we need to teach our courses.

The applied lesson load credit formula is:

One half hour per week lesson = .33 load credits

One 50 minute per week lesson = .66 load credits

Students have the option of taking half hour or hour lesson.

Based on the 2008/9 SCH, the ratio of SCH to faculty in **MUS** courses prefix is --

-- Student load hours/---- FTE = ----- load hours per faculty member.

Total SCH is: **2,301**

ON Campus SCH: **1,679**

ONLINE SCH: **546**

ON SITE SCH: **76**

SCH/Faculty ratios:

On campus (-----SCH/----- FTE) ----- SCH per faculty member

Based on the 2008/9 SCH, the ratio of SCH to faculty in **MUP** course prefix is ---
- Student load hours/---- FTE = ----- load hours per faculty member.

Total SCH is: **245**

ON Campus SCH: **245**

ONLINE SCH: **0**

ON SITE SCH: **0**

SCH/Faculty ratios:

On campus (-----SCH/----- FTE) ----- SCH per faculty member

Summary Recommendations/Observations

Since the new B.M. program was added in 2004, we are approaching the time of being able to look back and to assess the program as a whole. Our student numbers have increased and that has been one of the major benefits. That being said, we will also have large graduation classes during the next two years, and will need to spend a lot of time recruiting new students to the program. This will have to include both new freshman and transfer students. It would be helpful if we could find an optimum number of music students for EOU-not only a total number but also how many vocalists, pianists, brass and string players, etc. Meaning how many vocal students, piano students, brass players, string players etc. We could use some assistance in this area as the number of private lessons each faculty members gives directly effects the number of courses each faculty member can teach. Music is unlike any other discipline in this manner, so some long range planning would be very helpful.

Our goal still remains of helping our students get prepared for graduate school and public teaching certification. We have done a better job in this area and currently have more EOU graduates teaching music in the area than ever before. We have to continue on this path and make the transition from the EOU undergraduate program to the MAT or other certification programs more successful. Long range planning with the school of Education would be very helpful for the music department and would help us reach our long range goals of having certified music teachers in all schools in the eastern Oregon region.

Administrative Review of Program (Dean Marilyn Levine)

Administrative Assessment of program portfolios will consist of three areas of commentary: assessments conducted relating to student learning outcomes; comments on enrollment indicators; program goals and observations. If appropriate other observations will be offered.

1. Assessment of Program Outcomes:

The assessments conducted by the Music program in critical thinking and content were processed over the sequence of a set of courses and the students were compared to state and national averages. The results as reflected upon in the portfolio are not propitious and needs “urgent” discussion.

On civic engagement, the Music faculty have pioneered this important student learning outcome for other arts on campus. They need more intentionality about the survey itself in terms of conveying learning outcomes to the students, but have a good framework in place for the next survey.

2. Enrollment Indicators:

Because of excellent recruitment efforts by the Music faculty, student credit hours have remained constant with some spurts of growth. They also serve the general education core and as content training for teacher education. During the past two years, the graduation rates are about 15 students annually. This is a significant accomplishment for the size of this program, especially given the size of the major.

3. Program Goals and Observations:

The Music faculty are to be commended for a reflective portfolio that highlights the strengths and challenges the department faces in the coming years. The major challenges will be curricular weaknesses identified in the assessments and continued recruitment efforts.

Other Observations:

One of the unique characteristics of fine and performing arts is the practical outcomes of the program by the placement of individual students. The program has real strengths in the talents they have trained. Moreover, the community nature of several ensembles also has led to a creative partnership with members in the EOU region, thus serving as a cultural home in a vibrant sense for the community.

Because of the community role that the Fine and Performing Arts plays in La Grande and the region, the collaborative spirit and civic engagement demonstrated by Music faculty and students is a positive accomplishment. Their outreach and community participation has an excellent record as they demonstrate in the portfolio.

Finally, in terms of the development of the portfolio, I would recommend the inclusion of a few performance photos