

The Ohio Northern University  
Music Department  
Assessment Report  
2006-2006  
Submitted by  
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The mission, goals and objectives of the Music Department at Ohio Northern University are consistent with those of the University and College of Arts and Sciences. The Music Department is dedicated to the education and graduation of music majors and minors and music appreciators who are adept in the musical arts and related fields. The Music Department provides the musical arts component for all university curricula and serves as a cultural resource to the campus, community, region and the state.

The Music Department exists within the framework of the University and the College of Arts and Sciences to provide a comprehensive course of study for aspiring music educators, performers, composers and entrepreneurs. The department seeks to provide the diverse experiences contributing most to the student's success in a meaningful career; those which satisfy the professional aspirations of the individual, contribute to the continued success of the field and serve the cause of humanity. There is a strong commitment to self-development on the part of the students. The full realization of the unique talents and skills of the individual is essential to any notion of departmental success. The faculty is deeply involved as students develop physically, cognitively and affectively. The Music Department strives to foster and maintain University awareness of music's importance to the development of the educated person. A wide variety of music courses and activities are offered to enrich and strengthen the college experience of all Ohio Northern University students.

The effectiveness of the Music Department and its programs is demonstrated through a comprehensive assessment plan which evaluates program and curricula, and faculty and individual student progress in both the academic and performance areas. The Music Department strives to be a proficiency based program.

## Assessment Methods

The Music Department uses a variety of assessment methods to determine learning outcomes for students in the various degree programs. Because **performance skills** are an essential element in all of our degree programs (Bachelor of Music in Music Education, Bachelor of Music in Composition, Bachelor of Music in Performance, Bachelor of Music with Elective Studies in Business and the Bachelor of Arts), the Music Department has directed its initial assessment efforts principally in that area. The central component of performance study within the Music Department is individual instruction, which takes place in the studio lesson. Performance instruction is administered for the entire length of the degree process. The Department has developed extensive, consistent, and on-going testing to assess student performance outcomes in this area. The Performance Assessment Program includes:

- An entrance/proficiency test in performance.
- A juried performance at the end of each quarter of performance study. The student is given an evaluation (both written and verbally) by a faculty jury from his/her area.
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- A time-sensitive series of proficiency (barrier) examinations in performance that must be satisfactorily completed in order for students to progress in their degree programs.

Proficiency examinations in performance usually occur at the end of each academic year or three successful quarters of study.

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- A capstone project for students seeking BM degrees consisting of one or two (music performance majors only) major recitals.

The Music Education Program requires students to complete the most comprehensive of all music curricula. During the course of study for the Bachelor of Music Education Degree, students will:

1. Develop a solid understanding of music theory and music history. Knowledge in these areas is essential to any notion of success as a musician or music teacher.
2. Develop competence as a performer on both a major and a minor instrument.
3. Develop the ability to effectively communicate knowledge about music and music-making to elementary and secondary school students. Demonstrate the ability to express musical ideas to students, peers and laymen both verbally and with gesture.
4. Develop the ability to make appropriate curricular choices for the school music program.

The educational outcomes listed above are assessed using the following methods:

- Successful completion of the Praxis I Examination is required for admission to the Teacher Education Program
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- Successful completion of the Praxis II Examination is required for student teaching and graduation.
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- The piano proficiency examination is required for student teaching and graduation.
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- The student teaching experience is considered the capstone experience in the BME degree program.
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- Successful completion of the APMU 400 (Senior Performance) Proficiency Examination is required for graduation.

Music Theory skills are also central to all degrees the Music Department offers and are assessed by the following methods:

- The Theory Placement Test is given to assess the student's background and experiences, and in order to place them in a course of study that is appropriate to their skill level.
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- Final examinations in music theory, ear training and related courses allow faculty to measure the extent to which students have grasp the foundational concepts.

## I. Outcomes

**Jury Performance Assessment (Raw Data) Table I – Average jury performance outcomes for the 2005-2006 school year. Sorted by classification**

FR	Bassoon	86.667
FR	Clarinet	88
FR	Clarinet	85
FR	Clarinet	98
FR	Flute	92
FR	Flute	93.667
FR	Percussion	94.333
FR	Percussion	91
FR	Saxophone	91
FR	Saxophone	92
FR	Tuba	79
FR	Voice	93
FR	Voice	96.333
FR	Voice	96.333
FR	Voice	92
FR	Voice	91
FR	Voice	90
FR	Voice	87.667
FR	Voice	98
FR	Voice	93
FR	Voice	98
JR	Bass	93
JR	Clarinet	94.667
JR	Flute	98
JR	Flute	95.333
JR	French Horn	90
JR	Oboe	96.333
JR	Piano	90.5
JR	Piano	90
JR	Piano	93
JR	Saxophone	95.333
JR	Voice	96.333
JR	Voice	92
JR	Voice	95.5
JR	Voice	90
JR	Voice	98

JR	Voice	90
JR	Voice	87
SO	Bassoon	91.667
SO	Clarinet	93.667
SO	Flute	96.333
SO	Flute	98
SO	Percussion	93
SO	Percussion	95.5
SO	Piano	87.667
SO	Saxophone	98
SO	Trombone	91
SO	Voice	94.667
SO	Voice	93
SO	Voice	84
SO	Voice	95.5
SO	Voice	88.5
SR	Cello	90
SR	Flute	93
SR	French Horn	90
SR	French Horn	89
SR	Percussion	98
SR	Percussion	98
SR	Piano	95.5
SR	Piano	98
SR	Trumpet	98
SR	Tuba	98
SR	Voice	93
SR	Voice	90
SR	Voice	98
SR	Voice	93
SR	Voice	90
FR	Average	91.71
SO	Average	92.89
JR	Average	93.23
SR	Average	94.1

**Table 2 – Average jury performance outcomes for the 2005-2006 school year. Sorted by instrument**

JR	Bass	93
FR	Bassoon	86.667
SO	Bassoon	91.667
SR	Cello	90
FR	Clarinet	88
FR	Clarinet	85
FR	Clarinet	98
JR	Clarinet	94.667
SO	Clarinet	93.667
FR	Flute	92
FR	Flute	93.667
JR	Flute	98
JR	Flute	95.333
SO	Flute	96.333
SO	Flute	98
SR	Flute	93
JR	French Horn	90
SR	French Horn	90
SR	French Horn	89
JR	Oboe	96.333
FR	Percussion	94.333
FR	Percussion	91
SO	Percussion	93
SO	Percussion	95.5
SR	Percussion	98
SR	Percussion	98
JR	Piano	90.5
JR	Piano	90
JR	Piano	93
SO	Piano	87.667
SR	Piano	95.5
SR	Piano	98
FR	Saxophone	91
FR	Saxophone	92
JR	Saxophone	95.333

SO	Saxophone	98
SO	Trombone	91
SR	Trumpet	98
FR	Tuba	79
SR	Tuba	98
FR	Voice	93
FR	Voice	96.333
FR	Voice	96.333
FR	Voice	92
FR	Voice	91
FR	Voice	90
FR	Voice	87.667
FR	Voice	98
FR	Voice	93
FR	Voice	98
JR	Voice	96.333
JR	Voice	92
JR	Voice	95.5
JR	Voice	90
JR	Voice	98
JR	Voice	90
JR	Voice	87
SO	Voice	94.667
SO	Voice	93
SO	Voice	84
SO	Voice	95.5
SO	Voice	88.5
SR	Voice	93
SR	Voice	90
SR	Voice	98
SR	Voice	93
SR	Voice	90
		Average
	D. Bass	93
	Bassoon	89.1
	Cello	90
	Clarinet	91.55
	Flute	95.1
	F. Horn	89.3
	Oboe	96.3
	Percussion	94.9

	Piano	92.44
	Saxophone	94
	Trombone	91
	Trumpet	98
	Tuba	88.5
	Voice	92.7

**TABLE 2 Con't**

2. All freshman and sophomore Music Education Majors attempting the Praxis I Examination completed it successfully.
3. All senior Music Education Majors successfully completed the Praxis II Examination.
4. All senior Music Education Majors successfully completed the Piano Proficiency Test.
5. All Music Education Majors attempting student teaching completed the process successfully.

## **Assessment Results**

### **Applied Performance**

The raw data in the tables above is the result of student evaluation via a broad-based holistic rubric. Faculty members evaluate students according to their performance in the areas of tone production, technical facility, interpretation, stage presence and overall effect. The numbers are further explained by the information below. Students receiving the numerical score:

95-100 The performance exceeds the expectations for the level of the performer. The highest level of performance excellence is demonstrated across all areas of consideration. The instrument is well tuned. Melodic and harmonic intonation exists without fault throughout the entire selection. Rhythmic accuracy and precision are exact. The tempo is under complete control. Rhythmic interpretations/variations are appropriate for the selection. There is excellent use of dynamics throughout the performance. The full dynamic range "*pp*" - "*ff*" required of the piece is demonstrated. Excellent tone is achieved throughout the entire performance. The tone is uniform, consistent and well controlled despite dynamic and range extremes. Dexterity is excellent; flexibility is excellent. Difficult passages are played without any noticeable stress. The performer demonstrates a thorough knowledge of the articulations required for a successful performance. The performance is stylistically accurate and consistent throughout. The performance is not rigid or mechanical. Interpretation is excellent and meaningful. Musical phrasing is obvious throughout the performance

94-90 The Performance is excellent. The instrument is well tuned. Melodic and harmonic intonation is very good. Problems may occur in extremely difficult passages but quickly corrected. Rhythmic accuracy and precision is excellent. Tempo accurate and under control most of the time. Faults infrequent and only occur in difficult passages. Rhythmic interpretation/variations appropriate with only minor inconsistencies. Good use of dynamics as required by the piece, with some lack of dynamic control. Very good use of "*pp*" - "*ff*" most of the time. Excellent tone achieved most of the time. Faults and problems are infrequent. Minor problems quickly corrected. Range extremes caused some distortion. Excellent dexterity; flexibility is very good. Difficult passages played with only minor flaws. Performer demonstrates excellent knowledge of articulation. The performance is stylistically accurate and consistent most

of the time. Some passages may lack stylistic interpretation but do not detract from the performance. Musical phrasing is natural most of the time.

89-85 Performance is above average. The instrument is relatively well tuned. Intonation is good but inconsistent. Most difficult passages are performed with some success. The performer attempts to correct obvious problems. Rhythmic accuracy and precision are good most of the time. The performer demonstrates a good awareness of pulse and tempo although occasional problems occur. Rhythmic interpretation/ variations appropriate most of the time. The performer makes some successful attempts at basic dynamic variation though limited in scope and range. The performer has a good basic approach. Harshness and distortion may occur at upper volumes and registers. The performance may have fuzziness and/or lack of resonance at softer volumes. Technical facility is good most of the time. Problems and breakdowns occur during difficult passages. Correct technique demonstrated most of the time. Stylistic accuracy is demonstrated only some of the time. Musical phrasing is basic but not always consistent

84-80 The performance is good. The instrument is somewhat in tune. Melodic and harmonic intonation are inconsistent. Difficult passages caused major intonational or weaknesses in rhythm. Intonation problems seldom corrected. Basic rhythmic accuracy demonstrated in simple passages, although rapid and complex passages are weak. Tempos are not always controlled. Some attempts are made at altering dynamics but with limited effectiveness. Basic understanding of tonal quality concepts not yet developed. The balance between volume and register extremes is not well controlled, often harsh. Technical facility is fair. Faster, more complex passages force the player beyond his/her ability. Good technique demonstrated some of the time. There is very little meaningful stylistic interpretation of musical passages. Style is undeveloped and inconsistent. Musical phrasing is mostly mechanical and non-musical.

79-75 The performance is fair. The instrument is only somewhat in tune and the player is unaware. Melodic and harmonic intonation are inconsistent and the performer is unaware. Difficult passages demonstrate major intonational or weaknesses in rhythm. Intonation problems are never corrected. Basic rhythmic accuracy demonstrated in simple passages, rapid and complex passages are weak or incorrect. Tempos are not controlled. No attempts are made at altering dynamics. Basic understanding of tonal quality concepts not yet developed. The balance between volume and register extremes is not well controlled, and is often harsh. Technical facility is fair. Faster, more complex passages force the player beyond his/her ability. Good technique demonstrated only some of the time. There is very little meaningful stylistic interpretation of musical passages. Style is undeveloped and inconsistent. Musical phrasing is mostly mechanical and non-musical.

70-74 Performance is below average.

69 -0 Performance is not meeting the minimum standards.

The results of the performance assessment indicate that the majority of Northern students perform at the excellent and very good levels. When results are compared according to classification there is a slight improvement (approximately one point per year) as the students progress from one year to the next. When results are compared according to performance instrument some groups do appear to perform better. Flutes have the highest overall average while bassoon and French horn appear to lag bit. It should also be noted that the assessment data suggest that most student's work remains consistent.

## **Music Education**

The results of the assessment in the Music Education are excellent. Both norm-referenced measures (Praxis I and Praxis II) were successfully completed by all Music Education Majors attempting them. Retesting was not required. All senior Music Education majors successfully completed their Piano Proficiency Examination. All senior Music Educations majors completed their senior recitals and student teaching requirements successfully.

## **Proposed changes in future Assessment Plans**

Future performance assessments should include outcomes as determined by an analytic rubric. The analytic rubric should allow for the measure of performance in a number of areas. For instance, one single measure could provide assessment data on posture, breath support, intonation, phrasing, and overall effect. The Music Department also hopes to have a field examination in place that will monitor student progress. The 2007-2008 Report should include that information.