Mission Statement

The Music Program endeavors to offer superior training in music performance in the context of a liberal arts education. Music studies center upon the classical tradition of western music while recognizing the important contributions of music from other cultures and traditions. In order to accomplish these goals, music graduates are expected to possess skills in and an understanding of music theory and history, as well as an appropriate level of performance.

Changes

The Music Faculty believe that the SLO’s are all valid learning outcomes for our students. There are areas for improvement and some wording changes need to be made to the SLO’s.

SLO#1 THEORY
Assessment form the MFTs indicated the following results: Huntingdon's Institutional Average was 146 and the Overall Institutional Mean for all colleges and universities was 149. Huntingdon's lowest score was in Theory. This may be due to the fact that a 'formal' Theory courses are offered in the Freshman and Sophomore years and there is a two year lull in critical study before taking the MFTs. The students use Theory in subsequent classes but that doesn't seem to be an adequate amount of retention for scoring well on the MFT Theory portion. MFT Aural Skill scores in Theory (SLO#6) were significantly better, with an average score in the 90% range. Compared to 2008 scores in the 60% range, this shows significant improvement.
Appendix A contains Test Results and a copy of the Theory portion of the Theory Proficiency given at Huntingdon.

SLO#2 HISTORY
The MFT scores in History were somewhat better than in Theory, but still under par. The History scores are divided into 4 parts. Overall Huntingdon students ranked in the 15 percentile of institutions, with Listening skills in the 60 percentile and History (1890-present) ranking 10%. This gives the Music Faculty specific areas for improvement.
Appendix B contains Test Results and a copy of the embedded questions in the History Exam given at Huntingdon.

SLO#3 PERFORMANCE
"Sophomore Barrier" should be called the "Sophomore Performance Proficiency". Performances are given by students 3 times a semester, making it 6 times yearly. The wording “Twice yearly” should be changed to reflect the actual times a student is required to perform.

SLO#4 LITERATURE
Those students giving Senior Recitals showed an in depth understanding of the literature they studied. An evaluation was given to MUAP 149V to determine the understanding of repertoire for all voice students. The results showed an understanding of basic vocal concepts. However, the understanding of repertoire and musical history revealed that more could be done in this area. The faculty will reevaluate objectives and techniques for MUAP 149 for Voice, Piano and Instruments. Appendix C contains the evaluation and discussion that applies to MUAP 149 V.

SLO#5 PEDAGOGY
Final Exams for Studio Instruction are done as JURY. Each student taking studio instruction has to perform for a JURY of teachers for that individual instrument. Recitals and Performances in MUAP 149 prepare the students for Juries.
MUAP 149 also provides a forum for discussion of techniques and practice. More attention will be given to the area of Pedagogy in MUAP 149 because there are no individual courses required in Pedagogy. Appendix C contains the evaluation and discussion that applies to MUAP 149 V.

SLO#6 EAR TRAINING
The Final Exam for MUS 206 is a cumulative exam taken in two parts, one is aural (Ear Training); this covers recognition of melodic and harmonic concepts and the other is oral (Sight Singing) and audiation (Inner Hearing); this covers the singing of of tonal and rhythmic patterns. This exam becomes part of the Theory Proficiency.
Both students scored in the Satisfactory range 70%-79% for 2008-2009. MFT Aural Skill scores in Theory were significantly better, with an average score in the 90% range. Compared to 2008 scores in the 60% range, this shows significant improvement.
Appendix D contains a copy of the Sight Reading portion of the Theory Proficiency and Test Results.

SLO#7 KEYBOARD PROFICIENCY
All students passed the majority of areas of the Keyboard Proficiency for 2008-2009. This Proficiency is administered in 4 sections; three attempts can be made on each section.
Appendix E contains a copy of the requirements for Piano Proficiency.
Recommendations

Student Learning Outcomes will be evaluated. See recommended changes under Program Changes. Measures will also be evaluated. See recommended changes under Measure Review. The embedded test questions will be evaluated by the music faculty. Overall, the assessment process worked well.

Comments
**Goal Number 1**

Choral Music Education Program

**Report Comments**

The Choral Music Education Program is ready for review by the State Department of Education. This certification needs a faculty member with the terminal degree in place before it will be approved. Jennifer Canfield should have her Ph.D in hand in August 2009 and we will proceed with certification by the State Department.
### Goal Number 1

(Theory) - analyze a piece of standard literature from 17th century to early 20th century.

**Report Comments**
- Final exams for both Freshman and Sophomore Theory courses evaluate this outcome.
- The Theory Proficiency Test was administered and passed by the students in the Sophomore Class with students scoring 70% or above.
- The MFT results for seniors indicated a 42% mean.

**Goal Measures Combined**
- Final Exams
- Theory Proficiency
- Major Field Test

**Frequency**
- Courses Freshman & Sophomore Year/Senior Year

### Goal Number 2

(History) - have an in-depth knowledge of the evolution of music from early Greeks to 21st century and an awareness of music of other world cultures.

**Report Comments**
- The Final Exam in Music History contained embedded questions.
- The results were ranked:
  - 3 Excellent
  - 2 Good
  - 1 Satisfactory
  - 1 Unsatisfactory
- The MFTs are divided into three areas of History 1) Before 1750 2) 1750-1890 3) 1890 to Present.
- The mean percentile for 1) was 50%
- 2) 38% and 3) 40%.

**Goal Measures Combined**
- Final Exams
- Major Field Test

**Frequency**
- Courses/Recitals/ Senior Year

### Goal Number 3

(PERFORMANCE) - demonstrate musicianship and technical ability in their major instrument in recitals.

**Report Comments**
- All students performed in the semester recitals. Six students passed Recital Hearings and gave Senior Recitals.

**Goal Measures Combined**
- Recitals

**Frequency**
- Twice Yearly/ Sophomore Barrier/ Senior Recital
Goal Number 4
(Literature) - should be familiar with “standard” classical literature in various genres and should have an in depth knowledge of the canonical works of their instrument.

Report Comments
Those students giving Senior Recitals showed an in depth understanding of the literature they studied. An evaluation was given to MUAP 149V to determine the understanding of repertoire for all voice students. The results showed an understanding of basic concepts and a need to reevaluate MUAP 149 for Voice, Piano and Instruments.

Goal Measures Combined
• Final Exams
• Recitals

Frequency
Courses/ Yearly Recitals/ Senior Recital/ Senior Year

Goal Number 5
(Pedagogy) - understand and articulate physical requirements and proper practice techniques of their individual instrument.

Report Comments
Final Exams for Studio Instruction are done as JURY. Each student taking studio instruction has to perform for a JURY of teachers for that individual instrument. Recitals and Performances in MUAP 149 prepare the students for Juries. MUAP 149 also provides a forum for discussion of techniques and practice.

Goal Measures Combined
• Final Exams
• Recitals
• Performance
• Class Discussion
• Sophomore Barrier

Frequency
Courses/ Sophomore Barrier/ Senior Recital

Goal Number 6
(Ear Training) - audiate a musical structure reproduce it on their instrument

Report Comments
The Final Exam for MUS 206 is a cumulative exam taken in two parts, one is aural (Ear Training); this covers recognition of melodic and harmonic concepts and the other is oral (Sight Singing) and audiation (Inner Hearing); this covers the singing of tonal and rhythmic patterns. This exam becomes part of the Theory Proficiency.

Both students scored in the Satisfactory range 70%-79% for 2008-2009.

Goal Measures Combined
• Final Exams
• Theory Proficiency

Frequency
Courses/ Sophomore Theory Proficiency
Goal Number 7
(Keyboard Proficiency) - demonstrate proficiency at the keyboard.

Report Comments
All students passed the majority of areas of the Keyboard Proficiency for 2008-2009. This Proficiency is administered in 4 parts; Appendix B contains the requirements for proficiency.

Goal Measures Combined
• Piano Proficiency

Frequency
4 Times

Goal Number 8
(Technology) - use music technology as tool.

Report Comments
This course was not taught this year; however students were given projects that required the use of music technology and did well on those projects.

Goal Measures Combined
• Final Exams
• Class Projects

Frequency
Yearly
### ASSESSMENT SPRING 09
MUS 202
MUSIC THEORY AND HARMONY IV

<table>
<thead>
<tr>
<th>NAME</th>
<th>Part 1 (Chromatic harmony analysis)</th>
<th>Part 2 (Harmonic progression)</th>
<th>Part 3 (12-tone analysis)</th>
<th>Course Average</th>
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</thead>
<tbody>
<tr>
<td>Lawson, Tarnisha R</td>
<td>85</td>
<td>80</td>
<td>75</td>
<td>82</td>
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<tr>
<td>Legaspi, Benjamin J</td>
<td>75</td>
<td>65</td>
<td>75</td>
<td>70</td>
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</table>

The Final Exam for MUS 202 is a cumulative exam consisting of three parts. The first part tests the students’ ability to identify and contextualize chromatic harmony, using concepts of secondary harmonic regions and enharmonic spellings developed during the year. The second part requires the students to produce a chromatic progression in order to modulate between distant key areas. Concepts of voice-leading, harmonic progression and functionality covered during the past four semesters are involved. Finally, the third part covers 12-tone analysis. Concepts of set-theory, covered during the fourth semester, in addition to interval and inversion, were used. I have included the separate scores, a composite score for the exam and the student’s course average.

The assessment measurements are as follows:

- **100-90**  Excellent understanding and assimilation of concepts and skills
- **89-80**  Good understanding and assimilation of concepts and skills
- **79-70**  Satisfactory understanding and assimilation of concepts and skills
- **69-60**  Unsatisfactory understanding and assimilation of concepts and skills
- **60-0**  Poor understanding and assimilation of concepts and skills

**Ranking for the exam:**

- **Excellent**  0  0%
- **Good**  1  50%
- **Satisfactory**  1  50%
- **Unsatisfactory**  0  0%

The course average was included so that a correlation could be drawn from other exams and class work. This course is the culmination of two years of study in Theory and Harmony.

The final exam for MUS 202 is taken with a comprehensive Ear Training exam. All music majors are required to pass this proficiency prior to graduation. The exam is typically taken upon completion of MUS 202 and MUS 206.
1. Analyze the following with Roman Numerals:

2. Complete the following modulations using 3 chords (include Roman Numerals):
   Use at least one diminished seventh chord.
3. Identify the row forms used in the following excerpt III from Webern's Variations, op.

Ruhig fließend \( \text{d=ca 80} \)
### ASSESSMENT SPRING 09
MUS 341
MUSIC HISTORY AND LITERATURE: 1775 TO PRESENT

<table>
<thead>
<tr>
<th>Name</th>
<th>Excerpt Identification</th>
<th>Embedded Questions</th>
<th>Composite</th>
<th>Course</th>
<th>Average</th>
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<td>Jesi Dunaway</td>
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<td>86</td>
<td>96</td>
<td></td>
<td>95</td>
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<td>Legaspi, Benjamin J</td>
<td>32</td>
<td>71</td>
<td>37</td>
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<td>Mark McLemore</td>
<td>95</td>
<td>93</td>
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<td>Anna Perry</td>
<td>76</td>
<td>100</td>
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<td>82</td>
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<td>Jack Rudisell</td>
<td>52</td>
<td>79</td>
<td>56</td>
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<tr>
<td>Kevin Smith</td>
<td>29</td>
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<td>45</td>
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<tr>
<td>Sarah Thebo</td>
<td>46</td>
<td>79</td>
<td>51</td>
<td></td>
<td>70</td>
</tr>
</tbody>
</table>

The Final Exam for MUS 341 is a cumulative exam taken in two parts. The first part is principally aural, consisting of identification of musical excerpts studied during the semester along with a corresponding, detail-oriented short-answer question for each example. The second part consists of fourteen multiple-choice embedded questions covering general topics in music history. This assessment includes each student’s scores for both parts, in addition to a composite score and course average for each student. The assessment measurements are as follows:

- 100-90: Excellent understanding and assimilation of concepts and skills
- 89-80: Good understanding and assimilation of concepts and skills
- 79-70: Satisfactory understanding and assimilation of concepts and skills
- 69-60: Unsatisfactory understanding and assimilation of concepts and skills
- 60-0: Poor understanding and assimilation of concepts and skills

### Ranking for the exam:

- Excellent: 2 (29%)
- Good: 1 (14%)
- Satisfactory: 2 (29%)
- Unsatisfactory: 2 (29%)

### Ranking for embedded questions:

- Excellent: 3 (43%)
- Good: 2 (29%)
- Satisfactory: 1 (14%)
- Unsatisfactory: 1 (14%)
Appendix B

Music History Midterm (MUS341)  
April 28, 2009

Identify the following audio clips and answer the given question for each example:  
(1 point for the composer; 2 points for the title; 2 points for the question; 1 point for all bonus questions)

1) Title _5 pieces for string_  
   Composer _Webern_  
   How is the harmonic language organized? _In tetradecords [0156] and [0167]_  

2) Title _Prelude, op. 28_  
   Composer _Chopin_  
   How is the entire work, of which this excerpt is a part, organized? _Cycle of 5ths_  

3) Title _Music for Strings e.t.c._  
   Composer _Bartók_  
   Describe the form of this movement _Chiasic Palindromic Form_  

   Bonus: List the instrumentation _cello, bass, oboe, clarinet, horn, trombone, flute, oboe, cello, bass clef side down_  

4) Title _X for End of Time_  
   Composer _Messiaen_  
   Which Medieval compositional technique is incorporated into this work? _Isorhythm_  
   Bonus: What were the conditions under which this work was composed? _PoW camp_  

5) Title _Rite_  
   Composer _Stravinsky_  
   What is the music depicting? _Pagan Ritual_  
   Bonus: Describe the harmonic language. What is unusual or striking? _Polytonality, octotonicism_  

   Bonus: How does the composer use rhythm in a non-traditional way? _Obliterating sense of regular meter through esthetically figures used irregularly_  

6) Title _Symphony #1_  
   Composer _Mahler_  
   What music does the composer borrow and transform at the opening of this movement? _Johannes Brahms_  
   Bonus: How does he transform it? _Minor mode_  
   Bonus: Which instrument plays it first? _Solo double bass_
Appendix B

7) Title: Prelude to Afternoon of Faune Composer: Debussy
What characteristics of the harmonic language used in this piece were criticized for being "strange and primitive"? Parallel 5ths, parallel 9th chords
Bonus: Name the poet who’s work inspired this piece. Mallarmé

8) Title: Tristan et Isolde Composer: Wagner
What is this theme associated with in the work? Love potion

9) Title: Symphony No. 4 Composer: Brahms
How is this movement structured (provide as much detail as possible)? Passacaglia on 8 mm theme + 30 variations
Bonus: What work is this movement based on? Bach Cantata 150

10) Title: Wozzeck Composer: Berg
Describe the structure of this section of the piece. Suite (Prelude)

11) Title: Symphony Fantastique Composer: Berlioz
What music does the composer borrow in this movement? Dies Irae
Bonus: Describe an unusual feature of the orchestration. Cal legno, Eb clarinet theme, Flute glissando

12) Title: Carnaval, op. 9 Composer: Schumann
What do the titles of the movements refer to (name 5 of them)? Chapin, Ciaccona, Estrella, Florestan, Eurydice, ASCH, SCH, Pappilons
Bonus: What is the scenario of the work as a whole? Venetian Carnaval masked ball

13) Title: Voiles Composer: Debussy
Which scales does the composer use? Whole Tone, Pentatonic

14) Title: Lyric Suite Composer: Berg
How does the composer incorporate autobiographical references into the piece? Spells initials and lovers initials in notes (AB + HF)
Appendix B

15) Title **Midsummer Night's Dream**
Composer **Mendelssohn**

Describe one example of tone-painting in this work. **Donkey's Head**, **Fairy Fours**

16) Title **Sante, pp. 25**
Composer **Schreiber**

Which row forms are used in this movement? \( \overline{R_6, R_5, R_4, R_3, R_2} \)

Haydn was a prolific composer, as demonstrated in part by his 68 string quartets and 104
A. operas
B. serenades
C. songs
D. symphonies

The Third Symphony of Beethoven was originally composed to commemorate the deeds of
A. George Washington
B. Napoleon Bonaparte
C. the Marquis de Lafayette
D. the Duke of Wellington

The musical heir of Haydn and Mozart, Beethoven bridged the
A. Renaissance, Baroque
B. baroque, classical
C. classical, romantic
D. romantic, impressionist

The choral finale of Beethoven's Ninth Symphony is based on
A. Dante's Inferno
B. Shakespeare's Midsummer Night's Dream
C. Schiller's Ode to Joy
D. Shelley's Ode to the West Wind

Beethoven's Ninth Symphony is unusual in that it is scored for
A. a chorus
B. four vocal soloists and a chorus
C. a piano soloist
D. a violin soloist

A piano sonata is a musical composition in two or more movements for
A. piano
B. piano, violin, and cello
C. piano and orchestra
D. flute and piano

Romanticism, as a stylistic period in Western art music, encompassed the years
A. 1450-1600
B. 1600-1750
C. 1750-1820
D. 1820-1900

10 = Unsatisfactory
10 = Satisfactory
0-11 = Good
2-14 = Excellent

Results (2009)
1. Unsatisfactory
2. Good
3. Excellent

The deliberate intent to draw creative inspiration from the composer's own homeland is called
A. exoticism
B. individualism
C. nationalism
D. verismo

Instrumental music that is associated with a story, poem, idea, or scene is called
A. absolute
B. program
C. exotic
D. natural

The orchestra in the romantic period
A. was basically the same as in the classical period
B. ranged from twenty to sixty players
C. was larger and more varied in tone color than the classical orchestra
D. had a limited dynamic range due to the primitive nature of the brass instruments

The 1844 Treatise on Modern Instrumentation and Orchestration that signaled the recognition of orchestration as an art in itself was written by
A. Franz Liszt
B. Robert Schumann
C. Hector Berlioz
D. Bedrich Smetana

A slight slowing down or speeding up of the tempo, characteristically employed in the performance of much romantic music, is
A. ostinato
B. chromatic
C. syncopation
D. rubato

A composer who earned his/her living as a violin virtuoso was
A. Clara Schumann
B. Niccolo Paganini
C. Robert Schumann
D. Fredéric Chopin

The word **_** is commonly used for a romantic art song with a German text.
A. Lied
B. durchkomponiert
C. chanson

4A
An assessment for Vocal Performing Class MUAP 149V was given to evaluate the following topics that are covered in Voice Lessons and Performance Class:

- Repertoire
- Music History / Composers
- Pedagogical Issues
  - The breathing process
  - How to study a song
  - Italian Diction

This was the first attempt to ‘qualify’ concepts that are relevant to this class. The outcomes on the survey were interesting and enlightening.

In the 1st and 2nd categories, Repertoire / Music History / Composers, the students’ answers revealed that they knew who had performed the song from their class far better than they knew and understood the historical references.

The Pedagogical Issues were discussion questions, with the student having to choose only one question to answer. The majority of the students chose the easiest question and demonstrated only a basic understanding of the pedagogical process.

The overall questionnaire was scored on a point basis:
- 15-13 Excellent
- 12-10 Good
- 9-5 Satisfactory
- 5 and below Unsatisfactory

3 students rated Excellent
4 students rated Good
2 students rated Satisfactory
0 students rated Unsatisfactory

CONCLUSIONS:

This was only done for Vocal Performance Class. The results show a need for all performance classes giving an assessment evaluation. The Music Faculty will discuss ways to improve MAUP 149.
Appendix C

The following songs have been performed on student recitals recently. Please indicate the period of music history that corresponds to the song.

1. *Donde Lieta* from *La Boheme*  
   Giacomo Puccini

2. Pur dicesti, o bocca bella  
   Antonio Lotti

3. Der Nussbaum  
   Robert Schumann

4. Sure on this Shining Night  
   Samuel Barber

5. Ich liebe dich  
   Ludwig van Beethoven

6. Man is for the Woman Made  
   from *The Mock Marriage*  
   Henry Purcell

7. An Sylvia  
   Franz Schubert

8. Mandoline  
   Claude Debussy

*NAME 2 SONGS FROM YOUR REPERTOIRE*  
*GIVE THE COMPOSER*  
*GIVE THE HISTORICAL TIME PERIOD*  

9.

10.
CHOOSE ONE QUESTION
DISCUSS BRIEFLY
YOU CAN LIMIT YOUR DISCUSSION TO BULLET POINTS and SHORT EXPLANATION

1. Describe the breathing process for singing.

2. Describe the way you study a song.

3. Describe proper Italian diction.
ASSESSMENT SPRING 09  
MUS 206  
EAR TRAINING & SIGHT SINGING

<table>
<thead>
<tr>
<th>NAME</th>
<th>Ear Training</th>
<th>Sight Singing</th>
<th>Composite</th>
<th>Course Average</th>
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</thead>
<tbody>
<tr>
<td>Lawson, Tarnisha R</td>
<td>79</td>
<td>80</td>
<td>80</td>
<td>76</td>
</tr>
<tr>
<td>Legaspi, Benjamin J</td>
<td>71</td>
<td>83</td>
<td>77</td>
<td>77</td>
</tr>
</tbody>
</table>

The Final Exam for MUS 206 is a cumulative exam taken in two parts, one is aural (Ear Training), recognition of melodic and harmonic concepts covered during the year and the other is oral (Sight Singing), audiation (inner hearing) and singing of tonal and rhythmic patterns. I have included the separate scores, a composite score for the exam and the student’s course average.

The assessment measurements are as follows:

100-90  Excellent understanding and assimilation of concepts and skills  
89-80   Good understanding and assimilation of concepts and skills  
79-70   Satisfactory understanding and assimilation of concepts and skills  
69-60   Unsatisfactory understanding and assimilation of concepts and skills  
60-0    Poor understanding and assimilation of concepts and skills

Ranking for the exam:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Satisfactory</th>
<th>Unsatisfactory</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>0%</td>
<td>0%</td>
<td>100%</td>
<td>0%</td>
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The course average was included so that a correlation could be drawn from other exams and class work. This course is the culmination of two years of study in Ear Training and Sight Singing.

The final exam for MUS 206 is taken with a comprehensive Theory exam. All music majors are required to pass this proficiency prior to graduation. The exam is typically taken upon completion of MUS 202 and MUS 206.
I. **MELODIC ERROR DETECTION**

Place the solfege over each example. Only use single letters (drmfsltd) for regular syllables and **spell out** the altered syllables (USE CORRECT SPELLING)

Circle the pitches that are different from those played.

II. **MELODIC DICTATION: NONDIATONIC TONES AND LARGE SKIPS**
III. TRIAD IDENTIFICATION
Give the solfege for the following chords

ITALIAN SIXTH CHORD

FRENCH SIXTH CHORD

GERMAN SIXTH CHORD

NEapolitan SIXTH CHORD

IV. HARMONIC DICTATION: GERMAN, FRENCH, ITALIAN
AUGMENTED 6TH CHORDS and NEapolitan 6TH CHORDS
Indicate the Key and Roman Numeral analysis for the exercises below.
Give ALL PARTS: Soprano, Alto, Tenor and Bass.

Key: ____________ Key: ____________

Key: ____________ Key: ____________
V. HARMONIC DICTATION: CHORALE PHRASE
Indicate the Key and Roman Numeral analysis of each triad in this Chorale excerpt. Give ALL PARTS: Soprano, Alto, Tenor and Bass.

VI. RHYTHMIC DICTATION: CHANGING METER
This exercise contains a short melodic excerpt of music. Complete the rhythm on correct pitches (for full credit) OR a neutral pitch (for partial credit).
Appendix D

Score

Sight Reading Exam

Piano

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15
PIANO PROFICIENCY CHECKLIST

Student Name ________________________________
Date of Exam ________________________________
Major ________________________________

Repertoire:
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Prepared Harmonization:
Original Key: ________________________________
Transposed: ________________________________

At-Sight Harmonization:
Original Key: ________________________________
Transposed: ________________________________

Sight Reading: ________________________________

Technique:
Scales: ______________________________________
Arpeggios: ______________________________________
Cadences: ______________________________________
Chord Inv: ______________________________________
Intervals: ______________________________________

Other Comments:
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Faculty Signature: ________________________________

Evaluation: PASS NO PASS

Reservations: ______________________________________
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<thead>
<tr>
<th>MAJOR AREA</th>
<th>SCALES</th>
<th>ARPEGGIOS</th>
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<tbody>
<tr>
<td>Keyboard Majors</td>
<td>(1-octave quarters)</td>
<td>same pattern as scales without contrary motion</td>
</tr>
<tr>
<td></td>
<td>2-octaves eighths</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3-octaves triplets</td>
<td>Include tonic, Dominant 7th, Diminished 7th</td>
</tr>
<tr>
<td></td>
<td>4-octaves parallel</td>
<td>arpeggios</td>
</tr>
<tr>
<td></td>
<td>octaves, 3rds, 6ths in parallel</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Minimum Speed: Quarter = 60</td>
<td>Minimum Speed: Quarter = 112</td>
</tr>
<tr>
<td>All other Music Majors (not a keyboard major)</td>
<td>1-octave in quarters Students in 2-octaves in eighths</td>
<td>Tonic arpeggio (HT): 1-octave in quarters Hands together</td>
</tr>
<tr>
<td></td>
<td>2-octaves in eighths</td>
<td>2-octaves in eighths Dominant 7th (HT)</td>
</tr>
<tr>
<td></td>
<td>Hands together</td>
<td>1-octave in quarters Hands together (HT)</td>
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<tr>
<td></td>
<td>Steady tempo without minimum speed</td>
<td></td>
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<tr>
<td>Music Minors</td>
<td>Same as above with no minimum speed</td>
<td>Same as above</td>
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**Piano Proficiency**

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<tr>
<th>CADENCES</th>
<th>CHORD INVERSIONS</th>
<th>INTERVALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>I-IV-I-V7-I</td>
<td>I, IV, V</td>
<td>Know interval between tonic &amp; any note in any</td>
</tr>
<tr>
<td></td>
<td>Play in all 3 positions, all major &amp;</td>
<td>key, be able to alter each interval, and be</td>
</tr>
<tr>
<td></td>
<td>minor keys</td>
<td>able to spell notes in intervals correctly</td>
</tr>
<tr>
<td></td>
<td>V7 in inversions resolve to I</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Be able to alter any basic triad and</td>
<td></td>
</tr>
<tr>
<td></td>
<td>spell correctly</td>
<td></td>
</tr>
<tr>
<td>Cadences as above, but only in one position (1st pattern in scale booklet)</td>
<td>I, IV, V up &amp; down one octave, hands alone or together</td>
<td>Same as above</td>
</tr>
<tr>
<td></td>
<td>Altered triads as above</td>
<td></td>
</tr>
</tbody>
</table>
ASSESSMENT REPORT
Major Field Test Results 2008-2009
Appendix F

The Major Field Tests results as compared to all institutions taking the test indicated some good rankings and some rankings that were low. Four Music Majors took the tests; one student ranked in 75 percentile, 2 ranked in 25 percentile and 1 ranked in 15 percentile of all students that took the tests. With such a small number of majors, the results are not an accurate measure of overall learning but rather a good indicator of strong students and weak students within the Music Program. The chart below gives the averages for scores and the percentile ranking among all institutions that took the MFT.

<table>
<thead>
<tr>
<th></th>
<th>Total Score</th>
<th>%</th>
<th>Listening</th>
<th>%</th>
<th>Theory</th>
<th>%</th>
<th>History</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Institutional Mean / Median</td>
<td>149</td>
<td>50</td>
<td>49</td>
<td>49</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Huntingdon</td>
<td>146</td>
<td>20%</td>
<td>57</td>
<td>85%</td>
<td>40</td>
<td>10%</td>
<td>45</td>
<td>15%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assessment Indicators</th>
<th>Huntingdon Mean Percent Correct Answers</th>
<th>Percentile Ranking</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Theory – Aural</td>
<td>65</td>
<td>90%</td>
</tr>
<tr>
<td>Music History – Listening</td>
<td>52</td>
<td>60%</td>
</tr>
<tr>
<td>Music History – Before 1750</td>
<td>50</td>
<td>45%</td>
</tr>
<tr>
<td>Music History – 1750 – 1890</td>
<td>38</td>
<td>15%</td>
</tr>
<tr>
<td>Music History – 1890 –Present</td>
<td>40</td>
<td>10%</td>
</tr>
<tr>
<td>Music Theory - Fundamentals</td>
<td>56</td>
<td>30%</td>
</tr>
<tr>
<td>Music Theory – Score Analysis</td>
<td>42</td>
<td>10%</td>
</tr>
</tbody>
</table>

After discussion with Music Seniors about the Major Field Test, there are several areas for improvement. The MFT is given in the senior year; depending on class rotation, Music History classes may be taken in the sophomore year forward and Theory classes are generally completed in the sophomore year. This may leave a two year gap in the 'serious study' of these two subjects before the MFT. While general knowledge in both areas is used in subsequent courses, seniors that I surveyed said that they felt unprepared for the depth of the questions. Another area in which they felt unprepared was Jazz. Our study of Jazz is an overview at best. Appendix E shows the comparison of MFT's for 2008 and 2009.
The MFT results from 2008-2009 were compared to results from 2007-2008 with the following results.

<table>
<thead>
<tr>
<th></th>
<th>Total Score</th>
<th>%</th>
<th>Listening</th>
<th>%</th>
<th>Theory</th>
<th>%</th>
<th>History</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Institutional Mean / Median</td>
<td>149</td>
<td></td>
<td>50</td>
<td></td>
<td>49</td>
<td></td>
<td>49</td>
<td></td>
</tr>
<tr>
<td>Huntingdon 08-09</td>
<td>146</td>
<td>20%</td>
<td>57</td>
<td>85%</td>
<td>40</td>
<td>10%</td>
<td>45</td>
<td>15%</td>
</tr>
<tr>
<td>Huntingdon 07-08</td>
<td>156</td>
<td>80%</td>
<td>61</td>
<td>95%</td>
<td>50</td>
<td>55%</td>
<td>56</td>
<td>80%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assessment Indicators</th>
<th>Huntingdon 08-09 Mean % Correct Answers</th>
<th>Percentile Ranking</th>
<th>Huntingdon 07-08 Mean % Correct Answers</th>
<th>Percentile Ranking</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Theory – Aural</td>
<td>65</td>
<td>90%</td>
<td>59</td>
<td>60%</td>
</tr>
<tr>
<td>Music History – Listening</td>
<td>52</td>
<td>60%</td>
<td>71</td>
<td>95%</td>
</tr>
<tr>
<td>Music History – Before 1750</td>
<td>50</td>
<td>45%</td>
<td>62</td>
<td>95%</td>
</tr>
<tr>
<td>Music History – 1750 – 1890</td>
<td>38</td>
<td>15%</td>
<td>54</td>
<td>85%</td>
</tr>
<tr>
<td>Music History – 1890 – Present</td>
<td>40</td>
<td>10%</td>
<td>53</td>
<td>75%</td>
</tr>
<tr>
<td>Music Theory - Fundamentals</td>
<td>56</td>
<td>30%</td>
<td>55</td>
<td>30%</td>
</tr>
<tr>
<td>Music Theory – Score Analysis</td>
<td>42</td>
<td>10%</td>
<td>52</td>
<td>55%</td>
</tr>
</tbody>
</table>

In this comparison, the scores for 07-08 were higher than 08-09 in all but one area (Music Theory- Aural). Here again the number of Music Majors was small in both years (07-08 3 Majors and 08-09 4 Majors). The students in 07-08 had higher grade point averages in all subjects than 08-09 students. These two factors make it hard to determine a definitive result. However it does give a baseline for further evaluation.