

Third-Year Review Report

Music Area

Ernestine M. Raclin School of the Arts
IU South Bend

March 2012

Prepared by
Jacob Murphy
Lecturer in Music

2012 THIRD-YEAR REVIEW OVERVIEW

In the last three years, the Music Area has completely overhauled its techniques for measuring the Educational Goals. Our previous techniques were haphazard and inconsistent from one evaluation point to the next, and many points along the way lacked any evaluation beyond a simple grade. Because of these things, a single student's progress was very difficult to track, quantify, or compare against another student's progress. A complete revamp of the assessment forms allowed us to introduce a consistent standard of evaluation at each assessment point. The same evaluation grid now appears on every form. With a fully-consistent standard for assessment, we can now track a student's progress from audition (pre-enrollment) through to the final recital (capstone project), and at all points in between.

Assessment happens at some point during every semester for every student. A panel of faculty members evaluates their performance according to the uniform evaluation grid, in the areas of Technique, Intonation, Musicality, Rhythm, Tone/Diction, Stage Presence, and Overall. There is also a section for Comments. Most students perform a Music Jury at the end of the semester, for a panel of at least three faculty members. The only students who don't are those who have performed a degree-required recital (for a panel of at least three faculty members) or upper divisional (for a panel of the complete full-time music faculty) during that semester; these events are also assessed with the same evaluation grid. Alumni and administrators are not currently involved in the Assessment process.

We have also been working to improve how assessment information is shared. Copies of all completed assessment forms are returned to the student's Applied Music teacher, who then shares the evaluations with the student. Together, they can interpret signs of progress (or lack thereof), and make future plans based on the results. An even more important improvement has been the development of a database. The standard evaluation grid now used was designed to be translated easily into a database. Once fully-running, each faculty-member's evaluation will be entered into the database, and all faculty-members will be able to access the information in it. This will allow Applied Music teachers to take a longer view of a student's progress, and also to compare one student to another. Eventually, large-scale analysis could also be done with the data. Once sufficient data have built up in this database, the Music Area will be able to track Area-wide trends, and see whether students are making the kind of progress we think they're making. Although this online database is fully setup currently, there is not sufficient time available from staff, faculty, or work-study to enter the data.

We offer sections satisfying Arts, Aesthetics, and Creativity requirements (MUS-A190) and several different topics within Literary and Intellectual Traditions (MUS-T190). Each of these courses has gone through an approval process, and addresses the goals described in the guidelines for course design (<http://www.iusb.edu/~gened/Forms/CoreLITCharacteristics.pdf> and <http://www.iusb.edu/~gened/Forms/CoreAACCharacteristics.pdf>). The Instructor gives course evaluations each semester. The department does not assess individual courses, but rather allows instructors the autonomy to make changes in the course as necessary.

Current and near-future program changes continue to be driven by our efforts to become accredited by the National Association of Schools of Music (NASM). Two evaluators from NASM visited in February 2012, and their report is expected by April. Preparing for their visit required several changes, and the results of their report may require still more changes.

Our current assessment plan has improved dramatically for performance-related aspects of music, while the program's educational goals have not changed since the last Third-Year Review. Future improvements will need to address the academic side – primarily Music Theory and Music History. A

similar strategy – of using a consistent standard for evaluation throughout the student’s academic career – seems the most promising.

With a uniform grid for evaluation at all the points along a student’s academic career, students and their Applied Music teachers are now able to make meaningful interpretations of their progress, on a semester-by-semester basis, and adjust the focus or pace of their work accordingly.

2011 ANNUAL REPORT

Not submitted, due to the application process for accreditation by NASM.

2010 ANNUAL REPORT

Program Name -

Music

Report prepared by –

Jacob Murphy

Who is the current assessment contact for your program?

Jacob Murphy, jpmurphy@iusb.edu

Should assessment information be sent to anyone else in your department?

no

1. What are the program's educational goals? (Please take goals directly from your program's assessment plan, and highlight any changes made this year.)

Music has identified the following goals for our program, which remained unchanged this year:

- a. Student is a competent performer on their chosen instrument
- b. Student demonstrates competence in Music Theory & Music History
- c. Student demonstrates the collaborative skills needed to participate in musical activities with others
- d. Student has acquired the skills and knowledge described by the General Education Rubrics
- e. Student has acquired appropriate knowledge of professional practices and ethical behavior in the profession

2. What assessment techniques did the program use? (Please take assessment techniques directly from your program's assessment plan and highlight any changes made this year.)

a) Student is a competent performer on their chosen instrument:

- 1) Entrance Audition
- 2) 10-minute performance jury every semester
- 3) 20-minute performance jury at Upper Divisional
- 4) Capstone: Required recital(s); Thesis project or portfolio

* New forms for performance assessment were implemented in Fall 2009. These forms use a common format and a consistent scale and criteria for evaluation. With these new forms, we will be able to track the progress of a student objectively over the course of their academic career. Copies of these forms are currently distributed to the faculty members after each evaluation, and the assessment results are stored in a database. We are working to find a means of sharing this database with all faculty members, so we all can trace individual students as well as overall trends.

b) Student demonstrates competence in Music Theory & Music History

- 1) Skills and Knowledge Assessment Test at entrance audition
- 2) Successful completion of appropriate courses in the curriculum
- 3) Faculty review of academic record during Upper Divisional
- 4) Graduation evaluation by the School

* A revamp of academic assessment forms is planned, including a complete change of the academic test given at entrance audition.

c) Student demonstrates the collaborative skills needed to participate in musical activities with others

- 1) Survey of prior musical experiences at entrance audition
- 2) Successful participation in ensembles and/or chamber music
- 3) Faculty review of student ensemble participation at Upper Divisional and at Capstone review (recital, thesis, or portfolio)

d) Student has acquired the skills and knowledge described by the General Education Rubrics

- 1) Successful completion of appropriate courses in the curriculum
- 2) Faculty review of academic record at Upper Divisional
- 3) Graduation evaluation by the School

e) Student has acquired appropriate knowledge of professional practices and ethical behavior in the profession

- 1) Faculty discussion of student strengths and weaknesses at Upper Divisional
- 2) Completion of senior capstone course (currently implemented for BA students)

3. What has your program done with assessment information this year? (i.e. communicated results to faculty, staff, alumni and students, made changes in the curriculum, made changes in the budget, added new courses. . .)

New forms for performance assessment were implemented in Fall 2009. These forms use a common format and a consistent scale and criteria for evaluation. With these new forms, we will be able to track the progress of a student objectively over the course of their academic career. Copies of these forms are currently distributed to the faculty members after each evaluation, and the assessment results are stored in a database. We are working to find a means of sharing access to this database with all faculty members, so we all can trace individual students as well as overall trends. Similar changes are planned for the forms that assess Music Theory and Music History, with similar features and similar treatment.

4. Does your academic program have courses which fulfill General Education requirements? What general education goals does the course address? How do you assess whether these goals have been met?

We offer sections satisfying Arts, Aesthetics, and Creativity requirements (MUS-A190) and several different topics within Literary and Intellectual Traditions (MUS-T190). Each of these courses has gone through an approval process, and addresses the goals described in the guidelines for course design

(<http://www.iusb.edu/~gened/Forms/CoreLITCharacteristics.pdf> and

<http://www.iusb.edu/~gened/Forms/CoreAACCharacteristics.pdf>). The Instructor gives course evaluations each semester. The department does not assess individual courses, but rather allows instructors the autonomy to make changes in the course as necessary.

5. After reflecting on assessment activities in your unit, as a result of assessment what are two issues you would like to address?

- 1) implement consistent forms and criteria for evaluating progress in academic (as opposed to performance) areas
- 2) find a secure yet convenient means of creating and sharing a database of assessment results (performance and academic), so that all faculty members can trace the progress of an individual student as well as overall trends within the program

ASSESSMENT PLAN

Undergraduate

Learning Objective	Assessment Processes			
	At Matriculation	Each Semester	Mid-Career (Upper Divisional)	Capstone
Student is a competent performer on his/her chosen instrument	Entrance Audition	10-minute performance jury	20-minute performance jury	Required recital(s); or Thesis project
Student demonstrates competence in Music Theory & Music History	Skills and Knowledge Assessment Test	Successful completion of appropriate courses in the curriculum	Faculty review of academic record, and verbal questions for student	Graduation evaluation by the School
Student demonstrates the collaborative skills needed to participate in musical activities with others	Survey of prior musical experiences	Successful participation in ensembles and/or chamber music	Faculty review of student ensemble participation	Faculty review of student ensemble participation
Student has acquired the skills and knowledge described by the General Education Rubrics	N/A	Successful completion of appropriate courses in the curriculum	Faculty review of academic record	Graduation evaluation by the School
Student has acquired appropriate knowledge of professional practices and ethical behavior in the profession	N/A	N/A	Faculty discussion of student strengths and weaknesses	Completion of senior capstone course (yet to be implemented)

ASSESSMENT PLAN

Graduate

Learning Objective	Assessment Processes		
	At Matriculation	Each Semester	Capstone
Student is a competent performer on his/her chosen instrument	Entrance Audition	10-minute performance jury	Required recital(s)
Student demonstrates competence in Music Theory & Music History	Skills and Knowledge Assessment Test	Successful completion of courses deemed necessary, according to results of assessment test	Final writing project; Graduation evaluation by the School
Student demonstrates the collaborative skills needed to participate in musical activities with others	Survey of prior musical experiences	Successful participation in ensembles and/or chamber music	Faculty review of student ensemble participation
Student has acquired the skills and knowledge described by the General Education Rubrics	<i>does not apply</i>	<i>does not apply</i>	<i>does not apply</i>
Student has acquired appropriate knowledge of professional practices and ethical behavior in the profession	---	---	Completion of relevant courses

LEARNING OBJECTIVES CURRICULUM MAPS

Undergraduate Programs

Objectives:

- 1.) Student is a competent performer on his/her chosen instrument.
- 2.) Student demonstrates competence in Music Theory & Music History.
- 3.) Student demonstrates the collaborative skills needed to participate in musical activities with others.
- 4.) Student has acquired the skills and knowledge described by the General Education Rubrics.
- 5.) Student has acquired appropriate knowledge of professional practices and ethical behavior in the profession.

Core Music Courses (required for all degrees offered by the Music Area) are in bold, and listed first within each category. Courses specifically required only in certain degree programs are noted with superscript according to the following:

1. Bachelor of Arts
 - a. Composition
 - b. Jazz Studies
 - c. Music History
 - d. Music Technology
 - e. Music Theory
2. Bachelor of Music
 - a. Composition
 - b. Orchestral Instrument
 - c. Piano
 - d. Voice
3. Bachelor of Music Education
 - a. Choral
 - b. Instrumental
4. Bachelor of Science in Music and an Outside Field

MUSIC THEORY	Objective 2.
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MUS-A 190 Exploring Musical Composition
MUS-T 113 Music Theory I
MUS-T 114 Music Theory II
MUS-T 115 Sightsinging & Aural Percp I
MUS-T 116 Sightsinging & Aural Percp II
MUS-T 213 Music Theory III
MUS-T 214 Music Theory IV

Objective 4.

MUS-T 215 Sightsinging/Aural Percep III
MUS-T 216 Sightsinging/Aural Percep IV
MUS-T 315 Analysis Of Musical Form
MUS-P 101 Piano Class 1
MUS-P 102 Piano Class 2
MUS-P 103 Piano Class 3
MUS-P 104 Piano Class 4
MUS-P 105 Keyboard Proficiency
 MUS-T 400 Undergraduate Rdgs in Theory

MUSIC HISTORY	Obective 2.
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MUS-M 201 The Literature Of Music 1
MUS-M 202 The Literature Of Music 2
MUS-T 190 Literary & Intellectl Traditns
MUS-M 375 Survey of Ethnic & Pop Music of the World
MUS-M 430 Intro to Contemporary Music
 MUS-M 393 History of Jazz ^{1b}
 MUS-M 400 Undergrad Rdgs in Musicology
 MUS-M 443 Surv of Keyboard Literature I ^{2c}
 MUS-M 444 Surv of Keyboard Literature II ^{2c}
 MUS-M 447 Instrumental Literature ^{2b}

Objective 4.

ENSEMBLES	Objectives 1., 3., 5.
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MUS-X 2 Piano Accompanying
MUS-X 40 Univ Instrumental Ensembles
 VT: Wind Ensemble
 VT: IUSB Philharmonic
MUS-X 70 University Choral Ensembles
 MUS-X 341 Guitar Ensemble
 MUS-X 350 Jazz Ensembles ^{1b}
 MUS-X 420 Small Ensembles
 VT: Flute Ensemble
 VT: New Music Ensemble
 VT: Gospel Choir
 VT: Jazz Combos
 VT: Chamber Choir
MUS-X 423 Chamber Music

PERFORMING	Objectives 1., 3., 5.
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MUS-I 311 BS/BME/BM Jazz Senior Recital ^{3,4}
 MUS-I 411 BM Junior Recital ²
 MUS-I 412 BM Senior Recital ²
 MUS-I 421 BA Senior Thesis ¹
 MUS-R 472 Opera Workshop 2 ^{2d}

MUS-U 310 Performance Laboratory

MUSIC WITH COMPUTERS AND ELECTRONICS

Objective 5

MUS-T 120 Computer Skills For Musicians

- MUS-A 101 Intro to Audio Technology ^{1d}
- MUS-K 403 Electronic Studio Resources I ^{1d, 2a}
- MUS-K 404 Electronic Studio Resources II ^{1d, 2a}
- MUS-K 405 Electronic Instrument Performance
- MUS-K 406 Projects in Electronic Music ^{1d, 2a}

MUSIC EDUCATION

Objective 5

- MUS-F466 Techniques in Marching Band ^{3b}
- MUS-G338 Percussion Techniques ^{3b}
- MUS-G261 String Class Techniques ^{3b}
- MUS-G281 Brass Instrument Techniques ^{3b}
- MUS-G337 Woodwind Techniques ^{3b}
- MUS-M216 Lab/Field Experience ^{3a,b}
- MUS-M236 Intro MUS Ed P-12 ^{3a,b}
- MUS-M317 Lab/Field Experience ^{3a,b}
- MUS-M318 Lab/Field Experience ^{3a,b}
- MUS-M319 Lab/Field Experience ^{3a,b}
- MUS-M337 Meth & Mat For Teach Inst. MUS. ^{3b}
- MUS-M338 Meth & Mat Teach Choral MUS ^{3a}
- MUS-M339 General Music Methods K-8 ^{3a,b}
- MUS-U357 Music in Special Education ^{3a,b}

MISC

various objectives as below

MUS-I 100 Cultural Events Attendance

- MUS-E 457 Instrumental Pedagogy ^{2b} Objective 5.
- MUS-E 493 Piano Pedagogy ^{2c} Objective 5.
- MUS-E 494 Vocal Pedagogy ^{2d} Objective 5.
- MUS-E 495 Supervised Practice Teaching I Objective 5.
- MUS-G 370 Techniques For Conducting ^{2,4} Objective 3.
- MUS-G 380 Advanced Conducting ^{2a} Objective 3.
- MUS-G 373 Instrumental Conducting Objective 3.
- MUS-U 121 Fundamentals of Diction for Singers ^{2d} Objective 1.
- MUS-U 122 Adv Diction For Singers ^{2d} Objective 1.
- MUS-F 201 Jazz Piano Class 1 ^{1b} Objective 1.
- MUS-F 202 Jazz Piano Class 2 ^{1b} Objective 1.
- MUS-F 321 Jazz Improv 1 ^{1b} Objective 1.
- MUS-F 322 Jazz Improv 2 ^{1b} Objective 1.

COMPOSITION

MUS-K312 Instrumentation

MUS-K 110 Composition, Elective Level

MUS-K 132 Composition Workshop 2 ^{1e; 2a}

MUS-K 210 Applied Composition, Secondary Level

MUS-K 231 Free Counterpoint ^{1e; 2a}

MUS-K 410 Applied Composition, Major Level

MUS-K 416 Jazz Arranging ^{1b}

APPLIED MUSIC	Objective 1.
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Seven to eight semesters of Applied Music, at the appropriate level and specialty, is required for every degree offered.

MUS-B 110 Horn Elective/Secondary

MUS-B 120 Trumpet Ugrd Elective/Secondary

MUS-B 130 Trombone Elect/Secondary

MUS-B 140 Euphonium Elect/Secondary

MUS-B 150 Tuba Elect/Secondary

MUS-B 210 French Horn

MUS-B 310 French Horn

MUS-B 320 Trumpet And Cornet

MUS-B 330 Trombone

MUS-B 340 Euphonium

MUS-B 350 Tuba

MUS-D 100 Percussion Elect/Secondary

MUS-D 200 Percussion Instruments

MUS-D 300 Percussion Instruments

MUS-D 400 Percussion Undergrad Major

MUS-H 100 Harp Elect/Secondary

MUS-H 400 Harp Undergrad Major

MUS-L 100 Guitar Elect/Secondary

MUS-L 101 Beginning Guitar Class

MUS-L 200 Guitar

MUS-L 300 Concentration Guitar

MUS-L 400 Guitar Undergrad Major

MUS-P 100 Piano Elect/Secondary

MUS-P 120 Begin Piano Class 2 Nonmus Maj

MUS-P 200 Piano

MUS-P 300 Piano

MUS-P 300 Piano

MUS-P 400 Piano Undergrad Major

MUS-Q 100 Organ Elect/Secondary

MUS-Q 200 Organ

MUS-Q 300 Organ

MUS-Q 400 Organ Undergrad Major

MUS-S 110 Violin Elect/Secondary

MUS-S 120 Viola Elect/Secondary

MUS-S 130 Cello Elect/Secondary

MUS-S 140 Double Bass Elect/Secondary
MUS-S 210 Violin
MUS-S 220 Viola
MUS-S 230 Cello
MUS-S 240 String Bass
MUS-S 310 Violin
MUS-S 320 Viola
MUS-S 330 Cello
MUS-S 340 String Bass
MUS-S 410 Violin Undergrad Major
MUS-S 420 Viola Undergrad Major
MUS-S 430 Cello Undergrad Major
MUS-S 440 Double Bass Undergrad Major
MUS-V 100 Voice Elect/Secondary
MUS-V 200 Voice
MUS-V 300 Voice
MUS-V 400 Voice Undergrad Major
MUS-V 400 Voice Undergrad Major
MUS-W 110 Flute/Piccolo Elect/Secondary
MUS-W 120 Oboe/Eng Horn Elect/Secondary
MUS-W 130 Clarinet Elect/Secondary
MUS-W 150 Saxophone Elect/Secondary
MUS-W 210 Flute And Piccolo
MUS-W 220 Oboe And English Horn
MUS-W 230 Clarinet
MUS-W 250 Saxophone
MUS-W 310 Flute And Piccolo
MUS-W 320 Oboe And English Horn
MUS-W 330 Clarinet
MUS-W 340 Bassoon
MUS-W 350 Saxophone
MUS-W 410 Flute/Piccolo Undergrad Major
MUS-W 420 Oboe/Eng Horn Undergrad Major
MUS-W 430 Clarinet Undergrad Major
MUS-W 440 Bassoon Undergrad Major
MUS-W 450 Saxophone Undergrad Major

LEARNING OBJECTIVES CURRICULUM MAPS

Graduate Programs

Objectives:

- 1.) Student is a competent performer on his/her chosen instrument.
- 2.) Student demonstrates competence in Music Theory & Music History.
- 3.) Student demonstrates the collaborative skills needed to participate in musical activities with others.
- 4.) Student has acquired the skills and knowledge described by the General Education Rubrics.
- 5.) Student has acquired appropriate knowledge of professional practices and ethical behavior in the profession.

Required courses for the two graduate-level degrees offered are noted in superscript: MM (*Master of Music*) and AD (*Artist Diploma*).

MUSIC THEORY	Objective 2
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MUS-T 511 Aural Theory Review For Grad Students
MUS-T 545 Introductory Analysis Music Lit

MUSIC HISTORY	Objective 2
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MUS-M 530 Contemporary Music^{MM}
MUS-M 539 Intro To Music Bibliography^{MM}
MUS-M 541 Music History Review Grad Students 1
MUS-M 542 Music History Review Grad Students 2
MUS-M 544 Piano Lit From 1850 to Pres
MUS-M 566 Ethnic Music Survey

ENSEMBLES	Objective 3
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MUS-F 550 Chamber Music^{MM}
MUS-X 3 Graduate Music Ensemble^{MM, AD}
 VT: University Choir
 VT: Wind Ensemble
 VT: IUSB Philharmonic
 VT: Piano Accompanying^{MM}
MUS-X 70 University Choral Ensembles^{MM}
MUS-X 420 New Music Ensemble

MUS-X 430 Electronic Music Ensemble

PERFORMING Objective 1

MUS-I 711 Masters Recital^{MM}
MUS-P 609 Piano AD Recital^{AD}
MUS-S 619 Violin AD Recital^{AD}
MUS-S 629 Viola AD Recital^{AD}
MUS-S 639 Cello AD Recital^{AD}
MUS-V 609 Voice AD Recital^{AD}

MISC	<i>various objectives as listed</i>
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MUS-K 505 Projects In Electronic Music I	Objective 2
MUS-G 571 Master's Adv Orchestral Cond	Objective 3
MUS-E 559 Instrumental Pedagogy	Objective 5
MUS-E 593 Piano Methods	Objective 5
MUS-E 594 Vocal Pedagogy	Objective 5
MUS-T 591 Teaching of Music Theory	Objective 5

APPLIED MUSIC	Objective 1
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MUS-B 840 Euphonium Graduate Minor
MUS-B 910 Horn Graduate Major
MUS-B 920 Trumpet Graduate Major
MUS-D 900 Percussion Grad Major
MUS-H 900 Harp Grad Major
MUS-K 710 Composition Graduate Elective
MUS-K 910 Composition Graduate Majors
MUS-L 900 Guitar Grad Major
MUS-P 700 Piano Graduate Elective
MUS-P 800 Piano Graduate Minor
MUS-P 900 Piano Grad Major
MUS-P 909 Piano AD
MUS-Q 800 Organ Graduate Minor
MUS-Q 900 Organ Grad Major
MUS-S 710 Violin Graduate Elective
MUS-S 720 Viola Graduate Elective
MUS-S 730 Cello Graduate Elective
MUS-S 740 Double Bass Graduate Elective
MUS-S 810 Violin Graduate Minor
MUS-S 910 Violin Grad Major
MUS-S 919 Violin AD
MUS-S 920 Viola Grad Major
MUS-S 929 Viola AD
MUS-S 930 Cello Grad Major
MUS-S 939 Cello AD

MUS-S 940 Double Bass Grad Major
MUS-V 700 Voice Graduate Elective
MUS-V 800 Voice Graduate Minor
MUS-V 900 Voice Grad Major
MUS-V 909 Voice AD
MUS-W 810 Flute & Piccolo Graduate Minor
MUS-W 910 Flute/Piccolo Grad Major
MUS-W 930 Clarinet Grad Major
MUS-W 950 Saxophone Grad Major

Notes for Evaluators

These forms have been developed with the goal of creating a consistent standard of evaluation throughout a student's time with us. Forms for Entrance Auditions, Semester Juries, Upper Divisionals, Recital Hearings, and Recitals have all been built on a common format. Each form has space dedicated to Student Information, Repertoire Performed, Evaluation, and Findings.

Students should be responsible for filling out the first two sections – Student Information and Repertoire to be Performed – and bringing one copy of the form for each faculty member on the committee (or jury).

The Evaluation section deserves special note. Each form shares the same criteria for evaluation, with a common standard for rating each one. For maximum benefit to our program, and to the student, it is important that these standards remain consistent not only from student to student, but also across the span of time that a student is with us. The terms “Exceptional,” “Excellent,” “Very Good,” etc. should be thought of in absolute terms – rather than in relation to where a student was previously, or in relation to a student's own potential. When these standards are held as absolute, they can then be used to chart a student's progress while studying here, and to help evaluate the quality of our program as a whole. Ideally, we'd see an individual student earning steadily higher and higher scores during the span of his/her years studying here. Similarly, trends within the program as a whole can be more easily tracked.

The Findings section is generally where audition results are recorded and grades are assigned. These findings may or may not directly relate to the Evaluation directly above. Relatively low scores of “Poor” or “Fair” may easily coincide with a very good grade (if these scores represent solid improvement since the last assessment, for example). In other words, the Findings section should not necessarily be thought of as a direct result of the Evaluation section.

Forms filled out during Juries, Upper Divisionals, and Recitals will be shared with the students through their Instructors. This is essential for them to get the full benefit of each assessment/evaluation. Data from the evaluation section will also be collected into a database to help track progress and trends.

-Jacob Murphy

MUSIC AREA
 ERNESTINE M. RACLIN SCHOOL OF THE ARTS
 INDIANA UNIVERSITY SOUTH BEND

Entrance Audition

Individual Faculty Member Sheet

Performance Assessment

Name: _____ Audition Date: _____

Instrument: _____ Degree Desired: _____ (BM, BA, BS, BME, MM, AD, PD, Elective, Undecided)

Address: _____ Phone: _____ Email: _____

REPERTOIRE PERFORMED

Composer / Title

Memorized?

_____	Y / N
_____	Y / N
_____	Y / N
_____	Y / N
_____	Y / N
_____	Y / N

EVALUATION

	N/A	Exceptional	Excellent	Very Good	Good	Fair	Poor	Very Poor	Unacceptable
Technique									
Intonation									
Musicality									
Rhythm									
Tone / Diction									
Stage Presence									
Overall									

Comments:

FINDINGS

Recommended for: *BM BA BS BME MM AD PD Elective Not Accepted*

Musical Probation: *Yes No*

Scholarship Recommendation: *[strong] 5 4 3 2 1 [weak]*

EVALUATOR

Print Name _____ Initial _____

MUSIC AREA
 ERNESTINE M. RACLIN SCHOOL OF THE ARTS
 INDIANA UNIVERSITY SOUTH BEND

Semester Jury

Individual Faculty Member Sheet

Performance Assessment

Name: _____ Today's Date: _____

Instrument: _____ Student ID # _____

Course: _____ Instructor: _____

REPERTOIRE PERFORMED

Composer / Title

Memorized?

_____	Y / N
_____	Y / N
_____	Y / N
_____	Y / N
_____	Y / N
_____	Y / N

EVALUATION

	N/A	Exceptional	Excellent	Very Good	Good	Fair	Poor	Very Poor	Unacceptable
Technique									
Intonation									
Musicality									
Rhythm									
Tone/ Diction									
Stage Presence									
Overall									

Comments:

FINDINGS

Grade: _____

Grading normally reflects the amount of progress made during the semester (or since the last jury), and generally corresponds to the following: A - Outstanding progress and musical accomplishment; B - Marked improvement; C - Satisfactory progress; D - Minimal progress achieved; F - Unacceptable performance level, or no progress

EVALUATOR

Print Name _____

Initial _____

MUSIC AREA
 ERNESTINE M. RACLIN SCHOOL OF THE ARTS
 INDIANA UNIVERSITY SOUTH BEND

Upper Divisional

Individual Faculty Member Sheet

Performance Assessment

Name: _____ Today's Date: _____

Instrument: _____ Student ID # _____

Course: _____ Instructor: _____

REPertoire PERFORMED

Composer / Title

Memorized?

_____	Y / N
_____	Y / N
_____	Y / N
_____	Y / N
_____	Y / N
_____	Y / N

EVALUATION

	N/A	Exceptional	Excellent	Very Good	Good	Fair	Poor	Very Poor	Unacceptable
Technique									
Intonation									
Musicality									
Rhythm									
Diction									
Stage Presence									
Overall									

Comments:

FINDINGS

Grade: _____ Approved for Degree: ___Yes ___Yes, but may take longer ___No

Grading normally reflects the amount of progress made during the semester (or since the last jury), and generally corresponds to the following: A - Outstanding progress and musical accomplishment; B - Marked improvement; C - Satisfactory progress; D - Minimal progress achieved; F - Unacceptable performance level, or no progress

EVALUATOR

Print Name _____

Initial _____

MUSIC AREA
ERNESTINE M. RACLIN SCHOOL OF THE ARTS
INDIANA UNIVERSITY SOUTH BEND

Recital Hearing

Committee Sheet

Performance Assessment

Name: _____ Today's Date: _____

Instrument: _____ Student ID # _____

Course: _____ Instructor: _____

REPERTOIRE PERFORMED

Write Composer, Title, and Movement(s) for each work below, OR attach a separate sheet

TO BE COMPLETED BY COMMITTEE CHAIR:

FINDINGS

Approved for public performance: *Yes* *No* Recital Scheduled: _____

Nominated for Performer's Certificate: *Yes* *No*

Grade for Accompanist: _____ *by* _____

HEARING COMMITTEE SIGNATURES:

Chairperson

MUSIC AREA
 ERNESTINE M. RACLIN SCHOOL OF THE ARTS
 INDIANA UNIVERSITY SOUTH BEND

Required Recital

Individual Faculty Member Sheet

Performance Assessment

Name: _____ Today's Date: _____

Instrument: _____ Student ID # _____

Course: _____ Instructor: _____

REPERTOIRE PERFORMED

Composer / Title

Memorized?

_____	Y / N
_____	Y / N
_____	Y / N
_____	Y / N
_____	Y / N
_____	Y / N

EVALUATION

	N/A	Exceptional	Excellent	Very Good	Good	Fair	Poor	Very Poor	Unacceptable
Technique									
Intonation									
Musicality									
Rhythm									
Diction									
Stage Presence									
Overall									

Comments:

FINDINGS

Grade: *S* *F*

EVALUATOR

Print Name _____

Initial _____