ORU

MUSIC DEPARTMENT

Whole Person Assessment Handbook (ePortfolio)

2016-2017

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Oral Roberts University Mission Statement

The mission of Oral Roberts University – in its commitment to the Christian faith – is to educate the whole person in spirit, mind, and body, thereby preparing its graduates to be professionally competent servant-leaders who are spiritually alive, intellectually alert, physically disciplined, and socially adept. The University seeks to synthesize the best practices of liberal arts, professional, and graduate education with a charismatic emphasis to enable students to go into every person's world with God's message of salvation and healing for the totality of human need.

Oral Roberts University Music Department Mission Statement

Within a Christian, charismatic environment, the primary mission of the Music Department is to provide students with an excellent undergraduate foundation in music, as well as a strong emphasis on music's past, present and future prospects. In this context, the general purposes of the department are (1) to provide opportunities for students to develop their music capabilities and interests through the use of music as a socializing force, as an aid to compassionate understanding of themselves and their environment and as an avenue of self-expression; (2) to stimulate an appreciation and love for music through the study of its various disciplines: (3) to develop techniques for mature evaluation of musical standards; (4) to give an adequate background for further study in graduate school; (5) to cultivate tools for teaching in public and private schools, teaching in private studios, performing in professional music organizations and working in related music fields; and (6) to prepare for various church ministries as well as the ministries of the university.

Oral Roberts University Whole Person Assessment statement

Whole Person Assessment is a university-wide initiative to assess student outcomes in General Education and in a student's major. Oral Robert's University seeks to graduate students who are Spiritually Alive, Intellectually Alert, Physically Disciplined and Socially Adept. These General Education outcomes are measured objectively through the Whole Person Assessment Artifacts (work) that students are required to complete in class. Additionally, competencies and outcomes required for individual majors and subject areas are also measured through the use of Whole Person Assessment. Data collected from student work in their major is used for program evaluation, change and accreditation reports.

Students who are freshman at ORU will set up their General Education Whole Person Assessment. Students will also create another portfolio reflecting the competencies and outcomes required for their major.

Oral Roberts University Music Department
Whole Person Assessment statement

The Music Department Whole Person Assessment (WPA) Handbook is designed to clarify the requirements of the Music Department. All majors within the Music Department require the

same WPA artifacts with few exceptions. The Whole Person Assessment Timeline explains and arranges the requirements according to the student's year within their chosen Music degree program. All Music degree artifacts are to be completed three weeks prior to the last week of classes during the students last semester. Some artifacts consist of a Final Exam for a course in which the artifact will not need to be uploaded by the music student.

A completed Music Department portfolio will demonstrate the completion of departmental and National Association of Schools of Music (NASM) requirements. Other portfolios may be created to assist in developing an on-line professional portfolio relative to additional disciplines, graduate school admission, or employment opportunities.

Setting up your ePortfolio

IMPORTANT NOTE: The instructions on this page will help you set up your ePortfolio the first time you access it. You will only need to do the steps on this first page <u>once</u>.

General Education ePortfolio

1. Open Internet Explorer, and go to <u>http://eportfolio.oru.edu</u>.

2. Click on the "LOG-IN" link on the sidebar.

3. Under "EXISTING SUBSCRIBERS," type your <u>user id</u> (**Z-number**, including the "Z") and <u>password</u> ("**neptune**" until you change it), then click on the "LOGIN" button.

4. If this is your first time to log in, you will need to acknowledge your acceptance of the terms of use before you can proceed.

5. Click on the "MY PORTFOLIOS" tab.

6. Under "DEPARTMENT LIST," click the box to "SHOW ALL DEPARTMENTS."

7. Click "JOIN" to join GENERAL EDUCATION.

8. Scroll down and click the button to "ADD NEW PORTFOLIO."

9. Under the TABLE OF CONTENTS drop-down menu, select "GENERAL EDUCATION OUTCOMES."

10. Select the theme that you would like for this portfolio.

11. Click on the "SAVE" button.

12. Click on the link to "RETURN TO MY PORTFOLIOS."

CONGRATULATIONS! You have successfully set up your General Education ePortfolio.

If you already know your major, please follow the steps below.

Major ePortfolio

1. Make sure that you are on the "MY PORTFOLIOS" tab.

2. Under "DEPARTMENT LIST," click the box to "SHOW ALL DEPARTMENTS."

3. Find your major department, and click "JOIN."

4. Scroll down and click the button to "ADD NEW PORTFOLIO."

5. Under the TABLE OF CONTENTS drop-down menu, select your major.

6. Select the theme that you would like for this portfolio.

7. Click on the "SAVE" button.

CONGRATULATIONS! You have successfully set up your Major ePortfolio

Submitting an Artifact in ePortfolio (WPA)

Logging In

13. Open Internet Explorer, and go to http://eportfolio.oru.edu.

14. Click on the "LOG-IN" link on the sidebar.

15. Under "EXISTING SUBSCRIBERS," type your user id and your password and then click on the "LOGIN" button.

16. Click on the "MY PORTFOLIOS" tab.

17. Find the "ACTIONS" menu next to the portfolio that you wish to modify, click on it, and select "EDIT."

Submitting the Artifact through your ePortfolio

Pay careful attention to where the artifact belongs. For example, the Honor Code Reflection Paper (Entry Level) is listed under "Spiritually Alive," then "Ethical Behavior," and then "Honor Code Reflection Paper (Entry Level) (GEN 099)."

1. Click on the main level where your artifact belongs. (For example, the Honor Code Reflection Paper goes under the main level of "SPIRITUALLY ALIVE.")

2. Click on the sublevel where your artifact belongs. (For example, the Honor Code Reflection Paper goes under the sublevel of "ETHICAL BEHAVIOR.")

3. If you are using your General Education portfolio, you will need to click on link for the specific assignment that you are uploading. (For example, for the Honor Code Reflection Paper, you would click on "HONOR CODE REFLECTION PAPER (ENTRY LEVEL) (GEN 099)." **(It is ESSENTIAL that you place your artifact in the correct location. If you place an artifact in the wrong section or subsection of your ePortfolio, your professor will not be able to assess your artifact.)** If you are using your major portfolio, you may or may not need to click to a third level of the portfolio. Consult with your major department or ePortfolio Help Desk staff if you are not sure.

4. At the top of the page, click "ADD CONTENT."

5. Scroll down to "ARTIFACT" and click the + sign next to it.

6. Click on the "BROWSE" button ("CHOOSE FILE" on Macs). A dialog box will open. Find the item you want to upload and select it by double-clicking on it or by clicking on it once and choosing OPEN in the dialog box.

7. Click the "UPLOAD" button.

8.	Go to the top of the page and click on the "SAVE" button.

9.	**Make sure that your paper appears on the ePortfolio page and that you can open it.**

10.	Click on the "SUBMIT PAGE" button to submit the page to your instructor.

11.	In the box, begin typing the name of your instructor.

12.	Click on the correct name of your instructor.

13.	Click the "SUBMIT" button.

14.	You should see a message verifying that your artifact was submitted successfully.

CONGRATULATIONS! You have successfully uploaded and submitted an artifact! If you need assistance with an ePortfolio-related issue, please contact the ePortfolio Help Desk (eportfolio@oru.edu or x7356).

ePortfolio Web Support

For tutorials, instructions, frequently asked questions, and more, visit www.oru.edu, click on "Current Students," and then click on "ePortfolio" and find and click the link called "How to Create a General Education and Major Portfolio." You will particularly want to check out "How to Submit an Assignment," where you can find directions on how to complete all of the tasks required for ePortfolio. The Music Department Handbook and other handbooks and resources related to Whole Person Assessment can be found on this site.

One of the most important documents you can access online is the "General Education ePortfolio Artifact Checklist," which lists every required artifact for the General Education ePortfolio and where it should be placed in your ePortfolio. Once you have entered the "ePortfolio" website, click on "GEN 099 Class Handouts," and then click on either the PDF or HTML form of the "Master Checklist."

Does it matter what I name my artifact in my Artifact Library?

Currently, the ePortfolio default setting is to give your artifact the name of your document file with X's between the words. (For instance, if your file is named "Honor Code Reflection Paper.doc," it will be given the name of "(HonorXCodeXReflectionXPaper.doc)" in your Artifact Library unless you rename it. We suggest that you name each artifact clearly so that your professor will be able to distinguish it from other artifacts that are in the same ePortfolio sub-folder.

Why can't I upload documents saved in Microsoft Works or WordPerfect?

Artifacts must be uploaded in a format that professors can open and read. ORU's computer network is equipped with Microsoft Office. Thus, documents saved in Works or WordPerfect often do not open or become jumbled when opened in Word. Appropriate file types are as follows: HTML, PDF, Word.

What should I do if I'm not receiving ePortfolio emails?

Log in to Chalk & Wire. Your contact information should be listed on the first page. Check your email address. If there is a typo in it, or if it is an out-dated email address, click on the link named "click here to change details." Here you will be able to insert your correct contact information. If your contact information is correctly listed, double check your bulk mail settings to make sure your account will let you receive emails from ePortfolio@oru.edu. If you still cannot receive emails from ePortfolio, contact the ePortfolio Help Line (ePortfolio@oru.edu or 918-495-7356).

What are the steps for uploading an artifact and sending it for assessment?

There are three main steps in the process. First, the artifact must be uploaded to the Artifact Library. Second, the artifact must be placed in the correct location in the ePortfolio. Third, the artifact must be sent to the professor for assessment. For step-by-step instructions on this process, consult "Instructions for Students Using ePortfolio" on pp. 23-25 of the General Education Handbook.

Where can I go if I need to scan an artifact and don't have a scanner?

• The 2nd Floor (GC) Academic Computing Lab is open 8:00 a.m. to 10:30 p.m. most days. There are 8 dedicated computers and scanners, and the staff members are helpful.
• ALSC office (3rd Floor, LRC, next to Hava Java)—Ask for Dr. Gweth Holzmann or Jana Swartwood.
• Ask a fellow student if you can use his or her scanner. Avoid saving scanned items as TIFF files. The best practice is to save the scans as JPEGs and then save the JPEG pictures into a Word file.

How do I know where in my ePortfolio to place my artifact?

It is very important that you upload your artifact into the correct place in your ePortfolio. Each artifact is connected to a certain proficiency/capacity. Consult the "General Education ePortfolio Artifact Checklist" on pp. 39-42 of the General Education Handbook or the individual artifact description in this handbook. Be sure you know the correct proficiency for your artifact before you upload it. In your ePortfolio, your artifact should go in the section named for that proficiency. For instance, if you are uploading the Honor Code Reflection Paper (Freshman), you will choose the folder labeled "Spiritually Alive" and then place the artifact in the sub-folder labeled "Ethical Behavior."

There are two steps to consider when submitting your artifact for assessment. First, you will come to a page that asks you to click in a box that matches the artifact's designated proficiency. See the graphic on the next page.
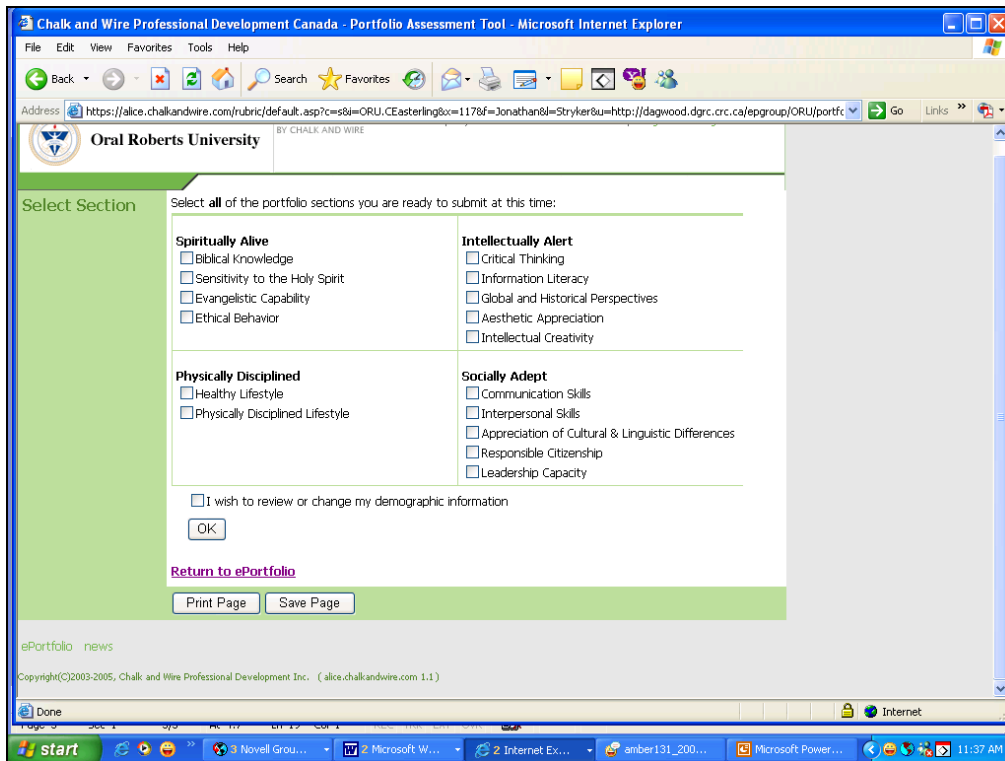
Second, you will need to select the rubric that goes with your artifact. Look at all the options carefully before selecting your rubric; if you choose the wrong rubric, your professor will not be able to assess your artifact. See below.
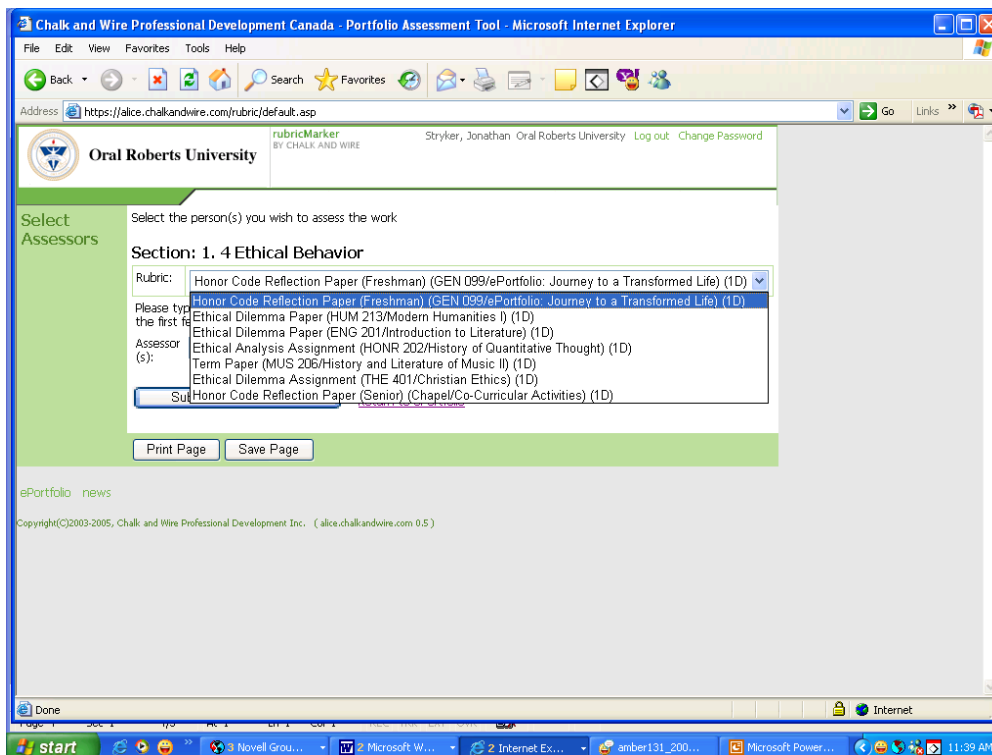
What should I do if I have several artifacts from different classes that need to occupy the same space in my ePortfolio (for instance, Evangelistic Capability)?

Keep all artifacts in your ePortfolio. Do not delete an artifact unless you are fixing a problem and resubmitting the artifact. You will ultimately end up with several artifacts in a given space. For instance, in the Evangelistic Capability sub-folder, you will end up with two Old Testament artifacts and a Charismatic Life artifact—and potentially Missions or Music Ministries artifacts as well. All appropriate artifacts must remain in the ePortfolio for the duration of your time at ORU.

I want to send my ePortfolio to my professor for assessment, but the "Assess" button is missing. What do I do?

Your ePortfolio is like any other website. You can work on it and change it all you like, but until you "publish" it, your changes will not be visible online. If the "Assess" button has disappeared, it means that you have made changes to your ePortfolio that have not been published. Once you publish your ePortfolio and return to where you started, the "Assess" button should reappear.

What if I don't know my professor's name?

Minimize the Internet window that has your ePortfolio open. Open a new Internet browser. Go to www.oru.edu, click on "Academics," then click on "VISION: Enrollment and Registration System." Log in to VISION, click "Student Services and Financial Aid," click "Registration," click "Student Detail Schedule," and choose the correct term. You should then see your entire schedule including your professor's name. When you have obtained the necessary information, log out of VISION, maximize the Internet browser with your ePortfolio, and continue the artifact submission process. [If you are submitting your artifact to a TA, you should follow the instructions given to you in your discussion group. Most TAs share generic Chalk & Wire accounts (for example, "1 CharismaticLife" or "2 BibLit").]

How can I find out my professor's assessment of my artifact?

Once you have submitted your artifact for assessment, you can click on the "Check Assessment" button on the main ePortfolio page (the page where you went to edit and submit your artifact). There you will see a listing of all artifacts that you have submitted for assessment. Once a professor completes the assessment, you will see a colorful bar graph delineating your score. In addition, you can view comments, if the professor has chosen to post comments.

Can I remove an artifact from my ePortfolio once I have successfully submitted it for assessment?

You should not remove an artifact from your ePortfolio unless (a) you are replacing it with a corrected version of the same document, (b) you have uploaded it in the wrong place and are correcting the error, or (c) you are deleting multiple versions of the same

artifact. Your artifacts should remain in your ePortfolio for the duration of your time at ORU. If you remove them, then faculty will not be able to view them, and this may cause problems when your ePortfolio is audited at the end of a semester and prior to graduation.

What should I do when I think I uploaded my artifact correctly but I received communication from ORU that something with my ePortfolio was incomplete?

Follow the directions given in the letter/email/voice message that you received. If you are instructed to contact a specific individual, please do it as soon as you get the message. You are also welcome to contact the individuals monitoring the ePortfolio Help Line at 495-7356 (x7356 on campus) or ePortfolio@oru.edu and ask them to check your status in the Chalk & Wire system. Sometimes there is a problem with your actual ePortfolio account, and in these cases we need to fix it to avoid future problems. Other times, you may have inadvertently missed a step in the process. Often these things can be cleared up quickly and easily.

Where can I go to get ePortfolio help?

- ePortfolio Help Line at x7356 (918-495-7356) or ePortfolio@oru.edu
- 2nd Floor (GC) Academic Computing Lab, 8:00 a.m. to 10:30 p.m. most days
- ALSC office (3rd Floor, LRC, next to Hava Java)—Ask for Dr. Gweth Holzmann or Jana Swartwood.
- ePortfolio Subadministrator in your major department
- Website: www.ePortfolio.oru.edu (many helpful resources)
- Your APA or ADD
- ePortfolio Help Nights (dates and times vary)

Whom should I contact if I have lost or forgotten my user name/password?

If you have lost or forgotten your user name or password, you can contact the ePortfolio Help Line (ePortfolio@oru.edu or 918-495-7356), visit Steve Duclos in the GC 2nd Floor Academic Computing Lab, or visit the School of LifeLong Education/Adult Learning Service Center on the 3rd floor of the LRC next to Hava Java.

Freshman Year Artifacts

2.1A Sight Singing II Final Exam

All students enrolled in Sight Singing II (MUS 104) will take the sight-singing final exam. The results of the exam will be scored and assessed manually by their MUS 104 instructor. *Students will not upload any artifacts related to this exam.*

2.1B Ear Training II Final Exam

All students enrolled Ear Training II (MUS 104) will take the ear-training final exam. The exam will be scored and assessed manually by their MUS 104 instructor. *Students will not upload any artifacts related to this exam.*

2.5B Original Composition

All students enrolled Harmony II (MUS 102) will create an original composition for Harmony II (MUS 102). MUS 102 instructors assess student compositions based on rubrics for Melody, Rhythm, Harmonic Progression, Formal Structure and Creativity. Compositions will be scored and assessed manually by their MUS 104 instructor. *Students will not upload any artifacts related to this assignment.*

3.1A Harmony II Final Exam

All students enrolled Harmony II (MUS 102) will take the harmony final exam. The exam will be scored and assessed manually by their MUS 104 instructor. *Students will not upload any artifacts related to this exam.*

2.7A Self-Assessment of Seminar Performance   Upload/Send Form

All Freshman are required to sing or play in Music Seminar (MUS 099) during the Spring or Fall Semester. A seminar date will be set at the beginning of each semester so students can anticipate and prepare for their performance. Each performance will be recorded so students can complete the self-assessment form. The self-assessment will be uploaded to the student's portfolio and sent to their applied teacher for ePortfolio assessment.

4.1A Notation Example Final Project   Upload/Send Assignment

Students enrolled in the Introduction to Music Production (MUS 105) class will complete an assignment to demonstrate competence using notation software. The notation example will be uploaded to the student's portfolio and sent to their Music Production

instructor for ePortfolio assessment. The instructor will determine completion and upload dates.

4.1B Audio/Recording Project   **Upload/Send**
Assignment

Students enrolled in the Introduction to Music Production (MUS 105) class will complete an assignment to demonstrate competence in audio recording. The audio recording assignment will be uploaded to the student's portfolio and sent to their Music Production instructor for ePortfolio assessment. The instructor will determine completion and upload dates.

Sophomore Year Artifacts

2.1C Sight Singing IV Final Exam

All students enrolled in Sight Singing IV (MUS 202) must take the sight-singing final exam. The exam will be scored and assessed manually by their MUS 202 instructor. *Students will not upload any artifacts related to this exam.*

3.1B Harmony IV Final Exam

All students enrolled in Harmony IV (MUS 202) must take the harmony final exam. The exam will be scored and assessed manually by their MUS 202 instructor. *Students will not upload any artifacts related to this exam.*

2.2B Barrier Exam Performance Proficiency   **Upload/Send Form**

All music majors enrolled in private Applied Lessons (MUS 026-051) during their sophomore year must perform a jury for the instrumental or vocal faculty at the end of the spring semester. During this jury students will be evaluated on a variety of criteria to determine their continuation of study and/or the possibility of performing a Junior Recital. Upon the completion of the jury, students will upload the form into the their portfolio and send it to their applied teacher for ePortfolio assessment.

3.1C Music History Exam with Listening Examples

At the completion of the History and Literature of Music I (MUS 205), and II (MUS 206) sequence, students must take the Music History Barrier Exam. This exam will demonstrate the students' basic knowledge of Western Music History in the areas of Polyphony, Opera, Symphonic Music, Piano and Vocal genres as well as of Early and Late 20th Century Music. The Musicology instructor will post dates and times for this exam. Students will be notified of their score on the exam. Students will not upload any artifacts related to this exam.

2.3A Piano Proficiency Exam

All music majors are required to successfully pass the Piano Proficiency (PRFM 101) during the Sophomore year or during Class Piano IV. Successful completion of the Piano Proficiency is required for graduation. For further information concerning proficiency examinations, refer to the Department of Music Student Handbook. *Students will not upload any artifacts related to this exam.*

3.1D Music Vocabulary Proficiency Exam

All music majors are required to take and successfully pass the Music Vocabulary Exam (PRF 100) during the Sophomore year. A successful passing grade on the exam is required for graduation. The vocabulary exam is administrated twice each semester. A study guide can be obtained prior to the exam. For further information concerning proficiency examinations, refer to the Department of Music Student Handbook. *Students will not upload any artifacts related to this exam.*

Junior Year Artifacts

2.4B Junior Recital Performance Planning   **Upload/Send Form**

All students performing a Junior Recital must complete the Performance Planning form found online at the ePortfolio link at WPA Instruction page online. The Planning form will be completed at the beginning of the semester of the student's recital with the oversight of their applied teacher. The completed form will be checked during the student's recital hearing. Upon successful completion of the hearing, students will upload the form into their portfolio and send it to their applied teacher for ePortfolio assessment.

3.2A Junior Recital Program Notes   **Upload/Send Form**

All students performing a Junior Recital must complete the Program Notes form found online at the ePortfolio link at WPA Instruction page online. Students must demonstrate the ability to synthesize research and present it in a program notes format for the recital program. Students will research and record information on the form throughout the semester with the oversight of their applied teacher. The completed form will be checked during the student's recital hearing. Upon successful completion of the hearing, students will upload the form into their portfolio and send it to their applied teacher for ePortfolio assessment.

3.3A Résumé   **Upload/Send Form**

All students performing a Junior Recital must complete a resume demonstrating the literature they have studied in private lessons and ensembles. It is advised that students keep programs of performances to help in the completion of this artifact. The

completed form will be checked during the student's recital hearing. Upon successful completion of the hearing, students will upload the form into their portfolio and send it to their applied teacher for ePortfolio assessment.

Junior Recital Video Clip 2.2C   **Optional**

Junior Recital Self-Assessment 2.7   **Upload/Send Form**

All students performing a Junior Recital must complete the Junior Recital Self-Assessment form. This form will be completed after the recital. It is recommended that the student obtain a copy of the recording of the performance, review the performance and then complete the form. This form can be found at the ePortfolio link at WPA Instruction page online. Upon the successful completion of the form, students will upload the form into their portfolio and send it to their applied teacher for ePortfolio assessment prior to the end of the semester or at a date specified by the applied teacher.

2.6 Conducting Final Exam

All students enrolled in Conducting I (MUS 333) must take a written Final exam as well as demonstrate competent basic conducting skills. This exam will assess students' ability to conduct preparatory beats, beat patterns and releases. The written portion of the exam will assess students' knowledge of conducting terms and related areas. The results of the exam will be scored and assessed manually in ePortfolio by the MUS 333 instructor. *Students will not upload any artifacts related to this exam.*

Senior Year Artifacts

2.4B Senior Recital Performance Planning   **Upload/Send Form**

All students performing a Senior Recital (MUS 421) must complete the Performance Planning form found at the ePortfolio link at WPA Instruction page online. At the beginning of the recital semester, the Planning form must be completed with the oversight of the applied teacher. The completed form will be checked during the student's recital hearing. Upon successful completion of the hearing, students will upload the form into their portfolio and send it to their applied teacher for ePortfolio assessment.

3.2A Senior Recital Program Notes   **Upload/Send Form**

All students performing a Senior Recital must complete the Program Notes form found on the ePortfolio link at WPA Instruction page online. Students must demonstrate the ability to synthesize research and present it in a program notes format for their recital program. Students will research and record information on the form throughout the semester with the oversight of the applied teacher. The completed form will be checked during the student's recital hearing. Upon successful completion of the hearing,

students will upload the form into their portfolio and send it to their applied teacher for ePortfolio assessment.

3.3A Résumé   **Upload/Send Form**

All students performing a Senior Recital must complete a resume of the literature they have studied in private lessons and ensembles. It is advised that students keep programs of performances to help in the completion of this artifact. The completed form will be checked during the student's recital hearing. Upon successful completion of the hearing, students will upload the form into their portfolio and send it to their applied teacher for ePortfolio assessment.

2.2C Senior Recital Video Clip   **Optional**

2.7 Senior Recital Self-Assessment   **Upload/Send Form**

All students performing a Senior Recital must complete the Senior Recital Self-Assessment form. This form will be completed after the recital. It is recommended that the student obtain a copy of the recording of the performance, review the performance and then complete the form. This form can be obtained on the ePortfolio link at WPA Instruction page online. Upon the completion of the form, students will upload the form into their portfolio and send it to their applied teacher for ePortfolio assessment prior to the end of the semester or at a date specified by the applied teacher.

Senior Paper/Project   **Upload Form**

All students enrolled in Senior Paper/Project (MUS 499) will meet with the project advisor for topic approval and review of the syllabus. The project must be completed within the determined deadlines. Students successfully completing the Senior Paper/Project will be given a completed Senior Paper/Project rubric scored by the advisor. Students will upload the completed rubric and an abstract of the senior paper.

Faculty Assessment of Student Artifacts

Assessing an Artifact (Faculty)

1. Open up Internet Explorer, and go to http://eportfolio.oru.edu.

2. Click the yellow sidebar link named "ENTER EPORTFOLIO."

3. Type your user id and password in the appropriate locations. *(If you are unsure of your user id, type in your full ORU email address. If you are unsure of your password, find the "Forgotten your password?" section and click on the link to reset it.)*

4. Click "OK."

5. Click on the icon for ePortfolio2 (at the bottom of the page).

6. If you are not already on the "MY ASSESSMENTS" page, click on the tab for "MY ASSESSMENTS."

7. Under "STUDENTS WITH WORK FOR ASSESSMENT," click on the name of the student whose artifact you wish to assess.

8. You may be asked whether you want to use the ADVANCED EDITOR FEATURE. Make your selection and then click "OK."

9. Click on the "ASSESS" icon (rainbow-colored with the numbers 1, 2, 3).

10. On the right-hand side of the screen, click on the link for the student's paper. Once the paper has opened, you should read it and then minimize it.

11. On the left-hand side of the screen, click the "GO AHEAD" button.

12. Assess the artifact, clicking the "NEXT" button each time you are ready to proceed to the next criterion.

13. When you have finished assessing the artifact, you will see a message informing you that your assessment of the artifact is complete. Click "OK."

14. When you wish to exit, click the "Exit Assessment" link on the left-hand side of the screen.

APPENDIX I

ORAL ROBERTS UNIVERSITY
E-Portfolio Worksheet
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June 19, 2009

MUSIC OUTCOMES	ARTIFACT	EXEMPLARY (Criteria)	COMPETENT	ACCEPTABLE	UNACCEPTABLE
Freshman Year					
2.1A MUS 104 SS and Ear Training II	**Sight Singing II Final Exam**	Pitch <90% Rhythm <90% Continuity <90% Musicality <90%	80-89%	70-79%	60-69%
2.1B MUS 104 SS and Ear Training II	**Ear Training II Final Exam**	Rhythmic simple <90% Rhythmic compnd<90% Melodic <90% Harmonic <90%	89-80%	79-70%	60-69%
2.5B MUS 102 Harmony II	**Harmony II Original Composition**	Melody, Rhythm Harmonic Progression Form, Creativity			
3.1A MUS 102 Harmony II	**Harmony II Final Exam**	Secondary Dom. >90% Part-writing >90% Harmonic Anal. >90% Formal Structures>90%	89-80%	79-70%	>70%
2.7A MUS 025-050 Applied Lessons	**Self-Assessment of Seminar Performance**	Technical Skill Artistry Instrument Specific			
4.1A MUS 105 Intro to Music Prod	**Notation Example Rubric Assessment**	Finale Project Accurate Notation Expression Markings Text Markings Layout	Piano Score to include dynamics, slurs, and expression markings		
41.B MUS 105 Intro to Music Prod	**Audio/Recording** 3 part multi-track audio recording on CD	Clarity of Parts Use of EFX in Mix Automation			

		Musical Development Mastering CD Burned (Met/Not)			
Sophomore Year					
2.1C MUS 202 Harmony IV	**SS and Ear Training IV Final Exam**	19th Century Harmony Remote Modulation 20th Century Harmony Set Theory - Serialism	89-80%	79-70%	60-69%
3.1B MUS 202 Harmony IV	**Harmony IV Final Written Exam**	19th Century Harmony Remote Modulations 20th Century Comp 20th Century Harmony Set Theory-Serialism	89-80%	79-70%	>70%
2.2B MUS 026-050 Applied Lessons Jury	**Barrier Exam Performance Proficiency**	Technique Instrument Specifics Artistry			
3.1C MUS 206 Music History and Lit	**Barrier Exam Music History with Listening Examples**	Polyphony Opera Symphony Piano Music Vocal Music 20th Cent – After 1945			
2.3A PRF 100 Piano Proficiency/Class	**Keyboard Proficiency Rubric Assessment**	Patriotic Songs Sight reading Transposition Harmonization Chord Progression	Scales Arpeggios Piano Piece Accompaniment		
3.1D PRF 101 Music Vocabulary Pro.	**Music Vocabulary Proficiency Exam**	General Terms >90% Tempo Modifiers >90% Italian Dynamics >90%	89-80%	79-70%	69-60%

Junior Year					
2.4 MUS 399	**Junior Recital Performance Planning Form**	Concert Information Scheduling Budget Program			No BA's with this rubric
3.2A MUS 399	**Junior Recital Program Notes Form**	Composer, Style, Form Performance Practice			Not all BAs have a recital. Some students have internship or paper
3.3A MUS 399	**Junior Recital Resume Form**	Repertoire List Workshops Attendance Organizations			
2.2A MUS 399 Junior/Music Ed Recital	**Junior Recital Video Clip**	**Optional**			
2.7 MUS 399 Junior/Music Ed Recital	**Junior Recital Self-Assessment**	Technical Skill Artistry Repertoire			
2.6 MUS 333 Conducting	**Final Exam Written Knowledge Conducting Skills**	Preparatory Beats Patterns Releases			No BAs with this rubric

Senior Year					
2.4 MUS 421 Senior Recital	**Senior Recital Performance Planning Form**	Concert Information Scheduling Budget Program			No BA's with this rubric
3.2A MUS 421 Senior Recital	**Senior Recital Program Notes Form**	Composer, Style, Form Performance Practice			Not all BAs have a recital. Some students have internship or paper
3.3A MUS 421 Senior Recital	**Senior Recital Resume Form**	Repertoire List Workshops Attendance Organizations			
2.2A MUS 421 Senior Recital	**Senior Recital Video Clip**	**Optional**			
2.7 MUS 421 Senior Recital	**Senior Recital Self-Assessment**	Technical Skill Artistry Repertoire			
3.2B MUS 499 Senior Paper	**Senior Paper Rubric Assessment**	MLA Formatting Content Clarity Accuracy and Sources Quality of Presentation Introduction	Sequencing Transitions Conclusions Grammar / Spelling Deadlines Met		

APPENDIX II

Criteria	Exemplary	Competent	Acceptable	Unacceptable	Not Met/Failing
Pitch Accuracy	Pitch accuracy is 90% or higher throughout the performed example	Pitch accuracy is 80% or higher throughout the performed example	Pitch accuracy is 70% or higher throughout the performed example	Pitch accuracy is 60% or higher throughout the performed example	Pitch accuracy is less than 60% throughout the performed example or Not Attempted
Rhythm Accuracy	Rhythmic accuracy is 90% or higher throughout the performed example	Rhythmic accuracy is 80% or higher throughout the performed example	Rhythmic accuracy is 70% or higher throughout the performed example	Rhythmic accuracy is 60% or higher throughout the performed example	Rhythmic accuracy is less than 60% throughout the performed example or Not Attempted
Continuity	Continuity of musical passage is steady through entire performance with no stopping	Continuity of musical passage is steady through entire performance with one stop or pause	Continuity of musical passage is steady through entire performance with 2 stops or pauses	Continuity of musical passage is steady through entire performance with three 3 stops or pauses	Continuity of musical passage is steady through entire performance with three 3 or more stops/pauses or Not Attempted
Musicality	Appropriate phrasing, dynamics and articulations are employed throughout the entire singing example	Appropriate phrasing, dynamics and articulations are employed throughout most of the singing example	Appropriate phrasing, dynamics and articulations are employed throughout some of the singing example	Appropriate phrasing, dynamics and articulations are employed once or twice throughout some of the singing example	Appropriate phrasing, dynamics and articulations are employed less than half of the singing example or Not Attempted

Ear Training II Exam
Music Department Rubric 2.1B

Criteria	Exemplary	Competent	Acceptable	Unacceptable	Not Met/Failing
Rhythmic Dictation Simple Meter	Rhythmic Dictation of simple meter passages are 90% or more accurate	Rhythmic Dictation of simple meter passages are 80% or more accurate	Rhythmic Dictation of simple meter passages are 70% or more accurate	Rhythmic Dictation of simple meter passages are 60%or more accurate	Rhythmic Dictation of simple meter passages are less than 60% accurate or Not Attempted
Rhythmic Dictation Compound Meter	Rhythmic Dictation of compound meter passages are 90% or more accurate	Rhythmic Dictation of compound meter passages are 80% or more accurate	Rhythmic Dictation of compound meter passages are 70% or more accurate	Rhythmic Dictation of compound meter passages are 60% or more accurate	Rhythmic Dictation of compound meter passages are less than 60% accurate or Not Attempted
Melodic Dictation Closely Related Keys	Melodic Dictation passage that includes modulation to a closely related key are 90% accurate	Melodic Dictation passage that includes modulation to a closely related key are 80% accurate	Melodic Dictation passage that includes modulation to a closely related key are 70% accurate	Melodic Dictation passage that includes modulation to a closely related key are 60% accurate	Melodic Dictation passage that includes modulation to a closely related key are less than 60% accurate or Not Attempted
Harmonic Dictation	Harmonic Dictation containing secondary dominants and a modulation to a closely related key with 90% or more accuracy	Harmonic Dictation containing secondary dominants and a modulation to a closely related key with 80% or more accuracy	Harmonic Dictation containing secondary dominants and a modulation to a closely related key with 70% or more accuracy	Harmonic Dictation containing secondary dominants and a modulation to a closely related key with 70% or more accuracy	Harmonic Dictation containing secondary dominants and a modulation to a closely related key with less than 60% accuracy or Not Attempted

Criteria	Exemplary	Competent	Acceptable	Unacceptable	Not Met/Failing
Sight Singing					
Pitch Accuracy	Pitch accuracy is 90% or higher throughout the performed example	Pitch accuracy is 80% or higher throughout the performed example	Pitch accuracy is 70% or higher throughout the performed example	Pitch accuracy is 60% or higher throughout the performed example	Pitch accuracy is less than 60% throughout the performed example or Not Attempted
Rhythm Accuracy	Rhythmic accuracy is 90% or higher throughout the performed example	Rhythmic accuracy is 80% or higher throughout the performed example	Rhythmic accuracy is 70% or higher throughout the performed example	Rhythmic accuracy is 60% or higher throughout the performed example	Rhythmic accuracy is less than 60% throughout the performed example or Not Attempted
Continuity	Continuity of musical passage is steady through entire performance with no stopping	Continuity of musical passage is steady through entire performance with one stop or pause	Continuity of musical passage is steady through entire performance with 2 stops or pauses	Continuity of musical passage is steady through entire performance with three 3 stops or pauses	Continuity of musical passage is steady through entire performance with three 3 or more stops/pauses or Not Attempted
Musicality	Appropriate phrasing, dynamics and articulations are employed throughout the entire singing example	Appropriate phrasing, dynamics and articulations are employed throughout most of the singing example	Appropriate phrasing, dynamics and articulations are employed throughout some of the singing example	Appropriate phrasing, dynamics and articulations are employed once or twice throughout some of the singing example	Appropriate phrasing, dynamics and articulations are employed less than half of the singing example or Not Attempted
Ear Training					
Rhythmic Dictation Changing Meters	Rhythmic Dictation of changing meter passages are 90% or more accurate	Rhythmic Dictation of changing meter passages are 80% or more accurate	Rhythmic Dictation of changing meter passages are 70% or more accurate	Rhythmic Dictation of changing meter passages are 60% or more accurate	Rhythmic Dictation of changing meter passages are less than 60% accurate or Not Attempted

Melodic Dictation Remote Keys	Melodic Dictation passage that includes modulation to a remote key are 90% accurate	Melodic Dictation passage that includes modulation to a remote key are 80% accurate	Melodic Dictation passage that includes modulation to a remote key are 70% accurate	Melodic Dictation passage that includes modulation to a remote key are 60% accurate	Melodic Dictation passage that includes modulation to a remote key are less than 60% accurate or Not Attempted
Harmonic Dictation	Harmonic Dictation containing altered dominants and chromatic mediants with 90% or more accuracy	Harmonic Dictation containing altered dominants and chromatic mediants with 80% or more accuracy	Harmonic Dictation containing altered dominants and chromatic mediants with 70% or more accuracy	Harmonic Dictation containing altered dominants and chromatic mediants with 70% or more accuracy	Harmonic Dictation containing altered dominants and chromatic mediants with less than 60% accuracy or Not Attempted
Aural Identification	Aural identification of 20th Century compositional techniques are 90% or more accurate	Aural identification of 20th Century compositional techniques are 80% or more accurate	Aural identification of 20th Century compositional techniques are 70% or more accurate	Aural identification of 20th Century compositional techniques are 60% or more accurate	Aural identification of 20th Century compositional techniques are less than 60% accurate or Not Attempted

2.2
APPLIED INSTRUMENTAL JURY/PROFICIENCY

Student: _____ Semester: F S _____ Class F S J S INST._____

Repertoire:

_____   _____

Exemplary	Competent	Acceptable	Unacceptable	Not Met
4	3	2	1	0

Technique	**Instrument**	Comments:
Posture/Breath Support Embouchure	8 _____	
Tone Quality	16 _____	
Pitch, Intonation	16 _____	
Rhythmic Accuracy	8 _____	
Instrument Specifics Fingering	8 _____	
	(56)	

Artistry

Phrasing	16 _____
Dynamics	12 _____
Articulation	8 _____
Stage Presence	4 _____
Performance Practice	4 _____
	(44)

TOTAL _____ / 100

Applied Teacher(s)

_____   _____   _____

APPLIED PIANO JURY/PROFICIENCY

Student: _____ **Semester:** F S _____ **Class** F SO J S **Piano**

Repertoire

_____   _____

_____   _____

Exemplary	Competent	Acceptable	Unacceptable	Not Met
4	3	2	1	0

Technique	**Piano**	**Comments:**
Posture	4	_____
Tone Quality (6pts)	12	_____
Pitch/Voicing	12	_____
Rhythmic Accuracy	12	_____
Instrument Specifics Pedaling/Fingering	8 (48)	_____

Artistry

Phrasing	8	_____
Dynamics	8	_____
Articulation	8	_____
Stage Presence	4	_____
Performance Practice	8	_____
Memorization	16 (52)	_____

TOTAL   _____ / 100

Applied Teacher _____

APPLIED VOCAL JURY/PROFICIENCY

Student: _____ Semester: F S _____ Class F So J Sr **Voice** S A T B

Repertoire:

_____   _____

Exemplary	Competent	Acceptable	Unacceptable	Not Met
4	3	2	1	0

Technique   Voice   Comments:

Posture/Breath Support   8   _____

Tone Quality   16   _____

Pitch, Intonation   16   _____

Rhythmic Accuracy   8   _____

Instrument Specifics   8   _____
Voice – Diction

     (56)

Artistry

Phrasing   8   _____

Dynamics   8   _____

Articulation   8   _____

Stage Presence   8   _____

Performance Practice   4   _____

Memorization   8   _____

     (44)

       TOTAL   _____ / 100

Applied Teacher

_____

Student _____   **Applied Performance Jury/Proficiency**

Instrument/Voice_____

Music Department Rubric 2.2A

Technique	Exemplary 8-7 (4)	Competent 6-5 (3)	Acceptable 4-3 (2)	Unacceptable 2-1 (1)	Not Met/Failing	
Posture / Breath Support Embouchure 0 – 4	Demonstrates appropriate embouchure or posture with adequate breath support for 95% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for 85% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for 75% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for 65% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for less than 65% of the phrases throughout the jury	
Tone Quality 0 – 8	Tone quality is on par with performing professionals throughout 95% or more of the jury.	Tone quality corresponds to collegiate peers within their applied area throughout 85% or more of the jury.	Tone quality corresponds to collegiate peers within their applied area throughout 75% or more of the jury.	Tone quality corresponds to collegiate peers within their applied area throughout 65% or more of the jury.	Tone quality is underdeveloped and equivalent to students in secondary school throughout the jury.	
Intonation Piano Voicing 0 – 8	Plays/sings in tune throughout 95% or more of the jury. Uses proper tonal balance between voices 95% of the jury.	Plays/sings in tune throughout 85% or more of jury. Uses proper tonal balance between voices 85% of the jury.	Plays/sings in tune throughout 75% or more of the jury. Uses proper tonal balance between voices 75% of the jury.	Plays/sings in tune throughout 65% or more of the jury. Uses proper tonal balance between voices 65% of the jury.	Plays/sings in tune less then 65% of the jury. Uses proper tonal balance between voices less than 65% of the jury.	
Rhythmic Accuracy 0 – 4	Plays/sings with 95% or more rhythmic accuracy throughout the entire jury.	Plays/sings with 85% or more rhythmic accuracy throughout the entire jury.	Plays/sings with 75% or more rhythmic accuracy throughout the entire jury.	Plays/sings with 65% or more rhythmic accuracy throughout the entire jury.	Plays/sings with less than 65% rhythmic accuracy throughout the jury.	
Voice: Diction **Strings**: Bow/ Fingering **Instrumental / Piano**: Fingering 0 – 4	Employs clear **diction** throughout 95% or more or the jury. Bowing **and Fingerings are 95% or more accurate through out the jury.** **Fingering** is appropriate 95% or more for the pieces performed throughout the jury.	Employs clear **diction** throughout 85% or more of the jury. **Bowing** and Fingerings are 85% or more accurate through out the jury. **Fingering** is appropriate 85% or more for the pieces performed throughout the jury.	Employs clear **diction** throughout 75% or of more the jury. **Bowing** and Fingerings are 75% or more accurate through out the jury. **Fingering** is appropriate 75% or more for the pieces performed throughout the jury.	Employs clear **diction** throughout 65% or more of the jury. **Bowing** and Fingerings are 65% or more accurate through out the jury. **Fingering** is appropriate 65% or more for the pieces performed throughout the jury.	Employs clear **diction** less than 65% or more of the jury. **Bowing** and Fingerings are less than 65% accurate through out the jury. **Fingering** is appropriate less than 65% of the time for the pieces performed throughout the jury.	

Technique Total _____/ 28

Artistry	Exemplary 8-7 (4)	Competent 6-5 (3)	Acceptable 4-3 (2)	Unacceptable 2-1 (1)	Not Met/Failing 0	
Phrasing 0 – 4	Exhibits artistic phrasing with shaping and contour of selected notes 95% or more of the phrases	Exhibits artistic phrasing with shaping and contour of selected notes 85% or more of the phrases	Exhibits artistic phrasing with shaping and contour of selected notes 75% or more of the phrases	Exhibits artistic phrasing with shaping and contour of selected notes 65% or more of the phrases	Exhibits artistic phrasing with shaping for less than 65% of the phrases	
Dynamics 0 – 4	Plays/sings using dynamic contrasts throughout the **entire** pieces being performed	Plays/sings using dynamic contrasts throughout **most** the pieces being performed	Plays/sings using dynamic contrasts throughout **some** the pieces being performed	Plays/sings using dynamics contrast for **half** of the pieces being performed.	Plays/sings using dynamics contrast for **less** than half of the pieces being performed.	
Articulation 0 – 4	Plays/sings using legato, staccato and other expressive markings as the music requires consistently throughout entire jury.	Plays/sings using legato, staccato and other expressive markings as the music requires **for most** of the jury	Plays/sings using legato, staccato and other expressive markings as the music requires **for some** of the jury	Plays/sings using legato, staccato and other expressive markings as the music requires for **half the jury.**	Plays/sings using legato, staccato and other expressive markings as the music requires **for less than half jury.**	
Stage Presence Vocal Stage Presence Instrumental 0 – 4	**Student performance clearly communicates the meaning of the text using appropriate vocal inflections** and **facial expressions** **Student exhibits** stage presence by communicating musical ideas through posture/stance 90% or more of the time and sets tempo with accompanist	Students performance clearly communicates the meaning of the text using appropriate vocal inflections **or** facial expressions **Student exhibits** stage presence by communicating musical ideas through posture/stance 80% or more of the time and sets tempo with accompanist	Student performance communicates the meaning of the text using appropriate vocal inflections **some of the time** **Student exhibits** stage presence by communicating musical ideas through posture/stance 70% or more of the time and sets tempo with accompanist	Student performance **rarely** communicates the meaning of the text using appropriate vocal inflections **Student exhibits** stage presence by communicating musical ideas through posture/stance 60% or more of the time and sets tempo with accompanist	Student Performance does not communicate the meaning of the text or incorporate appropriate vocal inflections **Student exhibits** stage presence by communicating musical ideas through posture/stance less than 60% of the time. Doesn't set tempo with accompanist.	
Performance Practice 0 – 2			Student demonstrates appropriate performance practices in most of the jury	Student demonstrates appropriate performance practices during some of the jury.	Student demonstrates inappropriate performance practices throughout the jury	
Memorize Vocal/Piano 0 – 4			All required repertoire is memorized for jury and exhibits no memory lapses.		Required repertoire is not memorized; unable to perform 2 or more pieces by memory.	

Comments

Artistry Total _____ / 22

Grand Total _____ / 50

Applied Teachers _____

_____

Student _____   Piano Proficiency   **Major** _____
Music Department Rubric 2.3A
Rubric #1341
*Please note that an Unacceptable assessment in any category is failure of the proficiency criteria.

Technique	4 Exemplary	3 Competent	2 Acceptable	1 Unacceptable	0 Not Met/Failing
Patriotic Songs	**Memorizes all patriotic songs and performs them without pitch and rhythm mistakes including proper fluency**	**Memorizes all patriotic songs and performs them with few pitch and rhythm mistakes and a few pauses.**	**Memorizes all patriotic songs and performs them with many pitch and rhythm mistakes and pauses.**	**Memorizes 2 patriotic songs and performs them with many pitch and rhythm mistakes and pauses**	**Memorizes one patriotic song.**
Hymn Sight Reading	**Student sight reads with hymn in four voices with a singable tempo**	**Student sight reads hymn in three voices in a singable tempo**	**Student sight reads hymn in two voices in a slow and steady tempo**	**Student sight reads hymn in one voice or two voices with pauses**	**Student is unable to sight-read hymn in one voices with pauses**
Hymn Transposition	**Student transposes hymn four voices at a singable tempo**	**Student transposes hymn with 3 voices in a singable tempo**	**Student transposes hymn in two voices with a slow and steady tempo**	**Student transposes hymn in two voices with pauses**	**Student transposes hymn in one voice with pauses**
Melodic Harmonization	**Student is able to harmonize melody using I ii IV V vi progression in Alberti Bass or arpeggios**	**Student is able to harmonize melody using a combination of I ii IV V vi in block chords**	**Student is able to harmonize melody using I IV V progressions in block chords**	**Student is unable to harmonize melody using I IV V progressions in block chords**	**Student is able to harmonize melody using I V progression in block chords**
Chord Progressions	**Student is able to play the I – V – I64 – V7 – I chord progression in** every key	**Student is able to play the I – V – I64 – V7 – I chord progression in all** but 2 keys	**Student is able to play the I – V – I64 – V7 – I chord progression in all** but 3 keys	**Student is able to play the I – V – I64 – V7 – I chord progression in all** but 4 keys	**Student is able to play the I – V – I64 – V7 – I chord progression in all** but 5 or more keys

Arpeggios Tonic	**Students are able to play tonic arpeggios with** **1 Two Octaves** **2 Moderately fast tempo** **3 Proper fingerings** **4 Fluency (no pauses)**	**Students are able to play tonic arpeggios using 3 of the 4 criteria in the exemplary category**	**Students are able to play tonic arpeggios using 2 of the 4 criteria in the exemplary category**	**Students are able to play tonic arpeggios using 1 of the 4 criteria in the exemplary category**	**Students are unable to play tonic arpeggios using the criteria in the exemplary category**

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Arpeggios Dominant 7ths	**Students are able to play Dominant 7th arpeggios with** **1 Two Octaves** **2 Moderately fast tempo** **3 Proper fingerings** **4 Fluency (no pauses)**	**Students are able to play Dominant 7th arpeggios using 3 of the 4 criteria in the exemplary category**	**Students are able to play Dominant 7th arpeggios using 2 of the 4 criteria in the exemplary category**	**Students are able to play Dominant 7th arpeggios using 1 of the 4 criteria in the exemplary category**	**Students are unable to play Dominant 7th arpeggios using the criteria in the exemplary category**
Arpeggios Diminished 7ths	**Students are able to play Diminished 7th arpeggios with** **1 Two Octaves** **2 Moderately fast tempo** **3 Proper fingerings** **4 Fluency (no pauses)**	**Students are able to play Diminished 7th arpeggios using 3 of the 4 criteria in the exemplary category**	**Students are able to play Diminished 7th arpeggios using 2 of the 4 criteria in the exemplary category**	**Students are able to play Diminished 7th arpeggios using 1 of the 4 criteria in the exemplary category**	**Students are unable to play Diminished 7th arpeggios using the criteria in the exemplary category**
Piano Literature Piece	**Students are able to perform a piano piece using the following criteria:** **1 Correct pitch/rhythm** **2 Proper tempo/fluency** **3 Proper phrasing** **4 Appropriate dynamics** **5 Memorized**	**Students are able to perform a piano piece with 4 of the 5 criteria in the exemplary category**	**Students are able to perform a piano piece with 3 of the 5 criteria in the exemplary category**	**Students are able to perform a piano piece with 2 of the 4 criteria in the exemplary category**	**Students are unable to perform a piano piece and include 1 of the 5 criteria in the exemplary category**
Accompaniment 24 It. Songs	**Students are able to accompany a vocal solo using the following criteria:** **Correct pitch/rhythm** **Steady tempo/fluency** **Proper Phrasing** **Appropriate dynamics**	**Students are able to accompany a vocal solo using 3 of the 4 criteria in the exemplary category**	**Students are able to accompany a vocal solo using 2 of the 4 criteria in the exemplary category**	**Students are able to accompany a vocal solo using 1 of the 4 criteria in the exemplary category**	**Students are unable to accompany a vocal solo using the criteria in the exemplary category**

Student _____   Piano Proficiency   **Major in Music** _____

Music Department Rubric 2.3A

*Please note that an Unacceptable assessment in any category is failure of the proficiency criteria.

Technique	4 Exemplary	3 Competent	2 Acceptable	1 Unacceptable	0 Not Met/Failing	Rating
Patriotic Songs	**Memorizes all patriotic songs and performs them without pitch and rhythm mistakes including proper fluency**	**Memorizes all patriotic songs and performs them a few pitch and rhythm mistakes and a few pauses.**	**Memorizes all patriotic songs and performs them with many pitch and rhythm mistakes and pauses.**	**Memorizes 2 patriotic songs and performs them with many pitch and rhythm mistakes and pauses**	**Memorizes one patriotic song.**	
Hymn Sight Reading	**Student sight reads with hymn in four voices with a singable tempo**	**Student sight reads hymn in three voices in a singable tempo**	**Student sight reads hymn in two voices in a slow and steady tempo**	**Student sight reads hymn in one voice or two voices with pauses**	**Student is unable to sight-read hymn in one voices with pauses**	
Hymn Transposition	**Student transposes hymn four voices at a singable tempo**	**Student transposes hymn with 3 voices in a singable tempo**	**Student transposes hymn in two voices with a slow and steady tempo**	**Student transposes hymn in two voices with pauses**	**Student transposes hymn in one voice with pauses**	
Melodic Harmonization	**Student is able to harmonize melody using I ii IV V vi progression in Alberti Bass or arpeggios**	**Student is able to harmonize melody using a combination of I ii IV V vi in block chords**	**Student is able to harmonize melody using I IV V progressions in block chords**	**Student is** unable **to harmonize melody using I IV V progressions in block chords**	**Student is able to harmonize melody using I V progression in block chords**	
Chord Progressions	**Student is able to play the I – V – I64 – V7 – I chord progression in** every key	**Student is able to play the I – V – I64 – V7 – I chord progression in all** but 2 keys	**Student is able to play the I – V – I64 – V7 – I chord progression in all** but 3 keys	**Student is able to play the I – V – I64 – V7 – I chord progression in all** but 4 keys	**Student is able to play the I – V – I64 – V7 – I chord progression in all** but 5 or more keys	
Scales	**Students are able to play major and minor scales with** **1 Two Octaves** **2 Moderately fast tempo** **3 Proper fingerings** **4 Fluency (no pauses)**	**Students are able to play a major and minor scales using 3 of the 4 criteria in the exemplary category**	**Students are able to play a major and minor scales using 2 of the 4 criteria in the exemplary category**	**Students are able to play a major and minor scales using 1 of the 4 criteria in the exemplary category**	**Students are unable to play a major and minor scales using any of the 4 criteria in the exemplary category**	

| **Arpeggios Tonic** | **Students are able to play tonic arpeggios with** | **Students are able to play tonic arpeggios using 3 of the 4 criteria in the** | **Students are able to play tonic arpeggios using 2 of the 4** | **Students are able to play tonic arpeggios using 1 of the 4** | **Students are unable to play tonic arpeggios using the** | |

	Two Octaves Moderately fast tempo Proper fingerings Fluency (no pauses)	**exemplary category**	**criteria in the exemplary category**	**criteria in the exemplary category**	**criteria in the exemplary category**	
Arpeggios Dominant 7ths	**Students are able to play Dominant 7th arpeggios with Two Octaves Moderately fast tempo Proper fingerings Fluency (no pauses)**	**Students are able to play Dominant 7th arpeggios using 3 of the 4 criteria in the exemplary category**	**Students are able to play Dominant 7th arpeggios using 2 of the 4 criteria in the exemplary category**	**Students are able to play Dominant 7th arpeggios using 1 of the 4 criteria in the exemplary category**	**Students are unable to play Dominant 7th arpeggios using the criteria in the exemplary category**	
Arpeggios Diminished 7ths	**Students are able to play Diminished 7th arpeggios with Two Octaves Moderately fast tempo Proper fingerings Fluency (no pauses)**	**Students are able to play Diminished 7th arpeggios using 3 of the 4 criteria in the exemplary category**	**Students are able to play Diminished 7th arpeggios using 2 of the 4 criteria in the exemplary category**	**Students are able to play Diminished 7th arpeggios using 1 of the 4 criteria in the exemplary category**	**Students are unable to play Diminished 7th arpeggios using the criteria in the exemplary category**	
Piano Literature Piece	**Students are able to perform a piano piece using the following criteria: Correct pitch/rhythm Proper tempo/fluency Proper phrasing Appropriate dynamics Memorized**	**Students are able to perform a piano piece using the following criteria Correct pitch/rhythm Proper tempo/fluency Proper phrasing Appropriate dynamics**	**Students are able to perform a piano piece with some pitch/rhythm mistakes in a slow tempo**	**Students are able to perform a piano piece with many pitch/rhythm mistakes and a slow tempo with fluency**	**Students are unable to perform a piano piece with many pitch/rhythm mistakes, slow tempo and lack of fluency**	
Accompany 24 It. Songs	**Students are able to accompany a vocal solo using the following criteria: Correct pitch/rhythm Steady tempo/fluency Proper Phrasing Appropriate dynamics**	**Students are able to accompany a vocal solo using 3 of the 4 criteria in the exemplary category**	**Students are able to accompany a vocal solo using 2 of the 4 criteria in the exemplary category**	**Students are able to accompany a vocal solo using 1 of the 4 criteria in the exemplary category**	**Students are unable to accompany a vocal solo using the criteria in the exemplary category**	

Performance Planning
Music Department Rubric 2.4B

	Exemplary	**Competent**	**Acceptable**	**Unacceptable**	**Not Met/Failing**
Concert Information	Information includes all: Performance Date/Time Dress Date/Time Concert Venue Type of Concert Instruments/Materials	Student accurately completes 4 of 5 criteria	Student accurately completes 3 of 5 criteria	Student accurately completes 2 of 5 criteria	Student accurately completes one or less of 5 criteria
Performance Objectives	Performance Objectives includes: 1) **What is the make up of the expected audience?** 2) What are the goals of your performance? 3) How do the musical selections relate to your performance goals? 4) What will you consider to be a successful performance and achievement of the performance goals?	Student answers 4 of 4 Performance Objective questions.	Student answers 3 of 4 Performance Objective questions.	Student answers 2 of 4 Performance Objective questions.	Student less than 2 of the criteria
Scheduling	Include dates for: Recital Hearing Perform Hall Reservation Rehearsal Reservation Reserve AV/Audio Taping Rehearsal Schedule Program Submission Advertising/Signs	Students complete 7 of 7 criteria	Students complete 6 of 7 criteria	Students complete 5 of 7 criteria	Students complete less than 4 of 7 criteria
Budget	List items and their estimated cost: Purchased Music Accompanist/Performers Venue Rental Fee Audio Visual Recording Fee Advertising Fees Program Printing Fee Reception Cost estimate	Students complete 7 of 7 criteria	Students complete 6 of 7 criteria	Students complete 5 of 7 criteria	Students complete less than of 5 of the criteria

Student _____   Performance Planning Form   **Major** _____
                                                    Music Department Rubric 2.4B

Concert Information	**Performance**	Time	Date
	Dress Rehearsal	Time	Date
	Concert Venue		
	Type of Concert		
	Instruments/Materials		
Performance Objectives **Using complete sentences, address the following questions**	**Performance Objectives includes all:** **1 What is the make up of your expected audience?** 2 What are the goals of the performance? 3 How do the musical selections relate your performance goals? **4 What will you consider to be a <u>successful</u> performance and achievement of the performance goals?**		
Scheduling	**Recital "Hearing"**	**At least** two weeks **prior to your recital.**	Date
	Rehearsal Reservations	Information in Music office	Date
	Reserve AV Taping	Payment **due 2 weeks prior to your recital.**	Date
	Performers/Accompanist rehearsal schedule/date	**List** all **dates and times:**	
	Poster	**Four weeks prior to recital:**	Date
	Program	**Four weeks prior to recital:**	Date

	Advertising/Signs	
Budget Concert	**Purchased Music**	
	Accompanist/Performers	
List items and their cost	**Venue Rental Fees**	
	Audio/Visual Recording Fees	
	Advertising Fees	
	Program Printing	
Reception	**Reception Estimates**	
	Table Cloths	
	Decorations	
	Food	

Student _____   **Composition**   Major _____

Music Department Rubric 2.5A   **Harmony II**

Technique	4 Exemplary	3 Competent	2 Acceptable	1 Unacceptable	0 Not Met/Failing
Melody	Melodic material consistently reflects the style or technique throughout the 90% created musical work	Melodic material consistently reflects the style or technique through 80% of the created musical work	Melodic material consistently reflects the style or technique through out 70% of the created musical work	Melodic material does not consistently reflect the style or technique of the created musical work; resulting in melodically incoherent phrases or lines.	Does not attempt.
Rhythm	Rhythmic material consistently reflects the style or technique throughout the entire created musical work	Rhythmic material consistently reflects the style or technique through most of the created musical work	Rhythmic material consistently reflects the style or technique through out some of the created musical work	Rhythmic material does not consistently reflect the style or technique of the created musical work; resulting in melodically incoherent phrases or lines.	Does not attempt.
Harmonic Progression	Appropriate direction and voice leading corresponds to the harmonic style or technique through out the entire musical work	Appropriate direction and voice leading corresponds to the harmonic style or technique through out most of the musical work	Appropriate direction and voice leading corresponds to the harmonic style or technique through out the some of the musical work	Appropriate direction and voice leading does not corresponds to the harmonic style in the musical work	Does not attempt
Formal Structure	Structure is clear within the style or technique of the created musical work. Expansion of the structure is sound and novel in relation to the chosen style or technique.	Structure is clear within the style or technique of the created musical work. Expansion of the structure in relation to the chosen style or technique is not evident.	Structure with in the piece is basic and follows textbooks models for the style or technique of the crated work.	Structure is not clear within the style or technique of the created musical work. Multiple musical ideas obscure the clarity of structure.	Does not attempt
Creativity	The musical work is creative within the chosen style. The work includes interesting or unusual progressions, melodies or rhythmic variations congruent with the chosen style of the piece	The musical work is creative within the chosen style of the piece but does not include unusual or interesting progressions, melodies or rhythmic variations.	The musical work is basic and models common progressions, melodies and rhythm for the chose musical style or technique.	The musical work is very basic and a fails to models common progressions, melodies and rhythm for the chosen musical style or technique	Does not attempt

Score			Score is created in Finale or Sibelius		Score is **not** created in Finale or Sibelius

Student _____   **Composition**   Major _____
Music Department Rubric 2.5A   **Harmony II**

Criteria	4 Exemplary	3 Competent	2 Acceptable	1 Unacceptable	0 Not Met/Failing	Rating
Melody	Melodic material consistently reflects the style or technique throughout the 90% created musical work	Melodic material consistently reflects the style or technique through 80% of the created musical work	Melodic material consistently reflects the style or technique through out 70% of the created musical work	Melodic material does not consistently reflect the style or technique of the created musical work; resulting in melodically incoherent phrases or lines.	Does not attempt.	
Rhythm	Rhythmic material consistently reflects the style or technique throughout the entire created musical work	Rhythmic material consistently reflects the style or technique through most of the created musical work	Rhythmic material consistently reflects the style or technique through out some of the created musical work	Rhythmic material does not consistently reflect the style or technique of the created musical work; resulting in melodically incoherent phrases or lines.	Does not attempt.	
Harmonic Progression	Appropriate direction and voice leading corresponds to the harmonic style or technique through out the entire musical work	Appropriate direction and voice leading corresponds to the harmonic style or technique through out most of the musical work	Appropriate direction and voice leading corresponds to the harmonic style or technique through out the some of the musical work	Appropriate direction and voice leading does not corresponds to the harmonic style in the musical work	Does not attempt	
Formal Structure	Structure is clear within the style or technique of the created musical work. Expansion of the structure is sound and novel in relation to the chosen style or technique.	Structure is clear within the style or technique of the created musical work. Expansion of the structure in relation to the chosen style or technique is not evident.	Structure with in the piece is basic and follows textbooks models for the style or technique of the crated work.	Structure is not clear within the style or technique of the created musical work. Multiple musical ideas obscure the clarity of structure.	Does not attempt	
Creativity	The musical work is creative within the chosen style. The work includes interesting or unusual progressions, melodies or rhythmic variations congruent with the chosen style	The musical work is creative within the chosen style but does not include unusual or interesting progressions, melodies or rhythmic variations.	The musical work is basic and exhibits common, melodies progressions, and rhythms for the chosen musical style or technique.	The musical work is very basic and a fails to models common progressions, melodies and rhythm for the chosen musical style or technique	Does not attempt	

Notation			Score completed in Finale		Does not attempt	

Conducting MUS 333
Music Department Rubric 2.6
Rubric #1344

Criteria	Exemplary	Competent	Acceptable	Unacceptable	Not Met/Failing
Skills **Preparatory Beats**	Preparatory beats are clear and executed in the appropriate tempo, dynamic level and style throughout 90% or more of the piece.	Preparatory beats are clear and executed in the appropriate tempo, dynamic level and style throughout 80% or more of the piece.	Preparatory beats are clear and executed in the appropriate tempo, dynamic level and style throughout 70% or more of the piece.	Preparatory beats are clear and executed in the appropriate tempo, dynamic level and style throughout 60% or more of the piece.	Preparatory beats are clear and executed in the appropriate tempo, dynamic level and style less than 60% of the piece.
Beat Patterns Simple Meter	Beat patterns are accurate and well defined with an even and steady tempo throughout the entire piece.	Beat patterns are accurate and well defined with an even and steady tempo throughout 90% of the piece	Beat patterns are accurate and well defined with an even and steady tempo throughout 80% of the piece.	Beat patterns are accurate, well defined with an even and steady tempo.	Beat patterns are accurate, well defined with an even and steady tempo.
Beat Patterns Dynamics	Beat patterns are size appropriate for dynamics and reflect the style of the music throughout 90% or more of the piece.	Beat patterns are size appropriate for dynamics and reflect the style of the music throughout 80% or more of the piece.	Patterns are size appropriate for dynamics and reflect the style of the music throughout 70% or more of the piece.	Patterns are size appropriate for dynamics and reflect the style of the music throughout 60% or more of the piece.	Patterns are size appropriate for dynamics and reflect the style of the music less than 60% of the piece.
Releases	Releases/cutoffs are clear and in tempo with dynamic level and style of musical context 90% or more of the piece.	Releases/cutoffs are clear and in tempo with dynamic level and style of musical context 80% or more of the piece.	Releases/cutoffs are clear and in tempo with dynamic level and style of musical context 70% or more of the piece.	Releases/cutoffs are clear and in tempo with dynamic level and style of musical context 60% or more of the piece.	Releases/cutoffs are clear and in tempo with dynamic level and style of musical context less than 60% of the piece.
Beat Patterns Mixed Meter	Beat patterns are accurate and well defined with clear meter changes throughout 90% or more of the piece.	Beat patterns are accurate and well defined with clear meter changes 80% or more of the piece.	Beat patterns are somewhat accurate and well defined with clear meter changes throughout 70% or more of the piece.	Beat patterns are somewhat accurate and well defined with clear meter changes throughout 60% or more of the piece.	Beat patterns are not accurate and well defined with clear meter changes, exhibited less than 60% of the piece.

Student _____ **Conducting MUS 333** Major _____
Music Department Rubric 2.6
Rubric #1344

Criteria	Exemplary	Competent	Acceptable	Unacceptable	Not Met/Failing
Skills **Preparatory Beats**	Preparatory beats are clear and executed in the appropriate tempo, dynamic level and style throughout 90% or more of the piece.	Preparatory beats are clear and executed in the appropriate tempo, dynamic level and style throughout 80% or more of the piece.	Preparatory beats are clear and executed in the appropriate tempo, dynamic level and style throughout 70% or more of the piece.	Preparatory beats are clear and executed in the appropriate tempo, dynamic level and style throughout 60% or more of the piece.	Preparatory beats are clear and executed in the appropriate tempo, dynamic level and style less than 60% of the piece.
Beat Patterns Simple Meter	Beat patterns are accurate and well defined with an even and steady tempo throughout the entire piece.	Beat patterns are accurate and well defined with an even and steady tempo throughout 90% of the piece	Beat patterns are accurate and well defined with an even and steady tempo throughout 80% of the piece.	Beat patterns are accurate, well defined with an even and steady tempo.	Beat patterns are accurate, well defined with an even and steady tempo.
Beat Patterns Dynamics	Beat patterns are size appropriate for dynamics and reflect the style of the music throughout 90% or more of the piece.	Beat patterns are size appropriate for dynamics and reflect the style of the music throughout 80% or more of the piece.	Patterns are size appropriate for dynamics and reflect the style of the music throughout 70% or more of the piece.	Patterns are size appropriate for dynamics and reflect the style of the music throughout 60% or more of the piece.	Patterns are size appropriate for dynamics and reflect the style of the music less than 60% of the piece.
Releases	Releases/cutoffs are clear and in tempo with dynamic level and style of musical context 90% or more of the piece.	Releases/cutoffs are clear and in tempo with dynamic level and style of musical context 80% or more of the piece.	Releases/cutoffs are clear and in tempo with dynamic level and style of musical context 70% or more of the piece.	Releases/cutoffs are clear and in tempo with dynamic level and style of musical context 60% or more of the piece.	Releases/cutoffs are clear and in tempo with dynamic level and style of musical context less than 60% of the piece.
Beat Patterns Mixed Meter	Beat patterns are accurate and well defined with clear meter changes throughout 90% or more of the piece.	Beat patterns are accurate and well defined with clear meter changes 80% or more of the piece.	Beat patterns are somewhat accurate and well defined with clear meter changes throughout 70% or more of the piece.	Beat patterns are somewhat accurate and well defined with clear meter changes throughout 60% or more of the piece.	Beat patterns are not accurate and well defined with clear meter changes, exhibited less than 60% of the piece.

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To be used for Seminar Performances, Junior Recitals and Senior Recitals

Technique	Exemplary (4)	Competent (3)	Acceptable (2)	Unacceptable (1)	Not Met/Failing 0	
Posture / Breath Support Embouchure	Demonstrates appropriate embouchure or posture with adequate breath support for 95% or more of the phrases throughout the performance.	Demonstrates appropriate embouchure or posture with adequate breath support for 85% or more of the phrases throughout the performance.	Demonstrates appropriate embouchure or posture with adequate breath support for 75% or more of the phrases throughout the performance.	Demonstrates appropriate embouchure or posture with adequate breath support for 65% or more of the phrases throughout the performance.	Demonstrates appropriate embouchure or posture with adequate breath support for less than 65% of the phrases throughout the performance.	
Tone Quality	Tone quality is on par with performing professionals throughout 95% or more of the performance.	Tone quality corresponds to collegiate peers within their applied area throughout 85% or more of the performance.	Tone quality corresponds to collegiate peers within their applied area throughout 75% or more of the performance.	Tone quality corresponds to collegiate peers within their applied area throughout 65% or more of the performance.	Tone quality is underdeveloped and equivalent to students in secondary school throughout the performance.	
Intonation **Piano Voicing**	Plays/sings in tune throughout 95% or more of the jury. Uses proper tonal balance between voices 95% of the performance.	Plays/sings in tune throughout 85% or more of jury. Uses proper tonal balance between voices 85% of the performance.	Plays/sings in tune throughout 75% or more of the jury. Uses proper tonal balance between voices 75% of the performance.	Plays/sings in tune throughout 65% or more of the jury. Uses proper tonal balance between voices 65% of the performance.	Plays/sings in tune less then 65% of the jury. Uses proper tonal balance between voices less than 65% of the performance.	
Rhythmic Accuracy	Plays/sings with 95% or more rhythmic accuracy throughout the entire performance.	Plays/sings with 85% or more rhythmic accuracy throughout the entire performance.	Plays/sings with 75% or more rhythmic accuracy throughout the entire performance.	Plays/sings with 65% or more rhythmic accuracy throughout the entire performance.	Plays/sings with less than 65% rhythmic accuracy throughout the performance.	
Voice: Diction **Strings: Bow/ Fingering** **Instrumental / Piano: Fingering**	Employs clear **diction** throughout 95% or more or the performance. Bowing **and Fingerings are 95% or more accurate through out the performance.** **Fingering** is appropriate 95% or more for the pieces performed throughout the performance.	Employs clear **diction** throughout 85% or more of the performance. **Bowing** and Fingerings are 85% or more accurate through out the performance. **Fingering** is appropriate 85% or more for the pieces performed throughout the performance.	Employs clear **diction** throughout 75% or of more the performance. **Bowing** and Fingerings are 75% or more accurate through out the performance. Fingering is appropriate 75% or more for the pieces performed throughout the performance.	Employs clear **diction** throughout 65% or more of the performance. **Bowing** and Fingerings are 65% or more accurate through out the performance. **Fingering** is appropriate 65% or more for the pieces performed throughout the performance.	Employs clear **diction** less than 65% or more of the performance. **Bowing** and Fingerings are less than 65% accurate through out the performance. **Fingering** is appropriate less than 65% of the time for the pieces performed throughout the performance.	

Artistry	Exemplary (4)	Competent (3)	Acceptable (2)	Unacceptable (1)	Not Met/Failing 0	
Phrasing	Exhibits artistic phrasing with shaping and contour of selected notes 95% or more of the phrases	Exhibits artistic phrasing with shaping and contour of selected notes 85% or more of the phrases	Exhibits artistic phrasing with shaping and contour of selected notes 75% or more of the phrases	Exhibits artistic phrasing with shaping and contour of selected notes 65% or more of the phrases	Exhibits artistic phrasing with shaping for less than 65% of the phrases	
Dynamics	Plays/sings using dynamic contrasts throughout the **entire** pieces being performed	Plays/sings using dynamic contrasts throughout **most** the pieces being performed	Plays/sings using dynamic contrasts throughout **some** the pieces being performed	Plays/sings using dynamics contrast for **half** of the pieces being performed.	Plays/sings using dynamics contrast for **less** than half of the pieces being performed.	
Articulation Performance Practice	Plays/sings using legato, staccato and other expressive markings as the music requires consistently throughout the entire performance.	Plays/sings using legato, staccato and other expressive markings as the music requires **for most** of the performance.	Plays/sings using legato, staccato and other expressive markings as the music requires **for some** of the performance.	Plays/sings using legato, staccato and other expressive markings as the music requires for **half** the performance**.**	Plays/sings using legato, staccato and other expressive markings as the music requires **for less than half the** performance**.**	
Stage Presence Vocal **Stage Presence Instrumental**	**Student performance clearly communicates the meaning of the text using appropriate vocal inflections** and **facial expressions** **Student exhibits** stage presence by communicating musical ideas through posture/stance 90% or more of the time and sets tempo with accompanist	Students performance clearly communicates the meaning of the text using appropriate vocal inflections **or** facial expressions **Student exhibits** stage presence by communicating musical ideas through posture/stance 80% or more of the time and sets tempo with accompanist	Student performance communicates the meaning of the text using appropriate vocal inflections **some of the time** **Student exhibits** stage presence by communicating musical ideas through posture/stance 70% or more of the time and sets tempo with accompanist	Student performance **rarely** communicates the meaning of the text using appropriate vocal inflections **Student exhibits** stage presence by communicating musical ideas through posture/stance 60% or more of the time and sets tempo with accompanist	Student Performance does not communicate the meaning of the text or incorporate appropriate vocal inflections **Student exhibits** stage presence by communicating musical ideas through posture/stance less than 60% of the time. Doesn't set tempo with accompanist.	
Performance Practice **2 – 0**			Student demonstrates appropriate performance practices in most of the performance.	Student demonstrates appropriate performance practices some of the performance.	Student demonstrates inappropriate performance practices throughout the performance.	
Memorize Vocal/Piano **4 - 0**			All required pieces are memorized with no memory lapses.	Some memory lapses occurred during performance.	Required pieces are not memorized; evidenced by many memory lapses.	

Comments Please state aspects of the performance went well and those that needed improvement**.**

Criteria	Exemplary	Competent	Acceptable	Unacceptable	Not Met/Failing
Secondary Dominants written from Roman Numeral symbols and chord symbols	Secondary dominants written on staff paper are 90% or more accurate	Secondary dominants written on staff paper are 80% or more accurate	Secondary dominants written on staff paper are 70% or more accurate	Secondary dominants written on staff paper are 60% or more accurate	Secondary dominants written on staff paper are less than 60% accurate or Not Attempted
Part Writing, applying secondary dominants, modulations and closely related keys from figured Bass.	Four part writing derived from a Figured Bass lines are 90% or more accurate	Four part writing derived from a Figured Bass lines are 80% or more accurate	Four part writing derived from a Figured Bass lines are 70% or more accurate	Four part writing derived from a Figured Bass lines are 60% or more accurate	Four part writing derived from a Figured Bass lines are less than 60% accurate or Not Attempted
Harmonic Analysis **from printed music including secondary dominants**	Harmonic Analysis from written examples are 90% or more accurate	Harmonic Analysis from written examples are 80% or more accurate	Harmonic Analysis from written examples are 70% or more accurate	Harmonic Analysis from written examples are less than or more 60% accurate	Harmonic Analysis from written examples are less than 60% accurate or Not Attempted
Formal Structures label binary, rounded binary and ternary from identifying key, phrases, and cadences.	Formal musical structures such as binary, rounded binary and ternary are identified including key, phrases and cadences with 90% or more accuracy	Formal musical structures such as binary, rounded binary and ternary are identified including key, phrases and cadences with 80% or more accuracy	Formal musical structures such as binary, rounded binary and ternary are identified including key, phrases and cadences with 70% or more accuracy	Formal musical structures such as binary, rounded binary and ternary are identified including key, phrases and cadences with 60% or more accuracy	Formal musical structures such as binary, rounded binary and ternary are identified including key, phrases and cadences with less than 60% accuracy or Not Attempted

Criteria	Exemplary	Competent	Acceptable	Unacceptable	Not Met/Failing
19th Century Harmony Harmonic Structures and modulations	19th Century harmonic structures and modulations are identified in written musical examples with 90% or more accuracy	19th Century harmonic structures and modulations are identified in written musical examples with 80% or more accuracy	19th Century harmonic structures and modulations are identified in written musical examples with 70% or more accuracy	19th Century harmonic structures and modulations are identified in written musical examples with 60% or more accuracy	19th Century harmonic structures and modulations are identified in written musical examples with less than 60% accuracy or Not Attempted
Remote Modulation	Roman numeral analysis and keys are identified from musical excerpts with 90% or more accuracy	Roman numeral analysis and keys are identified from musical excerpts with 80% or more accuracy	Roman numeral analysis and keys are identified from musical excerpts with 70% or more accuracy	Roman numeral analysis and keys are identified from musical excerpts with 60% or more accuracy	Roman numeral analysis and keys are identified from musical excerpts with less than 60% accuracy or Not Attempted
Twentieth Century Composition Technique	20th Century composition techniques are identified in musical excerpts with 90% or more accuracy	20th Century composition techniques are identified in musical excerpts with 80% or more accuracy	20th Century composition techniques are identified in musical excerpts with 80% or more accuracy	20th Century composition techniques are identified in musical excerpts with 70% or more accuracy	20th Century composition techniques are identified in musical excerpts with less than 60% accuracy or Not Attempted
Twentieth Century Harmony	20th Century chords are identified appropriate chord symbols with 90% or more accuracy	20th Century chords are identified appropriate chord symbols with 80% or more accuracy	20th Century chords are identified appropriate chord symbols with 70% or more accuracy	20th Century chords are identified appropriate chord symbols with 60% or more accuracy	20th Century chords are identified appropriate chord symbols with less than 60% accuracy or Not Attempted
Set Theory	Transformations of a given cell in Set Theory are 90% or more accurate	Transformations of a given cell in Set Theory are 80% or more accurate	Transformations of a given cell in Set Theory are 70% or more accurate	Transformations of a given cell in Set Theory are 60% or more accurate	Transformations of a given cell in Set Theory are less than 60% accurate or Not Attempted
Serialism	Serial analysis, including row and formation of a matrix is 90%or more accurate	Serial analysis, including row and formation of a matrix is 80%or more accurate	Serial analysis, including row and formation of a matrix is 70%or more accurate	Serial analysis, including row and formation of a matrix is 60%or more accurate	Serial analysis, including row and formation of a matrix is less than 60% accurate or Not Attempted

Music History Barrier Exam
Music Department Rubric 3.1C

Purpose of this exam is to trace the evolution of styles and genres

Criteria	Exemplary	Competent	Acceptable	Unacceptable	Not Met/Failing
Styles of Polyphony Renaissance through Baroque	Students are able to identify styles of polyphony from the Renaissance through the Baroque with 90% or more accuracy.	Students are able to identify styles of polyphony from the Renaissance through the Baroque with 80% or more accuracy	Students are able to identify styles of polyphony from the Renaissance through the Baroque with 70% or more accuracy	Students are able to identify styles of polyphony from the Renaissance through the Baroque with 60% or more accuracy	Students are able to identify styles of polyphony from the Renaissance through the Baroque with less than 60% accuracy or Not Attempted
Opera Early Opera (1600) through the 20th Century	Students are able to identify the development of opera from 1600 through the 20th Century with 90% or more accuracy	Students are able to identify the development of opera from 1600 through the 20th Century with 90% or more accuracy	Students are able to identify the development of opera from 1600 through the 20th Century with 70% or more accuracy	Students are able to identify the development of opera from 1600 through the 20th Century with 60% or more accuracy	Students are able to identify the development of opera from 1600 through the 20th Century with less than 60% accuracy or not Attempted
Symphony	Students are able to identify the development of the symphony and orchestra with 90% or more accuracy	Students are able to identify the development of the symphony and orchestra with 80% or more accuracy	Students are able to identify the development of the symphony and orchestra with 70% or more accuracy	Students are able to identify the development of the symphony and orchestra with 60% or more accuracy	Students are able to identify the development of the symphony and orchestra with less than 60% or more accuracy or Not Attempted
Piano Music	Students are able to identify the development of piano music with 90% or more accuracy	Students are able to identify the development of piano music with 80% or more accuracy	Students are able to identify the development of piano music with 70% or more accuracy	Students are able to identify the development of piano music with 60% or more accuracy	Students are able to identify the development of piano music with less than 60% accuracy or Not Attempted
Vocal Music	Students are able to identify the development and techniques used in vocal music with 90% or more accuracy	Students are able to identify the development and techniques used in vocal music with 80% or more accuracy	Students are able to identify the development and techniques used in vocal music with 70% or more accuracy	Students are able to identify the development and techniques used in vocal music with 60% or more accuracy	Students are able to identify the development and techniques used in vocal music with less than 60% accuracy

Early 20th Century Works to 1945	Students are able to identify the development and techniques of early 20th Century music in Europe and the United States until 1945 with 90% or more accuracy	Students are able to identify the development and techniques of early 20th Century music in Europe and the United States until 1945 with 80% or more accuracy	Students are able to identify the development and techniques of early 20th Century music in Europe and the United States until 1945 with 70% or more accuracy	Students are able to identify the development and techniques of early 20th Century music in Europe and the United States until 1945 with 60% or more accuracy	Students are able to identify the development and techniques of early 20th Century music in Europe and the United States until 1945 with less than 60% accuracy or Not Attempted
Post World War II	Students are able to identify the development and techniques of music after 1945 with 90% or more accuracy	Students are able to identify the development and techniques of music after 1945 with 80% or more accuracy	Students are able to identify the development and techniques of music after 1945 with 70% or more accuracy	Students are able to identify the development and techniques of music after 1945 with 60% or more accuracy	Students are able to identify the development and techniques of music after 1945 with less than 60% accuracy or Not Attempted

Music Vocabulary Exam   Major   _____
                                                           Music Department Rubric 3.1D

Criteria	4 Exemplary	3 Competent	2 Acceptable	1 Unacceptable	0 Not Met/Failing	Rating
General Music Terms Italian, French and German	Students are able to translate musical terms in Italian, French and German to English with 90% accuracy	Students are able to translate musical terms in Italian, French and German to English with 80% accuracy	Students are able to translate musical terms in Italian, French and German to English with 70% accuracy	Students are able to translate musical terms in Italian, French and German to English with 60% accuracy	Students are able to translate musical terms in Italian, French and German to English with less than 60% accuracy	
Tempo Indications Italian, French and German	Students are able translate tempi modification terms in Italian, French and German with 90% accuracy.	Students are able translate tempi modification terms in Italian, French and German with 80% accuracy.	Students are able translate tempi modification terms in Italian, French and German with 70% accuracy.	Students are able translate tempi modification terms in Italian, French and German with 60% accuracy.	Students are able translate tempi modification terms in Italian, French and German with less than 60% accuracy.	
Decoding Italian Dynamic Terms	Students are able to decode 90% of the Italian dynamics terms in English.	Students are able to decode 80% of the Italian dynamics terms in English.	Students are able to decode 70% of the Italian dynamics terms in English.	Students decode 60% of the Italian dynamics terms in English.	Harmonic Analysis from written examples are less than 60% accurate or Not Attempted	

Comments   **Total _____/12**

                                                                                                                Pass   Fail

Music Vocabulary Exam Major _____
Music Department Rubric 3.1D

Criteria	4 Exemplary	3 Competent	2 Acceptable	1 Unacceptable	0 Not Met/Failing	Rating
General Music Terms Italian, French and German	Students are able to translate musical terms in Italian, French and German to English with 90% accuracy	Students are able to translate musical terms in Italian, French and German to English with 80% accuracy	Students are able to translate musical terms in Italian, French and German to English with 70% accuracy	Students are able to translate musical terms in Italian, French and German to English with 60% accuracy	Students are able to translate musical terms in Italian, French and German to English with less than 60% accuracy	
Tempo Indications Italian, French and German	Students are able translate tempi modification terms in Italian, French and German with 90% accuracy.	Students are able translate tempi modification terms in Italian, French and German with 80% accuracy.	Students are able translate tempi modification terms in Italian, French and German with 70% accuracy.	Students are able translate tempi modification terms in Italian, French and German with 60% accuracy.	Students are able translate tempi modification terms in Italian, French and German with less than 60% accuracy.	
Decoding Italian Dynamic Terms	Students are able to decode 90% of the Italian dynamics terms in English.	Students are able to decode 80% of the Italian dynamics terms in English.	Students are able to decode 70% of the Italian dynamics terms in English.	Students decode 60% of the Italian dynamics terms in English.	Harmonic Analysis from written examples are less than 60% accurate or Not Attempted	

Comments   Total _____/12

                                                                             Pass   Fail

Student _____   **Program Notes Form**   Major _____

Music Department Rubric 3.2x

Note: This artifact is to be completed and uploaded prior to the students Junior or Senior Recital.
Additionally, all students are to fill out the Program Notes Form in complete paragraphs for **4 pieces**.

Work, Composer and Period Select 4 pieces form your program and identify: **1)** Name of Piece or Work **2)** Date of Composition **3)** Dates of Composer **4)** Historical period for each piece	**Piece 1**	**Piece 2**	**Piece 3**	**Piece 4**
Pieces Facts and Influences In paragraph form, state **1)** Compositional Influences for the selected piece **2)** Specific facts concerning the piece(s) that would be of interest in program notes				
Pieces - Style Includes thorough and accurate information on appropriate performance practice for each piece being performed				
For Identify and chart the form of each piece using correct measure numbers. Include major sections, keys areas, modulations and cadences				
Performance Objectives State how the researched information will affect your performance of each piece.				

Student _____   **Resume**   Major _____
Music Department Rubric 3.3A

Criteria	Exemplary	Competent	Acceptable	Unacceptable	Not Met/Failing
Repertoire List	Students repertoire includes a variety of solo and ensemble music through the 20th Century	Students repertoire includes a variety of solo and ensemble music through the 20th Century but is lacking in one period of music	Students repertoire includes a variety of solo and ensemble music through the 20th Century but is lacking in two periods of music	Students repertoire includes a variety of solo and ensemble music through the 20th Century but is lacking in three periods of music	Student solo and ensemble repertoire is focused on music period and lacks diversity
Professional Development	Student attends 6 or more workshops, seminars or conferences related to their musical interest or major.	Student attends 5 or more workshops, seminars or conferences related to their musical interest or major.	Student attends 4 or more workshops, seminars or conferences related to their musical interest or major.	Student attends 3 or more workshops, seminars or conferences related to their musical interest or major.	Student attends less than 3 workshops, seminars or conferences related to their musical interest or major.
Organizations	Student is a member of a professional music or education organization for 4 or more years	Student is a member of a professional music or education organization for 3 or more years	Student is a member of a professional music or education organization for 2 or more years	Student is a member of a professional music or education organization for 1 or more years	Student is not a member of a professional music or education organization
Career Goals/ Objectives			Briefly state your career goals in 3 or more sentences. Please upload in Word document format		Student does not state career goals or use Word document format.

Name - First Middle (optional) Last

Current Address with phone and email

*Career Goals
      State career goals in relation to your experiences or strengths in three or more sentences using paragraph form

Education
      In reverse chronological order, starting with Oral Roberts University first

Professional Experience/Employment History
      If you have professional experience or want to include work experience and responsibilities

*Professional Development
      Please list with dates of attendance, all workshops, seminars, and conferences related to your major, musical interest(s), or career goals.

*Organizations
      Please list membership(s) to a professional music or education organization(s). Be sure to include dates of membership

*Repertoire List
      Ensemble – create a comprehensive list of ensemble pieces performed at ORU. Please include composer and date of the performance.
      Solo – list all solo pieces learned with composer and date performed at ORU.

      Begin to save and catalog programs of your performances. Add to the list each semester to keep "updated". Please list **all** ensemble and solo selections with the year it was performed. If you were a featured soloist also include that information within your list.

<div align="center">

NOTES

</div>

All headings with a (*) **must** be included in your resume. These sections are needed for the Music Department's Whole Person Assessment initiative.
This is an outline for the resume and may be changed to fit the needs of the student. If you decide to change the format of the resume, be sure that all sections with an (*) are included in you your design.
If additional help is needed, look for the **Resume Development Guide** in the Timko Barton Listen Lab.

Notation Program Assignment
Music Department Rubric 4.1A

Criteria	4 Exemplary	3 Competent	2 Acceptable	1 Unacceptable	0 Not Met/Failing	Rating
Accurate Notation	Notation is identical to the original piece	Notation has one mistake when compared to the original piece	Notation has two mistakes when compared to the original piece	Notation has three mistakes compared to the original piece	Notation has three or more mistakes compared to the original piece	

Expressive Markings	Notation example includes the following expressive markings:
	    Dynamics
	    Slurs
	    Repeats
	    Articulations
		Notation assignment includes 3 of 4 expressive markings	Notation assignment includes 2 out of 4 expressive marking	Notation assignment includes 1 of the 4 expressive markings	Notation assignment does not include any expressive markings	

Text Markings	**Text markings are included through out the document with correct font size and position with no typographical errors**	**Text markings are included through out the document but with incorrect font size or position and no typographical errors**	Text markings are included throughout the document but with incorrect font size or position and no typographical error	Text markings are include throughout the document but with incorrect font size or positions and two typographical errors	Text markings are include throughout the document but with incorrect font size or position and three or more typographical errors	
Layout			Music has appropriate layout with correct margins and measure lock.	Music has appropriate layout but margins or measure lock is incorrect	Musical layout, margins and measure is incorrect	

Instructor Signature _____

Criteria	4 Exemplary	3 Competent	2 Acceptable	1 Unacceptable	0 Not Met/Failing	Rating
Clarity of Parts (Every part audible)	Every part is clear and free of harsh edges or unwanted tones.	Very little harshness or "mud" in the mix or one part has harsh edges	Obvious attempt to EQ and mix but needs improvement	Several parts conflict or no apparent effort to EQ	No EQ applied	
Use of EFX (Balance)	Recording includes panning and volume to create a deep mix with seamless use of effects.	Recording includes panning and volume to create a deep mix with effects with good intent but are over or under used	Recording includes panning and volume with effects that are present but over pronounced or inconsistent style	Two of the three criteria is not incorporated in the recording	Nothing panned with no depth and no EFX used	
Automation (Mix Movement)	Automation is transparent, moves effectively and creates interest	Automation is transparent and moves effectively	Automation needs some work or part that could be fixed with automation	Automation used with distracting results	No Automation	
Musical Development	Song begins and ends with appropriate style and develops to keep interest from beginning to end	Multiple ideas that build but poor transition between sections	Song has incomplete beginning or ending Motion present but losses intensity	Only one section present or section does not flow from one to the next.	No defined beginning or ending. Piece seems fragmentary with development of song being static and unchanging	
Unity Signal	Unity signal	+- 4dB	+- 8dB	+- 12 dB	+- 16 dB	
CD Burned			Met		Not Met	

Instructor Signature _____

WEEKLY LESSON CRITIQUE

Student _____   Date_____   Time_____

Warm-up/Scales

Lesson Repertoire

_____   _____

_____   _____

Scoring Guide: **4**-Exemplary   **3**-Competent   **2**-Acceptable   **1**-Unacceptable   **0**-Not Met/ Failing

Preparation   **Comments:**

Practice   _____

Warm-up/Scales   _____

Memorization   _____

Technique

Posture/Breath Support
Embouchure   _____

Tone Quality (6pts)   _____

Pitch, Intonation
or Voicing   _____

Rhythmic Accuracy   _____

Specifics   _____
Voice – Diction
Strings – Bowing/Fingering
Instrumental – Fingering
Piano – Pedaling/Fingering

Artistry   **Assignments:**
Phrasing   _____

Dynamics   _____

Articulation   _____

Stage Presence   _____

Grade   _____   [50]   **Instructor** _____

Weekly Lesson Critique Rubric
Oral Roberts University Music Department

Preparation	4 Exemplary	3 Competent	2 Acceptable	1 Unacceptable	0 Not Met/Failing
Practice	Student practices 5 or more hours a week. 2.5 hours for 1 credit	Student practices 4 or more hours a week. 2 hours for 1 credit	Student practices 3 or more hours a week. 1.5 hours for 1 credit	Student practices 2 or more hours a week. 1 hour for 1 credit	Student practices less than 2 or more hours a week. Less than 1 hour for 1 credit.
Warm-up Scales	Warm-ups and/or scales are performed with 95% accuracy and quality.	Warm-ups and/or scales are performed with 85% accuracy and quality.	Warm-ups and/or scales are performed with 75% accuracy and quality.	Warm-ups and/or scales are performed with 65% accuracy and quality.	Warm-ups and/or scales are performed with less than 65% accuracy and quality.
Memorization	Repertoire is memorized for lesson and exhibits no memory lapses.	Repertoire is memorized for lesson and exhibits few memory lapses.	Repertoire is memorized for lesson and exhibits some memory lapses.	Repertoire is partially memorized with many memory lapses.	Repertoire is not memorized.

Preparation _____/12

Technique	4 Exemplary	3 Competent	2 Acceptable	1 Unacceptable	0 Not Met/Failing
Posture / Breath Support Embouchure	Demonstrates appropriate embouchure or posture with adequate breath support for 95% or more of the phrases throughout the entire lesson.	Demonstrates appropriate embouchure or posture with adequate breath support for 85% or more of the phrases throughout the entire lesson.	Demonstrates appropriate embouchure or posture with adequate breath support for 75% or more of the phrases throughout the entire lesson.	Demonstrates appropriate embouchure or posture with adequate breath support for 65% or more of the phrases throughout the entire lesson.	Demonstrates appropriate embouchure or posture with adequate breath support for less than 65% of the phrases throughout the entire lesson.
Tone Quality **Score 0 - 6**	Tone quality is on par with performing professionals throughout 95% or more of the entire lesson. **(6)**	Tone quality corresponds to collegiate peers within their applied area throughout 85% or more of the lesson. **(5-4)**	Tone quality corresponds to collegiate peers within their applied area throughout 75% or more of the lesson. **(3)**	Tone quality corresponds to collegiate peers within their applied area less than 65% or more of the lesson. **(2)**	Tone quality is underdeveloped and equivalent to students in secondary school throughout the lesson. **(1)**
Pitch - Intonation	Plays/sings in tune throughout 95% or more of the lesson.	Plays/sings in tune throughout 85% or more of lesson.	Plays/sings in tune throughout 75% or more of the lesson.	Plays/sings in tune throughout 65% or more of the lesson.	Plays/sings in tune less then 65% of the lesson.
Piano Voicing	Uses proper tonal balance among voices 95% of the lesson.	Uses proper tonal balance among voices 85% of the lesson.	Uses proper tonal balance among voices 75% of the lesson.	Uses proper tonal balance among voices 65% of the lesson.	Uses proper tonal balance among voices less than 65% of lesson.
Rhythmic Accuracy	Plays/sings with 95% or more rhythmic accuracy throughout the entire lesson.	Plays/sings with 85% or more rhythmic accuracy throughout the entire lesson.	Plays/sings with 75% or more rhythmic accuracy throughout the entire lesson.	Plays/sings with 65% or more rhythmic accuracy throughout the entire lesson.	Plays/sings with less than 65% rhythmic accuracy throughout the entire lesson.
Specifics Voice: Diction	Employs clear diction throughout 95% or more or the lesson.	Employs clear diction throughout 85% or more of the lesson.	Employs clear diction throughout 75% or more the lesson.	Employs clear diction throughout 65% or more of the lesson.	Employs clear diction less than 65% of the lesson.
Strings: Bow/Fingering	Bowing and fingerings are 95% or more accurate throughout the lesson.	Bowing and fingerings are 85% or more accurate throughout the lesson.	Bowing and fingerings are 75% or more accurate throughout the lesson.	Bowing and fingerings are 65% or more accurate through out the lesson.	Bowing and fingerings are less than 65% accurate throughout the lesson.
Instrumental: Fingering	Fingering is appropriate 95% or more for the pieces performed throughout the lesson.	Fingering is appropriate 85% or more for the pieces performed throughout the lesson.	Fingering is appropriate 75% or more for the pieces performed throughout the lesson.	Fingering is appropriate 65% or more for the pieces performed throughout the lesson.	Fingering is appropriate less than 65% of the time for the pieces performed throughout the lesson.
Piano:	Pedaling/fingering is	Pedaling/fingering is	Pedaling/fingering is	Pedaling/fingering is	Pedaling/fingering is

	appropriate 95% or more for the pieces performed throughout the lesson.	appropriate 85% or more for the pieces performed throughout the lesson.	appropriate 75% or more for the pieces performed throughout the lesson.	appropriate 65% or more for the pieces performed throughout the lesson.	appropriate less than 65% of the time for the pieces performed throughout the lesson.
Pedaling/ Fingering					

<div align="center">

Technique Total _____/22

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Artistry	4 Exemplary	3 Competent	2 Acceptable	1 Unacceptable	0 Not Met/Failing
Phrasing	Exhibits artistic phrasing with shaping and contour of selected notes 95% or more of the phrases	Exhibits artistic phrasing with shaping and contour of selected notes 85% or more of the phrases	Exhibits artistic phrasing with shaping and contour of selected notes 75% or more of the phrases	Exhibits artistic phrasing with shaping and contour of selected notes 65% or more of the phrases	Exhibits artistic phrasing with shaping for less than 65% of the phrases
Dynamics	Plays/sings using dynamic contrasts 95% or more of the time in pieces being performed	Plays/sings using dynamic contrasts 85% or more of the time in pieces being performed	Plays/sings using dynamic contrasts 75% or more of the time in pieces being performed	Plays/sings using dynamics contrasts 65% or more of the time in pieces being performed.	Plays/sings using dynamics contrast less than 65% of the time in pieces being performed.
Articulation	Plays/sings using legato, staccato and expressive markings as the music requires for 95% or more of the lesson.	Plays/sings using legato, staccato and expressive markings as the music requires for 85% or more of the lesson.	Plays/sings using legato, staccato and expressive markings as the music requires for 75% or more of the lesson.	Plays/sings using legato, staccato and expressive markings as the music requires for 65% or more of the lesson.	Plays/sings using legato, staccato and expressive markings as the music requires for less than 65% of the lesson.
Stage Presence - Vocal	Student clearly communicates the meaning of the text using appropriate vocal inflections **and** facial expressions.	Student clearly communicates the meaning of the text using appropriate vocal inflections.	Student occasionally communicates the meaning of the text using appropriate vocal inflections	Student rarely communicates the meaning of the text using appropriate vocal inflections	Student does not communicate the meaning of the text or incorporate appropriate vocal inflections
Stage Presence - Instrumental	Student exhibits stage presence by communicating musical ideas through posture/stance 95% or more of the lesson and/or sets tempo with accompanist	Student exhibits stage presence by communicating musical ideas through posture/stance 85% or more of the lesson and/or sets tempo with accompanist	Student exhibits stage presence by communicating musical ideas through posture/stance 75% or more of the lesson and/or sets tempo with accompanist	Student exhibits stage presence by communicating musical ideas through posture/stance 65% or more of the lesson and/or sets tempo with accompanist	Student exhibits stage presence by communicating musical ideas through posture/stance less than 65% of the lesson. Doesn't set tempo with accompanist.

Preparation   **_____/12**
Technique   **_____/22**
Artistry   **_____/16**

Grand Total   **_____/50**