

**ANNUAL ASSESSMENT REPORT FOR 2009-10**  
**Due October 1, 2010**

**Department/Program: Music**  
**Date Submitted: October 2010**

**Mission:** Music programs in Butler University’s Jordan College of Fine Arts are designed to help talented and motivated students to achieve professional competence in performance, music education, music theory and composition, music history and arts administration/music. In addition, students university-wide are encouraged to appreciate, enjoy and study music to meet the university’s mission toward the highest ideals in learning which include appreciation of beauty, a commitment to lifelong learning, community service and global awareness.

<b>Student Learning Outcome (SLO)</b>	<b>For each SLO, list two methodologies and the criteria for successful performance (such as a measurement, rubric or scale that indicates a baseline for competency).</b>				<b>Term Assessed (F09 or S10)</b>
	<i>Methodology 1</i>	<i>Criteria for Success</i>	<i>Methodology 2</i>	<i>Criteria for Success</i>	
1. Demonstrate an understanding of the common elements and organizational patterns of music and their interaction.	Locally Developed Examination		Oral Examination		
2. Develop a broad knowledge of music literature and the historical, political and social context within which it was created.	Locally Developed Examination		Portfolios		
3. Develop knowledge sufficient to provide musical leadership on matters of musical interpretation.	Performance Appraisal		Exit Interview		

Student Learning Outcome (SLO)	For each SLO, list two methodologies and the criteria for successful performance (such as a measurement, rubric or scale that indicates a baseline for competency).				Term Assessed (F09 or S10)
	<i>Methodology 1</i>	<i>Criteria for Success</i>	<i>Methodology 2</i>	<i>Criteria for Success</i>	
4. Perform technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.	Performance Appraisal	An average score of at least 4 (Adequate), on 1-5 scale, in Foundation and Execution sections of faculty -designed performance assessment rubric.	Exit Interview	Demonstrated ability, by student, to clearly articulate how the level of technical proficiency they have achieved meets the needs required of their area of concentration. Documented by an average score of at least 3 (Adequate) on faculty designed Exit Interview Rubric.	F09/S10
5. Display the ability to integrate musical knowledge and technical skills with sensitivity to a variety of musical styles.	Performance Appraisal	An average score of at least 4 (Adequate), on 1-5 scale, in Artistry section of faculty designed performance assessment rubric.	Exit Interview	Demonstrated ability to clearly articulate thoughtful approaches to preparation and performance of varying musical styles. Documented by an average score of at least 3 (Adequate) on faculty designed Exit Interview Rubric.	F09/S10
6. Display growth in artistry, technical skills, knowledge of repertory and collaborative competence in a variety of ways that may include, but are not limited to ensemble participation, interdepartmental collaborations, and recital performances.	Performance Appraisal		Exit Interview		

Student Learning Outcome (SLO)	For each SLO, list two methodologies and the criteria for successful performance (such as a measurement, rubric or scale that indicates a baseline for competency).				Term Assessed (F09 or S10)
	<i>Methodology 1</i>	<i>Criteria for Success</i>	<i>Methodology 2</i>	<i>Criteria for Success</i>	
7. Appreciate the importance of personal responsibility for developing their art.	Performance Appraisal	An average score of at least 4 (Adequate), on 1-5 scale of faculty designed performance assessment rubric.	Exit Interview	Demonstrated ability to clearly articulate their understanding of personal responsibility for development. Documented by an average score of at least 4 (Adequate) on faculty designed Exit Interview Rubric.	F09/S10
8. Students will understand the importance of advocating for the value of music in society.	Written Survey		Exit Interview		
9. Students will develop an appreciation of artistic expression found in other cultures and disciplines.	Written Survey		Exit Interview		

1. **Findings**—Summarize the findings from the assessment activities for each SLO that was assessed. Identify the SLO # and append supporting documentation such as rubrics, scales, pass rates, test scores, or other measurements used to assess each SLO.

During the 2008 Spring Semester, The School of Music assessed 3 of the 9 Student Learning Outcomes outlined in our assessment plan. Faculty-designed performance rubrics and exit interviews were used to assess SLO # 4, #5, #7 for all music majors. Rubrics used are included in this document. The idea of assessment is not new to faculty or students in the School of Music as all music students are expected to demonstrate their mastery of SLO #4, “Perform technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration”; and, SLO #5, “Display the ability to integrate musical knowledge and technical skills with sensitivity to a variety of musical styles”, each semester to a “jury” made up of all faculty in the area under review (voice, piano, woodwind, brass, strings, percussion). What was new in this process was the introduction of standardized rubrics to measure learning outcomes.

The data from the rubrics indicated that the majority of music students meet or exceed the stated criteria for success (score of at least 3 on a 5 point scale) in each area assessed for SLO #4,#5 and #7. The high degree of success in this area is not unexpected as applied music instruction occurs in a one-on-one setting and can be tailored to meet the individual needs of students and, the regular one-on-one applied lesson setting allows for less formal assessment in each area on a weekly basis.

The assessment tools were not used during the 2009-10 school year due to various reasons but will take place again during the 2010-11 school year.

2. **Use of Results**—*What programmatic changes, if any, were made in response to the findings? Reference the SLO number.*

While the results of this assessment indicated that students are already meeting the stated criteria for success, faculty in the School of Music are eager to find ways to continue to enrich the learning experience for students. To that end, the following programmatic changes are in process:

- a. In areas in which there are multiple teachers of the same instrument have agreed on a common syllabus and standardized expectations.
- b. A blackboard site is being created to encourage faculty dialogue about repertoire being studied and performed in ensembles and studios and musical concepts being studied in the classroom. The intention is to create an environment of working across the curriculum to reinforce in musical settings the work taking place in the classroom and vice versa.

3. What **support services or resources** for faculty would help your department assess its SLOs better?

Continuation of faculty workshops.

4. What **revisions**, if any, to current SLOs did you make or are under consideration?

The standard for the criteria for success has been raised from “3” to “4” in SLO # 4, 5 and 7.

Methods of assessing students in Music Theory (SLO’s 1 and 3), Music Education (SLO 8 and 9) and Music History (SLO’s 2, 8, 9) will be developed during the 2010-11 school year

5. Map each of your program’s SLOs to the University Learning Outcomes. Make annual updates only if your SLOs changed. For example:

**Butler University students will:**

1. Explore various ways of knowing in the humanities, social and natural sciences, quantitative and analytic reasoning, and creative arts. (*Know*)
2. Articulate and apply required content knowledge within their area(s) of study. (*Know*)
3. Find, understand, analyze, synthesize, evaluate and use information, employing technology as appropriate. (*Know*)
4. Explore a variety of cultures. (*Know*)
5. Recognize the relationship between the natural world and broader societal issues. (*Know*)
6. Communicate clearly and effectively. (*Do*)
7. Demonstrate collaborative behavior with others. (*Do*)
8. Practice ways and means of physical well-being. (*Do*)
9. Acquire the skills to make informed, rational and ethical choices. (*Do*)
10. Appreciate diverse cultures, ethnicities, religions and sexual orientations. (*Value*)
11. Share their talents with Butler and the greater community at large. (*Value*)
12. Be exposed to the value of lifelong learning. (*Value*)

Music Student Learning Outcomes:	Butler University Learning Outcomes											
	1	2	3	4	5	6	7	8	9	10	11	12
1. Demonstrate an understanding of the common elements and organizational patterns of music and their interaction.	x	x	x									
2. Develop a broad knowledge of music literature and the historical, political and social context within which it was created.	x	x	x	x		x			x	x		
3. Develop knowledge sufficient to provide musical leadership on matters of musical interpretation.	x	x	x									
4. Perform technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.	x	x	x									
5. Display the ability to integrate musical knowledge and technical skills with sensitivity to a variety of musical styles.	x	x	x									
6. Display growth in artistry, technical skills, knowledge of repertory and collaborative competence in a variety of ways that may include, but are not limited to ensemble participation, interdepartmental collaborations, and recital performances.	x	x					x				x	
7. Appreciate the importance of personal responsibility for developing their art.		x										x
8. Support the importance of advocating for the value of music in society.		x									x	
9. Appreciate artistic expression found in other cultures and disciplines.		x								x		

6a. List all courses in the program and map each of your SLOs to the **curriculum** in which the learning occurs, indicating the extent to which the outcome is introduced (I) or refined (R). [Make annual updates only if your SLOs or curriculum changed.]

	<u>SLO 1</u>	<u>SLO 2</u>	<u>SLO 3</u>	<u>SLO 4</u>	<u>SLO 5</u>	<u>SLO 6</u>	<u>SLO 7</u>	<u>SLO 8</u>	<u>SLO 9</u>
MT 101	I								
MT 102	I/R		I/R						
MT 201	I/R		I/R						
MT 202	I/R		I/R						
MT111	I/R		I/R						
MT112	I/R		I/R						
MT211	I/R		I/R						
MT212	I/R		I/R						
MT307/308	R		R						
MT 311			R						
MT321/322			R						
AM23/24	R								
AM201-424				I/R	I/R		I/R		
ME 101/102								I	
ME425									R
MH305/306/307		I/R						I	I
MH308								R	R
ES (various)						I/R	I/R		
ES100			I						

6b. **Learning/developmental opportunities for students outside the classroom**—*If any SLO was addressed outside the classroom, explain where and how the learning/developmental opportunities were provided to students in your program? (i.e., internships, field experiences, visiting lectures, collaborative projects, and other creative ideas you may have employed.)*

SLO #8: All music majors are required to attend 16 performances each year; at least 8 of these must be music performances and at least 4 must be dance or theatre performances.

SLO #6: Performing in an ensemble or as a soloist outside of Butler (regional orchestras, bands, choirs, church music, etc)

SLO #3 & 8: Teaching applied music lessons to private students or to students in the Community Arts program

SLO #9: International study/performance experiences

SLO #3, #4: Participation in Master Classes

SLO #8: Involvement through attendance and participation in the Leadership Through the Arts Forum

# School of Music Assessment Rubrics and Materials

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**BUTLER UNIVERSITY • JORDAN COLLEGE OF FINE ARTS • SCHOOL OF MUSIC**  
**Woodwind Area Performance Assessment**

Student's Name: \_\_\_\_\_ Date: \_\_\_\_\_

Instrument: \_\_\_\_\_ Year in school: \_\_\_\_\_ Degree: \_\_\_\_\_

Applied teacher: \_\_\_\_\_ Evaluators' names: \_\_\_\_\_

Repertoire: \_\_\_\_\_

		<u>1. Deficient</u> minimal expectations not met	<u>2. Below Average</u> meets minimal expectation	<u>3. Adequate</u> competent performance for level	<u>4. Above Average</u> competent and mature with few weaknesses	<u>5. Exceptional</u> at or very near professional level
<b>TECHNICAL</b>	Pitch/Intonation					
	Tempo/Rhythm					
	Sight-Reading					
<b>TECHNICAL</b>	Tone production (embouchure, breathing)					
	Articulation					
	Fingerings					
	Dynamic range					
<b>ARTISTRY</b>	Phrasing					
	Expression					
	Style					

Comments: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**BUTLER UNIVERSITY • JORDAN COLLEGE OF FINE ARTS • SCHOOL OF MUSIC**  
**Flute Performance Expectations**

**End of Freshman Year (15 minutes)**

**All Music Majors:**

- Scales: Chromatic, 2-Octave Majors and Minors (all three forms)
- Arpeggios: Majors
- \*\*Scales and arpeggios must be played from memory

- Etudes: Melodious & Progressive, Andersen, Platonov, or Berbiguier, or similar
- Solo literature: as covered in lessons
- Sight-reading

**BM Performance Majors:**

- Scales: Chromatic, 2-Octave Majors and Minors (all three forms)
- Arpeggios: Majors
- \*\*Scales and arpeggios must be played from memory

- Etudes: Andersen, Berbiguier, Platonov, Karg-Elert, or similar
- Solo literature: as covered in lessons
- Sight –reading

**End of Sophomore Year (Upper Divisional – 20 minutes)**

**All Music Majors:**

- Scales: Chromatic, 2-Octave Majors and Minors (all three forms)
- \*\*Scales must be played from memory

Solo literature: One major work with piano accompaniment

**BM Performance Majors:**

- Scales: Chromatic, Majors and Minors (all three forms)  
Plus 3 octaves on C and D Major and Minor
- \*\*Scales must be played from memory

Solo literature: One major work with piano accompaniment

NOTE: Students must pass an upper divisional before being accepted into junior level applied study. Upper divisionals must be heard by at least 2/3 of the woodwind faculty. Ca. 15 minutes will be allotted for the solo, the remainder of the time will be spent hearing scales. At the conclusion of each upper divisional, faculty members will assign a mark of “PASS” or “FAIL” by anonymous ballot. Ballots will be collected and tallied and the results announced to the committee immediately following the upper divisional. Students must receive more than 50% “PASS” votes to move on to junior level applied study. If a student does not pass, the upper divisional may be retaken once; this is to be done at the end of a later semester or at a later date to be determined.

### **End of Junior Year (15 minutes)**

#### **All Music Majors:**

- Scales: Chromatic, Whole Tone, all Majors and Minors (all three forms)  
Plus 3 octaves on C and D Major and Minor
- Arpeggios: Majors and Minors
- \*\*Scales and arpeggios must be played from memory

- Etude: Andersen, Karg-Elert, or similar
- Solo literature: as covered in lessons
- Sight-reading

#### **BM Performance Majors:**

- Scales: Chromatic, Whole Tone, all Majors and Minors (all three forms)  
Plus 3 octaves on C and D Major and Minor
- Arpeggios: Majors and Minors
- \*\*Scales and arpeggios must be played from memory

- Etude: Andersen, Karg-Elert, Jeanjean, or similar
- Solo literature: as covered in lessons
- Sight –reading

### **End of Senior Year (15 minutes)**

#### **All Music Majors:**

- Scales: Chromatic, Whole Tone, all Majors and Minors (all three forms)  
Plus 3 octaves on C and D Major and Minor
- Arpeggios: Majors and Minors
- \*\*Scales and arpeggios must be played from memory

- Etude: Andersen, Karg-Elert, or similar
- Solo literature: as covered in lessons
- Sight –reading

#### **BM Performance Majors:**

- Scales: Chromatic, Whole Tone, all Majors and Minors (all three forms)  
Plus 3 octaves on C and D Major and Minor
- Arpeggios: Majors and Minors
- \*\*Scales and arpeggios must be played from memory

- Etude: Andersen, Karg-Elert, Jeanjean, or similar
- Solo literature: as covered in lessons
- Sight –reading

## BUTLER UNIVERSITY - JORDAN COLLEGE OF FINE ARTS – SCHOOL OF MUSIC

### Bassoon Performance Expectations

#### End of Freshman Year (15 minutes)

##### **All Music Majors:**

- Scales: 2-octave Major and harmonic minor scales (3-octave for Bb Major and minor)

Rhythm: e x x x x x x x

Articulations: slurred, legato, staccato

Minimum tempo: quarter note = 56

- Arpeggios: 2-octave Major and minor arpeggios (3-octave for Bb Major and minor)

Rhythm: triplets

Articulations: slurred, legato, staccato

Minimum tempo: quarter note = 56

\*\*May use music for scales and arpeggios

- Etudes: chosen from Weissenborn, Slama, and/or Milde scale and chord studies
- Solo literature: Sonata by Galliard, Hindemith, Amon, Besozzi; Concerto by Schacht, JC Bach, Fasch; works by Dunhill, Phillips, Starokadomsky; or piece of similar level
- Sight-reading: level similar to Bona #15

##### **BM Performance Majors:**

- Scales and arpeggios: As above but range to C5, minimum tempo = 66
- Etudes: From Weissenborn, Milde scale and chord studies, or Ferling
- Solo literature: Sonata by Telemann, Hurlstone, Castelnuovo-Tedesco, Mozart, Longo; Concerto by Vivaldi, JC Bach; or piece of similar level
- Sight-reading: level similar to Bona #20

#### End of Sophomore Year (Upper Divisional – 20 minutes)

##### **All Music Majors:**

- Scales: Major and melodic and harmonic minor scales, range up to C5

Rhythm: e x x x x x x x

Articulations: slurred, legato, staccato

Minimum tempo: quarter note = 60

- Arpeggios: Major, minor, and dominant 7<sup>th</sup> chords

Rhythm: triplets for triads, eighths for dominant 7ths

Articulations: slurred, legato, staccato

Minimum tempo: quarter note = 60

\*\*Scales and arpeggios must be played from memory

Solo literature: Sonata by Hurlstone, Mozart, Telemann; Concerto by Mozart, Vivaldi; pieces by Longo, Grovlez; or piece of similar level. (Must be with piano.)

Sight-reading: level similar to Bona #25

##### **BM Performance Majors:**

- Scales and arpeggios: As above but range to D5, minimum tempo = 72; add <sup>o</sup>7 and <sup>o</sup>7 chords in eighths.
- Solo literature: Sonata by Mozart, Fasch, Saint-Saens; Concerto by Vivaldi, Mozart, Weber, David; or piece of similar level (Must be with piano.)
- Sight-reading: similar to Bona #30

NOTE: Students must pass an upper divisional before being accepted into junior level applied study. Upper divisionals must be heard by at least 2/3 of the woodwind faculty. Ca. 15 minutes will be allotted for the solo, the remainder of the time will be spent hearing scales. At the conclusion of each upper divisional, faculty members will assign a mark of “PASS” or “FAIL” by anonymous ballot. Ballots will be collected and tallied and the results announced to the committee immediately following the upper divisional. Students must receive more than 50% “PASS” votes to move on to junior level applied study. If a student does not pass, the upper divisional may be retaken once; this is to be done at the end of a later semester or at a later date to be determined.

### **End of Junior Year (15 minutes)**

#### **All Music Majors:**

- Scales: Major and melodic and harmonic minor scales in 3rds and 4ths, range up to C#5

Rhythm: eighths

Articulations: slurred, legato, staccato

Minimum tempo: quarter note = 92

- Arpeggios: Major, minor, and dominant, °7, °7 chords, range up to D5

Rhythm: triplets for triads, eighths for 7ths

Articulations: slurred, legato, staccato

Minimum tempo: quarter note = 92

\*\*Scales and arpeggios must be played from memory

- Etude: Milde Concert Study

- Solo literature: Sonata by Mozart, Fasch, Etler, Saint-Saens; Concerto by Mozart, Vivaldi, Weber, Danzi; works by Osborne, Persichetti, Wolf-Ferrari, Elgar; or piece of similar level.

Sight-reading: similar to Bona #30

#### **BM Performance Majors:**

- Scales and arpeggios: As above but range to D5, minimum tempo = 108; 3-octave E-flat major scale slurred.

- Etude: Milde Concert Study

- Solo literature: Sonata by Etler, Saint-Saens; Concerto by Vivaldi, Mozart, Weber, David; Mignone, Jacob; works by Weber, Arnold, Jacob, JS Bach; or piece of similar level

- Sight –reading: similar to Bona #35

### **End of Senior Year (15 minutes)**

#### **All Music Majors:**

- Scales: Chromatic, whole-tones, octatonics, range up to D5

Rhythm: eighths

Articulations: slurred, legato, staccato

Minimum tempo: quarter note = 100

- Arpeggios: Augmented triads, °7's

Rhythm: triplets for triads, eighths for 7ths

Articulations: slurred, legato, staccato

Minimum tempo: quarter note = 100

\*\*Scales and arpeggios must be played from memory

- Etude: Milde Concert Study, atonal etudes by Boutry, Bitsch, Bozza, Lacour

Solo literature: Sonata by Mozart, Fasch, Etler, Saint-Saens; Concerto by Mozart, Vivaldi, Weber, Danzi; works by Osborne, Persichetti, Wolf-Ferrari, Elgar; or piece of similar level.

Sight-reading: similar to Dufresne #17

**BM Performance Majors:**

- Scales and arpeggios: Above plus Major pentatonics, minor pentatonics, mixolydian, dorian, minimum tempo = 120; 3-octave E major scale slurred.
- Etude: atonal etudes by Boutry, Bitsch, Bozza, Lacour
- Solo literature: Paris Conservatoire piece, 20<sup>th</sup> century work with extended techniques, Weber Andante and Rondo, Nussio, or piece of similar level
- Sight –reading: similar to Dufresne #27

**BUTLER UNIVERSITY • JORDAN COLLEGE OF FINE ARTS • SCHOOL OF MUSIC**  
**Brass Area Performance Assessment**

Student's Name: \_\_\_\_\_ Date: \_\_\_\_\_

Instrument: \_\_\_\_\_ Year in school: \_\_\_\_\_ Degree: \_\_\_\_\_

Applied teacher: \_\_\_\_\_

Evaluator's name: \_\_\_\_\_ Signature: \_\_\_\_\_

Repertoire: \_\_\_\_\_

		<u>1.</u> <u>Deficient:</u> minimal expecta- tions not met	<u>2.</u> <u>Below</u> <u>Average:</u> meets minimal expectations	<u>3.</u> <u>Adequate:</u> competent performance for level	<u>4.</u> <u>Above</u> <u>Average:</u> competent and mature with few weaknesses	<u>5.</u> <u>Exceptional:</u> at or very near professional level
<b>TECHNICAL</b>	Pitch/ Intonation					
	Tempo/ Rhythm					
	Sight-Reading					
<b>TECHNIQUE</b>	Tone production (embouchure, breathing)					
	Articulation					
	Fingerings					
	Dynamic range					
<b>ARTISTRY</b>	Phrasing					
	Expression					
	Style					

Comments: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Trumpet Performance Expectations

- I. Scales:** Played in eighth notes. MM=120, tongued and slurred;  
**Major:** 2 octaves to D above high C  
**Minor:** all forms  
**Arpeggios:** Major and minor, MM=72 in triplets.

**II. Solos:**

**A. One slow movement and one fast movement from the following:**

Haydn-Concerto-Goeyens,ed.  
Hummel-Concerto-Ghittalla,ed.  
Neruda-Concerto

**B. An additional fast/technical portion or movement from the following list:**

Peeters-Sonata  
Hindemith-Sonata  
Kaminski-Concertino  
Riisager-Concertino  
Bitsch-Four Variations on a Theme of Scarlatti  
Bozza-Caprice  
Bozza-Badinage  
Enesco-Legend  
Giannini-Concerto  
Ibert-Improptu  
Kennan-Sonata  
Arutunian-Concerto  
Goedicke-Concert Etude  
Handel/Fitzgerald-Aria con Variazioni  
Stevens-Sonata  
Wormser-Fantasia, Theme and Variations

- Students may petition the trumpet faculty for permission to substitute a piece of equal or greater difficulty that does not appear on the list.

## Horn Performance Expectations

**I. Scales:** Played in eighth notes, MM =120, with arpeggios played in quarter notes, and articulation (legato, marcato and/or staccato) at the discretion of the faculty panel. All scales are to be performed from memory:

Major: all keys, 2 octaves.

minor: all keys, 2 octaves, all forms.

**II. Additional Techniques:** Demonstration of special techniques including:  
Hand stopping, lip trills, multiple tonguing, and transposition at sight.

**III. Solos:** (Note: solos with accompaniment must be performed with accompaniment at the jury)

**A. One slow movement and one fast movement** from the following:

W.A. Mozart: any concerto.

Franz Strauss: Concerto, Op. 8

Richard Strauss: Concerto No.1, Op. 11

**B. An additional technical movement** or section from the following list:

Corelli, A.: Sonata in F (Gigue); Sonata in G (Gigue)

Handel/arr. Reynolds: Sonata No. 3 (mvts. I, II, IV)

Haydn: Concerto No.2 (mvt.I)

Telemann: Concerto in D (mvt. I)

Hauff, W.G.: Concerto in Eb (mvt. I, III)

Mozart: Horn Quintet K.407 (Rondo)

Rosetti, F.A.: Concert in d minor (mvt. I, III); Concerto in Eb (mvt. I, III)

Bozza, E.: En Foret

Busser, H.: Concertpiece in D

Dukas: Villanelle

Piantoni: Air de Chasse

Saint-Saens: Morceau de Concert (mvts. I, III)

Gliere: Concerto (mvts. I, III)

Haas, J.: Sonata (mvt. III)

Schumann: Adagio and Allegro (Allegro)

Arnold, M.: Fantasy

Frackenpohl, A.: Largo and Allegro (mvt.II, Allegro)

Heiden, B.: Sonata (mvts I, III)

Hindemith: Sonata in F (mvts. I, III); Sonata in Eb (mvt. II)

Jacob, G.: Concerto (mvts. I, III)

Stevens, H.: Sonata (mvts. I, III)

- Students may petition the brass faculty for permission to substitute a piece of equal or greater difficulty that does not appear on the list.

**IV. Sight Reading** (as selected by the Horn faculty)

## Trombone Performance Expectations

**I. Scales:** All scales are to be performed from memory, with articulation (legato, marcato and/or staccato) at the discretion of the faculty panel.

Major: all keys, 2 octaves, triplet eighth notes at quarter = 72

minor: all keys, 2 octaves, harmonic form, triplet eighth notes at quarter = 72

chromatic: 2 octaves, sixteenth notes at quarter = 72

Performance majors:

Arpeggios:

1) Major, Major sub, Dominant (second inversion), minor, augmented.

Played 2 octaves, triplet eighth notes at quarter = 72

2) Major-minor 7<sup>th</sup>, diminished 7<sup>th</sup>

Played 2 octaves, sixteenth notes at quarter = 72

**II. Repertoire list:**

Davison: Sonata

Galliard: Sonata No. 1 in a minor

Guilmant: Morceau Symphonie

Pryor: Thoughts of Love

Performance Majors:

David: Concertino

Handel: Concerto in g minor

Hindemith: Sonata

Serocki: Sonatina

Bass Trombone:

Lebedev: Concerto in One Movement

Telemann: Sonata in f minor

- Students may petition the brass faculty for permission to substitute a piece of equal or greater difficulty that does not appear on the list.

**III. Sight Reading** (as selected by the trombone faculty)

## Euphonium Performance Expectations

I. **Scales:** All major and minor scales and arpeggios

II. **Repertoire:** to be selected by student and teacher, including:

A. **Etudes**, to be selected from the following:

Rochut  
Tyrrell  
Arban  
Kopprasch

B. **Solo** (a representative sampling):

Arban: Carnival of Venice; additional solos  
Bach: Cello Suites  
Barat: Andante et Allegro  
Bowen: Euphonium Music  
Bruch: Kol Nidre  
Clarke: The Debutante  
David: Concertino  
Ewazen: Concerto for Euphonium  
Guilmant: Morceau Symphonique  
Kreisler: Sonatina  
Mozart: Concerto for Bassoon  
Pryor: Thoughts of Love  
Rousseau: Variations in Db  
Senaille: Allegro Spiritoso  
Sparke: Concerto for Euphonium, Song for Ina, Pantomime  
Vaughan Williams: Studies in Folk Song, Tuba Concerto  
White: Lyric Suite

- Students may petition the euphonium faculty for permission to substitute a piece of equal or greater difficulty that does not appear on the list.

III. **Sight Reading** (as selected by the euphonium faculty)

## Tuba Performance Expectations

**I. Scales:** Played in quarter notes, MM =144, with articulation (legato, marcato and/or staccato) at the discretion of the faculty panel. All scales are to be performed from memory. Performance majors will end all scales with the appropriate arpeggio.

Major: all keys, 2 octaves.

minor: all keys, 2 octaves, all forms.

**II. Solos:**

All solos with piano must have accompanist performing at the jury.

Barat - Introduction and Dance

Beeversdorf - Sonata for Tuba and Piano

Beethoven - Bell - Variations on the theme of "Judas Maccabeus"

Broughton - Sonata (1st and 2nd mvt. or 2nd and 3rd)

Capuzzi - Catilinet - Andante and Rondo

Frackenpohl - Variations on the Cobbler's Bench

Gabrieli - Morris - Ricecar (unaccompanied)

Gregson - Tuba Concerto (either 1st and 2nd mvt. or 2nd and 3rd)

Haddad - Suite for Tuba

Hindemith - Sonate for Tuba and Piano

Marcello - Sonata No. 1 or Sonata No. 5

Vaughan Williams - Concerto for Tuba (1st and 2nd mvt. or 2nd and 3rd)

Vaughan Williams - 6 Studies in English Folksong

- Students may petition the tuba faculty for permission to substitute a piece of equal or greater difficulty that does not appear on the list.

**III. Sight Reading** (as selected by the Tuba faculty)

**BUTLER UNIVERSITY • JORDAN COLLEGE OF FINE ARTS • SCHOOL OF MUSIC**  
**String Area Performance Assessment**

Student's Name: \_\_\_\_\_ Date: \_\_\_\_\_

Instrument: \_\_\_\_\_ Year in school: \_\_\_\_\_ Degree: \_\_\_\_\_

Applied teacher: \_\_\_\_\_ Evaluators' names: \_\_\_\_\_

Repertoire: \_\_\_\_\_

		<u>1. Deficient</u> minimal expectations not met	<u>2. Below Average</u> meets minimal expectation	<u>3. Adequate</u> competent performance for level	<u>4. Above Average</u> competent and mature with few weaknesses	<u>5. Exceptional</u> at or very near professional level
<b>TECHNICAL</b>	Pitch/ Intonation					
	Tempo/ Rhythm					
<b>TECHNICAL ARTISTRY</b>	Tone production (bow control)					
	Articulation					
	Dynamics					
<b>TECHNICAL ARTISTRY</b>	Phrasing					
	Expression					
	Style					

Comments: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**BUTLER UNIVERSITY • JORDAN COLLEGE OF FINE ARTS • SCHOOL OF MUSIC**  
**Percussion Area Assessment**

Student's Name: \_\_\_\_\_

Date: \_\_\_\_\_

Year in school: \_\_\_\_\_

Degree: \_\_\_\_\_

Applied teacher: \_\_\_\_\_

Evaluator's name: \_\_\_\_\_

Signature: \_\_\_\_\_

Repertoire:

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**Foundation**

technique (grip/stroke), accuracy, intonation, rhythm, tempo

**Execution**

scales and arpeggios, technical exercises, representative etudes, solos and/or excerpts

**Artistry/Musicianship**

comprehension of style, control of sound and tone color, phrasing and expression

<b>PERCUSSION RUBRIC</b>	<b>Deficient 1</b>	<b>Below Average 2</b>	<b>Average 3</b>	<b>Above Average 4</b>	<b>Exceptional 5</b>
<b>Foundation</b>	minimal expectations/ progress not met	some knowledge of basic/essential elements	understanding and control of basic/essential elements	integration and application of foundational elements	mastery of foundational elements
<b>Execution</b>	no command of technical elements	technique below minimal expectations	technical elements satisfactorily achieved	integration and application of technical elements	near-professional/ professional
<b>Artistry/ Musicianship</b>	no understanding of stylistic and coloristic elements	little understanding of stylistic and coloristic elements	adequate understanding of stylistic and coloristic elements	integration and application of stylistic and coloristic elements	near-professional/ professional command of artistic elements

### **Percussion Performance Expectations**

#### **Freshman level**

**Mallets:** all major/minor scales (2 octaves)  
2 and/or 4 mallet solo: (from the following list or anything comparable)  
any J. S. Bach  
Gitano – A. Gomez  
Rain Dance – A. Gomez  
any Clair Omar Musser  
Blumen Cuban – J. Nearpass  
Tune For Mary O. – R. O’Meara  
Yellow After the Rain – M. Peters  
Sea Refractions – M. Peters

**Snare Drum:** demonstration of concert roll and 26 American Standard Rudiments  
concert drum etude: (from the following list or anything comparable)  
Modern School for Snare Drum – M. Goldenberg  
Contemporary Studies for the Snare Drum – F. Albright  
rudimental drum etude: (from the following list or anything comparable)  
All American Drummer – C. Wilcoxin

**Timpani:** demonstration of tuning  
etude and/or solo: (from the following list or anything comparable)  
The Solo Timpanist – V. Firth  
Etuden for Timpani (vol. 1) – R. Hochrainer

#### **Sophomore level**

**Mallets:** all major/minor scales (2 octaves)  
all major/minor arpeggios (2 octaves)  
2 and/or 4 mallet solo: (from the following list or anything comparable)  
Michi – K. Abe  
any J. S. Bach  
Marimba Dances – R. Edwards  
any George Hamilton Green  
any Ney Rosauero  
Ghanaia – M. Schmitt  
Rhythm song – P. Smadbeck  
Two Mexican Dances – G. Stout

**Snare Drum:** demonstration of concert roll and 40 International Standard Rudiments  
concert drum etude: (from the following list or anything comparable)

Contemporary Studies for the Snare Drum – F. Albright  
rudimental drum etude: (from the following list or anything comparable)  
All American Drummer – C. Wilcoxin

**Timpani:** demonstration of tuning  
etude and/or solo: (from the following list or anything comparable)  
Sonata for Timpani – J. Beck  
The Solo Timpanist – V. Firth  
Etuden for Timpani (vol.1) – R. Hochrainer  
Pauken – E. Keune

**Junior level**

**Mallets:** all major/minor scales (2 octaves)  
all major/minor arepeggios (2 octaves)  
dorian, lydian, mixolydian scales in all keys (2 octaves)  
2 and/or 4 mallet solo: (from the following list or anything comparable)  
any Keiko Abe  
any J. S. Bach  
any Michael Burritt  
any Mark Ford  
any George Hamilton Green  
any Eckhard Kopetzki  
any Minoru Miki  
any Christopher Norton  
any Ney Rosauero  
any Eric Sammut  
any Matthias Schmitt  
any Julie Spencer  
any Nebojsa Zivkovic

**Snare Drum:** demonstration of concert roll and 40 International Standard Rudiments  
concert drum etude: (from the following list or anything comparable)  
Contemporary Studies for the Snare Drum – F. Albright  
Portraits In Rhythm – A. Cirone  
Douze Etudes for Caisse Claire – J. Delecluse  
rudimental drum etude: (from the following list or anything comparable)  
14 Modern Contest Solos – J. Pratt  
All American Drummer – C. Wilcoxin

**Timpani:** demonstration of tuning  
etude and/or solo: (from the following list or anything comparable)  
Four Pieces for Timpani – J. Bergamo  
Eight Pieces for Four Timpani – E. Carter  
any Jacques Delecluse etudes

The Musical Timpanist – V. Firth  
Etuden for Timpani ( vol 1 or 2) – R. Hochrainer  
Pauken – E. Keune  
The Musical Timpanist – J. Peyton  
orchestral excerpts

### Senior level

**Mallets:** all major/minor scales (2 octaves)  
all major/minor arepeggios (2 octaves)  
dorian, lydian, mixolydian scales in all keys (2 octaves)  
7<sup>th</sup> chord arpeggios (2 octaves)  
2 and/or 4 mallet solo: (from the following list or anything comparable)  
any Keiko Abe  
any J. S. Bach  
any Michael Burritt  
any Mark Ford  
any George Hamilton Green  
any Eckhard Kopetzki  
any Minoru Miki  
any Christopher Norton  
any Ney Rosauero  
any Eric Sammut  
any Matthias Schmitt  
any Julie Spencer  
any Nebojsa Zivkovic

**Snare Drum:** demonstration of concert roll and 40 International Standard Rudiments  
concert drum etude: (from the following list or anything comparable)  
Contemporary Studies for the Snare Drum – F. Albright  
Portraits In Rhythm – A. Cirone  
Douze Etudes for Caisse Claire – J. Delecluse  
rudimental drum etude: (from the following list or anything comparable)  
14 Modern Contest Solos – J. Pratt  
All American Drummer – C. Wilcoxin

**Timpani:** demonstration of tuning  
etude and/or solo: (from the following list or anything comparable)  
Four Pieces for Timpani – J. Bergamo  
Eight Pieces for Four Timpani – E. Carter  
any Jacques Delecluse etudes  
The Musical Timpanist – V. Firth  
Etuden for Timpani (vol.1, 2 or 3) – R. Hochrainer  
Pauken – E. Keune  
The Musical Timpanist – J. Peyton  
orchestral excerpts

**BUTLER UNIVERSITY • JORDAN COLLEGE OF FINE ARTS • SCHOOL OF MUSIC**  
**Piano Performance Assessment**

Student Learning Outcomes:

- #4 Perform technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
- #5 Display the ability to integrate musical knowledge and technical skills with sensitivity to a variety of musical styles.

Piano Rubric	<b>Deficient</b>	<b>Below Average</b>	<b>Adequate</b>	<b>Above Average</b>	<b>Exceptional</b>
<b>Foundation</b>	Inability to play scales or arpeggios hands together in any key	Inability to play scales or arpeggios hands together in minor or black key majors	Ability to play 2-octave scales and arpeggios in all major and minor keys with some mistakes at a slow tempo	4-octave scales and arpeggios in all major and minor keys at moderate tempo with no mistakes	4-octave scales in parallel and contrary motion at fast tempo; arpeggios in all major and minor keys
<b>Execution</b>	Inaccurate rhythms, inaccurate notes	Many inaccurate rhythms and notes	Mostly accurate rhythms and notes	Accurate rhythms and notes with good sound quality	Accurate rhythms and notes played with good sound quality and good hand position
<b>Memorization</b>	Unable to play from memory	Able to play from memory w/ many mistakes and hesitations, under tempo, and with evident confusion	Able to play from memory but piece is still under tempo with a number of mistakes	Able to play from memory with a few small memory slips or hesitations	Able to play confidently from memory with no obvious errors
<b>Artistry</b>	No dynamic contrasts or observation of articulations or phrasing	Some limited dynamic contrast, occasional observation of articulations and phrasing	Observation of dynamic contrasts, articulations, and phrasing	Clear dynamic contrasts, articulations, and phrasing, and nuanced sound production	Artistic mastery of piece; presenting a completed interpretation

**Butler University**  
**Jordan College of Fine Arts**  
**Piano Area Performance Expectations**

All music students registered for AM 212, 412, and 612 must play a board exam at the end of each semester.

Boards will consist of 2-3 contrasting pieces, to be determined in consultation with the instructor. If the total playing time exceeds the time allotted for the board exam, the student may be asked to play parts of the prepared pieces.

All pieces performed on the board exam must be memorized; if some or all of the exam is not memorized the student is allowed to play the exam for a grade, but it will not be possible to get an "A" on the exam.

During the first year of undergraduate piano study at the major level, there will be technical requirements corresponding to the number of semesters of applied piano study at Butler a student has been enrolled in.

**Technical requirements for first year students:**

Fall semester: Scales, 4 octaves, hands together, all major and minor keys (harmonic form)

Spring semester: Scales (as above), Arpeggios, 4 octaves, hands together, all keys, major, minor, diminished and dominant seventh.

The results of the board will be averaged and given to the teacher. The grade obtained at the board will be factored into the student's final course grade at the discretion of the instructor.

**BUTLER UNIVERSITY • JORDAN COLLEGE OF FINE ARTS • SCHOOL OF MUSIC**  
**Voice Area Performance Expectations**

<b>APPLIED VOICE RUBRIC</b>		<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
		<b>Deficient</b>	<b>Below Average</b>	<b>Ade-quate</b>	<b>Above Average</b>	<b>Excep-tional</b>
<b>MUSICIANSHIP (FOUNDATION)</b>		Minimal expectations not met	Demonstrates some knowledge of basic elements	Demonstrates understanding of essential elements	Good accuracy of elements	Beyond expectations in grasp of subject knowledge
Rhythm	ALL LEVELS: Accuracy is essential					
Tempo	FRESHMEN/SOPHOMORES: Tempo in keeping with the intent of the composer/piece. Students will be graded according to their technical ability (i.e. fast pieces may be slower than the ideal metronome marking). JUNIORS/SENIORS: Increased attention to tempi as indicated by the composer.					
Style	FRESHMEN/SOPHOMORES: Begin to develop stylistic awareness. JUNIORS/SENIORS: Increased ability to demonstrate stylistic awareness.					
Dynamics	FRESHMEN/SOPHOMORES: Not a crucial element at these levels. JUNIORS: Increased attention to dynamics SENIORS: Ability to display forte and piano					

<b>TECHNIQUE (EXECUTION)</b>		Minimal expectations not met	No command of technical aspects	Technical aspects minimally achieved	Technically proficient	Absolute command of technical elements
Tone quality	<p>FRESHMEN: Progress toward: clarity/focus (lack of breathiness), relaxed jaw, open vowels, inside space.</p> <p>SOPHOMORES: Continued progress toward clarity/focus, relaxed jaw, open vowels, inside space.</p> <p>JUNIORS: Continued progress toward elements from Freshman and Sophomore years, as well as increased consistency in vowel placement, relaxed laryngeal position, relaxed throat, proper balance of registration in accordance with style characteristics.</p> <p>SENIORS: Focused sound, relaxed jaw, open vowels, inside space, correct vowel placement, relaxed laryngeal position, relaxed throat, proper balance of registration in accordance with style characteristics.</p>					
Intonation	<p>FRESHMEN: Reasonable intonation (within technical constraints)</p> <p>SOPHOMORES: As technique improves, so should intonation.</p> <p>JUNIORS: Increased consistency</p> <p>SENIORS: Consistent</p>					
Breath Support	<p>ALL LEVELS: Of paramount importance. Progress toward low breath, no shoulder movement, raised ribcage, good posture and quiet inhalation.</p>					
Diction	<p>FRESHMEN/SOPHOMORES: Clarity in English and Italian, open vowels and forward consonants, correct pronunciation within vocal limitations.</p> <p>JUNIORS/SENIORS: Consistency in pronunciation of English and Italian; increased consistency in pronunciation of German and French</p>					
Repertoire	<p>ALL LEVELS: Consult studio syllabus</p> <p>FRESHMEN: Minimum of 4 songs memorized</p> <p>SOPHOMORES: Minimum of 5 songs memorized</p> <p>JUNIORS: Minimum of 6 songs memorized</p> <p>SENIORS: Minimum of 7 songs memorized</p>					
Memorization/Preparation	<p>FRESHMEN/SOPHOMORES: Crucial</p> <p>JUNIORS/SENIORS: Crucial. Increased awareness and development of rehearsal and performance discipline.</p>					

<b>ARTISTRY</b>		No demonstration of mastery of subject	Little command or mastery of subject	Minimal command	Demonstrates firm grasp of performance; execution of task	As near professional level as possible for a student
Stage Presence/Interpretation	<p>FRESHMEN/SOPHOMORES: No obvious gesticulating. Correct posture, some overall portrayal of the general mood of the piece.</p> <p>JUNIORS/SENIORS: Increased confidence and ease before an audience. More specific portrayal of the text: with complete word-for-word translations and subtexts.</p>					

**BUTLER UNIVERSITY • JORDAN COLLEGE OF FINE ARTS • SCHOOL OF MUSIC**  
**Applied Studies Exit Interview Rubric**

5= Exemplary  
4=Proficient  
3=Adequate  
2=Needs Improvement  
1=Poor

Student Learning Outcomes:

- #4 Perform technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
  - #5 Display the ability to integrate musical knowledge and technical skills with sensitivity to a variety of musical styles.
  - #7 Appreciate the importance of personal responsibility for developing their art
1. Is able to identify and discuss level of technical proficiency required for success in particular music concentration \_\_\_\_\_.
  2. Demonstrates knowledge of a variety of musical styles \_\_\_\_\_.
  3. Clearly articulates understanding of appropriate practice approaches \_\_\_\_\_.
  4. Clearly articulates understanding of appropriate practice time requirements \_\_\_\_\_.
  5. Clearly articulates understanding of need for development of appropriate technical skills \_\_\_\_\_.