

DEPARTMENT OF MUSIC

ANNUAL ASSESSMENT REPORT

PROGRAM: B.S. IN MUSIC EDUCATION

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2017–2018

Department of Music Assessment Report: 2017-18

Program: B.S. in Music Education

Students earning the B.S. in Music Education receive certification for teaching music in the public schools, K-12. Candidates for the degree are provided with a solid foundation in core music courses including music theory and aural skills, music history, ethnomusicology, and music technology; take 14 credits in music education courses; engage in private performance studies and courses in performance methods, and participate in Department ensembles. As part of their General Education requirement, they must also take HIST 251 or 262 in Study Area II, PSY 236 in Study Area III, PHYS 113 in Study Area IV, and ENG 110 in Skill Area I. The final stage of the degree involves completion of the Professional Education Program, which includes EDTE 314, SPED 315, EDF 415, EDSC 425, EDSC 420, EDSC 421, and MUS 402, culminating in a semester of student teaching. The requirements for this degree and for certification align with broader goals of instilling critical thinking and writing skills, broad global awareness, and meaningful community engagement.

Highlights

Most Significant Changes from 2017-18

- Implementation of new mid-point assessment procedure to replace discontinued sophomore review
- Establishment of new procedure for reporting data from juries and piano proficiency exams. We will now report not just pass/fail information, but the number and percentage of students receiving each score on each element of the assessment.
- We learned in Fall 2019 that we may use course-embedded assessments, provided these are not equivalent to final course grades. Data from such assessments were not reported prior to this time, but we expect to employ such data from now on.

Summary of How AAC Feedback Was Used

The feedback on our report from 2016-17 made us aware of the need for more specific definitions of levels of proficiency on our assessments and for more precision in the collection and reporting of our data. We have attempted to address the feedback in preparing this report and have been redesigning our methods of data collection and reporting in order to further address this feedback in the future.

Section I: Learning Outcomes and Methods Used to Assess Student Learning

Learning Outcome #1 – Candidates for the B.S. in Music Education will demonstrate competence in musicianship to include: aural skills and knowledge and application of music theory.

Assessment Methods/Tasks for this Learning Outcome:

- A. Weekly testing in aural skills courses**
- B. Mid-Point assessment of course grades in aural skills and music theory (for first-year students)**

Learning Outcome #2 - Candidates for the B.S. in Music Education will demonstrate competence in musical performance on his/her primary instrument, with particular emphasis on technical precision.

Assessment Methods/Tasks for this Learning Outcome:

- A. Performance jury examination (once per semester)**

Learning Outcome #3 - Candidates for the B.S. in Music Education will demonstrate competence in basic piano playing skills.

Assessment Methods/Tasks for this Learning Outcome:

- A. Piano proficiency examinations**

Learning Outcome #4 – Candidates for the B.S. in Music Education will exhibit knowledge of instructional methods as they pertain to choral, instrumental, and general music education.

Assessment Methods/Tasks for this Learning Outcome:

- A. PRAXIS II: Content and Instruction in Music, Test #5114**

Learning Outcome #5 – Candidates for the B.S. in Music Education will demonstrate application of pedagogy and instructional methods as they pertain to choral, instrumental, and general music education.

Assessment Methods/Tasks for this Learning Outcome:

- A. Final Student Teaching Evaluation (EDSC 420 and EDSC 421)**

Section II: Assessment Data

Learning Outcome #1 – Candidates for the B.S. in Music Education will demonstrate competence in musicianship to include: aural skills, and knowledge and application of music theory.

Assessment Methods/Tasks for this Learning Outcome:

Method A: Weekly testing in aural skills courses

Description: Tests are administered every Monday in aural skills courses. Students are expected to sight-read selected musical excerpts. The contents of the tests are announced approximately five days in advance. Students are tested privately by the instructor, one at a time, for about five minutes each. During the test, the student is asked to perform several of the assigned melodies (of various lengths) and rhythms, drawn from standard texts, and exercises involving cadences and sometimes keyboard material; texts are customized to the perceived needs of the students.

Overview of Findings: Aural skills professor Brian Kershner reports that this testing procedure has resulted in improved preparation and skills. In prior years, students were tested less frequently, were not given the test material in advance, and were asked to perform the test in front of their peers. Data that would permit us to quantify the improvement in student performance has not been retained.

Method B: Mid-Point Assessment

Sophomore Review was discontinued following the 2016-17 academic year. This multi-part exam consisted of separate assessments of written theory, aural dictation, intervals, rhythm, and sight-singing of melodies. Like many other programs across the country, the Department of Music at CCSU has found that aural skills, and especially sight singing, are the most challenging area for our students. Sight-reading of melodies, i.e., the ability to sing a piece a music without having had a chance to practice it in advance, is the most challenging skill in this area for our students. Because it was impeding students' progress in the program even after we made adjustments to the assessment tool and to instruction, we determined to look for an alternative assessment tool based on current learning trends and policies used by other departments.

The Department's Student Standing Committee had been collecting data in a progress report chart on first-semester freshmen as a retention tool starting in Fall 2016 in First-Year Experience, aural skills, theory, and concert forum attendance. (A sample chart is provided in the appendix as Table 1.) In collaboration with the Department's Student Standing Committee, the Department's Assessment Committee decided in Fall 2017 to

pilot a new mid-point assessment procedure based on the Student Standing Committee's existing model. The new procedure involved the collection of data from faculty using an assessment grid through the freshmen year, followed by meetings with all students after their first semester to discuss their progress and holding subsequent meetings with students in trouble following their second semester. Beginning in Fall 2017, we performed this mid-point assessment in the above-mentioned areas, with the addition of music technology.

Candidates for the B.S. in Music Education are required to successfully pass all parts of the mid-point assessment and to earn a minimum GPA for 2.7 in order to begin the Professional Education Program.

Overview of Findings: Seven students were identified to be of concern in Fall 2017. Of these, four students currently remain active in the program, and their academic performance appears to be improving.

Learning Outcome #2 - Candidates for the B.S. in Music Education will demonstrate competence in musical performance on his/her primary instrument, with particular emphasis on technical precision.

Assessment Methods/Tasks for this Learning Outcome:

Method A: Music performance juries (once per semester)

Description: Performance juries are the “final examinations” of performance lessons. Juries are graded by three faculty members, at least one of whom is full-time. The panel of jurists is not to include the student's private lesson instructor. Proficiency criteria vary depending on the nature of the instrument involved, but take into account both technical proficiency and interpretive skill. Full criteria for each instrument are indicated in the jury data in the appendix of this report.

Overview of Findings: We believe that students are, in general, adequately meeting this learning outcome; numerical results have varied, but fall within an acceptable range. Full data for juries is reported in Table 2 in the appendix of this report.

Learning Outcome #3 - Candidates for the B.S. in Music Education will demonstrate competence in basic piano playing skills.

Assessment Methods/Tasks for this Learning Outcome:

Method A: Piano proficiency examinations

Description: All candidates for the B.S. in Music Education must pass the Piano proficiency exam, and they must successfully complete at least 60% of the exam before they may apply for entry into the Professional

Education Program. The exam may be taken no more than four times, and students must demonstrate proficiency in EACH section in order to pass the exam. Sections that have been passed on previous occasions need not be repeated.

Most students take this exam at the end of the sophomore year. Five of the eight sections of the exam must be passed before acceptance into the Professional Program is granted. ALL of the exam must be passed before applying for a student teaching assignment.

The Piano proficiency exam consists of the following eight sections:

1. Playing the examiners' choice of two major scales and a minor scale (harmonic form) from zero to four sharps/flats, two octaves, two hands together at a steady tempo with correct fingerings (a minimum of 3 points out of 5 is determined to be proficient)
2. Playing a prepared two-page intermediate level piece, with score (4 out of 5 points determined to be proficient)
3. Playing a memorized two-page intermediate-level piece (4 out of 5 points determined to be proficient)
4. Playing an arrangement of "The Star-Spangled Banner" provided by the Music Department (4 out of 5 points determined to be proficient)
5. Harmonizing a simple melody with I, IV, and V⁷ chords (4 out of 5 points determined to be proficient)
6. For the same melody harmonized in Section 5, transposing up or down a half or whole step from the original key as requested by the examiners (4 out of 5 points determined to be proficient)
7. Sight-reading a simple piano piece (3 out of 5 points determined to be proficient)
8. Sight-reading an accompaniment (3 out 5 points to be proficient)

This reflects a change in the system of scoring in comparison with prior years, when the content was the same, but was distributed into only six scored categories: nos. 2-3 above were combined into a single score, as were nos. 7-8. This change was made in order to provide students with more granular feedback on their performance on the exam.

For each exam, there are two administrators to consist of the Department's Piano Proficiency Coordinator and a member of the piano faculty.

Overview of Findings: We believe that students are, in general, adequately meeting this learning outcome; numerical results have varied, but fall within an acceptable range. Full data for piano proficiency exams is reported in Table 3 in the appendix of this report.

Learning Outcome #4 – Candidates for the B.S. in Music Education will exhibit knowledge of instructional methods as they pertain to choral, instrumental, and general music education.

Assessment Methods/Tasks for this Learning Outcome:

Method A: PRAXIS II: Content and Instruction in Music, Test #5114

Description: This is a standardized test administered by Educational Testing Services for the purposes of ensuring that teachers are properly qualified to teach in their chosen fields.

Overview of findings: One student took the PRAXIS II in the fall, and another took it in the spring. Both students passed the exam.

Learning Outcome #5 – Candidates for the B.S. in Music Education will demonstrate application of pedagogy and instructional methods as they pertain to choral, instrumental, and general music education.

Assessment Methods/Tasks for this Learning Outcome:

Method A: Final Student Teaching Evaluation (EDSC 420 and EDSC 421)

Description: We will analyze the data from the elementary and secondary placement placements. Four areas in which student teachers are assessed are as follows. There are three levels of proficiency in each area: “below standard,” “developing,” and “proficient.”

- (1) The establishment of high expectations for student learning. This area is in Domain One and involves the candidate's understanding of the relationship between motivation and engagement, as well as knowing how to design learning experiences that build self-direction and ownership.
- (2) Literacy strategies. This area involves planning for active learning and student engagement as well as instruction aligned with the national standards for music education.

- (3) Ongoing assessment of student learning. This area involves demonstrating understanding of the ten InTASK standards.
- (4) Content Accuracy. This area involves understanding of the content and structure of the discipline, tools of enquiry, and creating learning experiences that are meaningful for learners.

These areas have been chosen because they are all part of the Connecticut Common Core of Teaching and are essential items on the student teacher evaluation. This means that candidates for this degree must achieve a “proficient” level in each area in order to earn an A in student teaching, or they must receive a score of “developing” in each area in order to pass student teaching.

Overview of findings: Data is unavailable. Lauren Tafrate (the University’s Coordinator of School/Community Partnerships) reports to the Department that there are no evaluation results, as the evaluations were never filled out by supervisors.

Section III: Analysis

Learning Outcome #1 – Candidates for the B.S. in Music Education will demonstrate competence in musicianship to include: aural skills and knowledge and application of music theory.

We are lacking specific data to quantify the improvement in performance on theory and aural skills that has resulted from the increased frequency of aural skills testing, but the faculty member implementing these tests indicates a noticeable improvement.

Students identified to be of concern on the mid-point assessment and who remain in the program are being monitored by the Department. Seven students were identified to be of concern in Fall 2017. Of those seven, one subsequently withdrew from the University, one switched to the B.A. program and is now doing well, one changed to a different major, and the remaining four received academic counseling from the faculty, successfully completed their year of study, and remain in the program.

Learning Outcome #2 - Candidates for the B.S. in Music Education will demonstrate competence in musical performance on his/her primary instrument, with particular emphasis on technical precision.

Nearly all candidates for the B.S. in Music Education passed all elements of their jury examinations in 2017-18.

Learning Outcome #3 - Candidates for the B.S. in Music Education will demonstrate competence in basic piano playing skills.

Our piano proficiency data for 2017-18 and prior does not include data on the percentage of students who passed each section on each attempt, which makes it difficult to fully assess the level of difficulty students are experiencing in passing each section

and to interpret the data that we do have. The data on the “Star-Spangled Banner” section (Section 4 of the exam) was recorded as part of the “Prepared Pieces” section, rather than individually, which also complicates interpretation of the results. However, it is a recognized issue in the Department that the “Star-Spangled Banner” is among the components of the exam that students struggle with the most.

Learning Outcome #4 – Candidates for the B.S. in Music Education will exhibit knowledge of instructional methods as they pertain to choral, instrumental, and general music education.

Students in the B.S. program are successfully completing the PRAXIS II.

Learning Outcome #5 – Candidates for the B.S. in Music Education will demonstrate application of pedagogy and instructional methods as they pertain to choral, instrumental, and general music education.

Data is unavailable.

Section IV: Use of Results

Curricular and Programmatic Considerations or Adjustment

Learning Outcome #1: Candidates for the B.S. in Music Education will demonstrate competence in musicianship to include: aural skills and knowledge and application of music theory.

The Department realizes that it must be more rigorous about quantifying assessments of this learning outcome. The Department’s Assessment Committee is in discussion, to continue into 2019-20, as to what course-embedded or other assessment tools may be implemented in order to provide more specific data in theory and aural skills.

As of 2019-20, the Department intends to add music history to this learning outcome and to begin gathering assessment data in this area as well. Assessment tools in music history will likely consist of course-embedded data such as mid-term and final examinations, but this will be a topic for further discussion by the Department’s Assessment Committee.

The Committee will also discuss the addition tools for better assessing students’ application of knowledge of music history and theory in private studio lessons and of skills in music technology.

The Department is currently in discussion as to future implementation of the mid-point assessment described in Section II. The key issue is whether this assessment should apply not only to first-year students, but to second-year students as well, and also whether it should apply to students who have been in the program for more than two years but have not yet passed the music courses expected for junior-year standing.

Learning Outcome #2: Candidates for the B.S. in Music Education will demonstrate competence in musical performance on his/her primary instrument, with particular emphasis on technical precision.

As of Fall 2018, performance in private student lessons and ensembles has been added to the mid-point assessment.

The Department's Assessment Committee will propose to the faculty that this learning outcome be revised to replace "technical precision" with "technical and interpretive ability" as of 2019-20.

An ongoing issue is the need to clarify rubrics used for assessing jury examinations. The Assessment Committee will take these under consideration in 2019-20.

Learning Outcome #3: Candidates for the B.S. in Music Education will demonstrate competence in basic piano playing skills.

As of 2018-19, our reported assessment data on the piano proficiency exam will include information not only the number of students but also on the percentage of students who passed each section. Data will also be reported on each of the eight sections of the exam separately so that we can more clearly identify strengths and weaknesses.

Due to the difficulty that students are known to experience on the "Star-Spangled Banner" (Section 4 of the exam), the instructors of the piano classes that students take in preparation for the exam will be asked to provide students in these classes with additional coaching in this area.

Learning Outcome #4 – Candidates for the B.S. in Music Education will exhibit knowledge of instructional methods as they pertain to choral, instrumental, and general music education.

No changes are needed at this time.

Learning Outcome #5 – Candidates for the B.S. in Music Education will demonstrate application of pedagogy and instructional methods as they pertain to choral, instrumental, and general music education.

As of Fall 2018, simply taking the edTPA exam was considered sufficient for passing this assessment. Passing scores effective Fall 2019 are to be determined.

Student teaching evaluation data must be collected from supervisors and retained for analysis.

Section V: General Education Outcomes

We have not collected data on general education outcomes. We have learned that the University no longer requires that we report assessment data on general education courses, but rather assessments of general education outcomes in the courses on our curriculum. These may be assessed by means of the Department's submitting compiled student work for evaluation with a multi-state collaborative or by our itemizing the general education outcomes with which each of our courses is aligned. The Department's Assessment Committee will undertake this work in 2019-20.

APPENDIX

Table 1: Sample Progress Report Chart (See Section II: Learning Outcome 1: Method B)

Course #: MUS 115		Sec.	Course Title: Aural Skills I			Instructor:				
Last, First	ID	CLASS ATTENDANCE			ACADEMIC PROGRESS				GRADE (To date)	COMMENTS
		Never Abs.	Rarely Abs.	Frequently Abs.	Excellent	Good	Fair	Poor		

Tables 2a-2o: Jury Results for Candidates for the B.S. in Music Education

a. Voice:

	Tone Quality		Breathings Technique		Memorization of Lyrics	Text		Style & Interpretation		Accuracy of Rhythm	Intonation	Stage Presence	
	Relevant	Technical	Phrasing	Support		Harmonization	Vocal Range	Resonance	Articulation			Phrasing	Accuracy
178-Fall	Relevant	Technical	Phrasing	Support	Harmonization	Vocal Range	Resonance	Articulation	Phrasing	Accuracy	Pitch	Error	Back
4	1	0	1	0	4	1	1	0	0	4	2	0	0
3	4	3	4	3	1	3	2	5	3	1	2	5	2
2	0	2	0	2	0	1	2	0	2	0	1	0	3
1	0	0	0	0	0	0	0	0	0	0	0	0	0
total (N=5)	5	5	5	5	5	5	5	5	5	5	5	5	5
percentages	100%	60%	100%	60%	100%	60%	60%	100%	60%	100%	60%	100%	60%
178-Spring	Relevant	Technical	Phrasing	Support	Harmonization	Vocal Range	Resonance	Articulation	Phrasing	Accuracy	Pitch	Error	Back
4	0	0	0	0	3	0	0	0	0	3	0	0	0
3	3	3	2	2	0	2	2	2	2	0	3	3	3
2	0	0	1	1	0	1	1	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0	0	0	0	0	0
total (N=3)	3	3	3	3	3	3	3	2	2	3	3	3	3
percentages	100%	100%	67%	67%	100%	67%	67%	100%	100%	100%	100%	100%	100%
278-Fall	Relevant	Technical	Phrasing	Support	Harmonization	Vocal Range	Resonance	Articulation	Phrasing	Accuracy	Pitch	Error	Back
4	1	0	1	0	5	1	1	1	1	6	3	0	0
3	5	2	4	2	1	5	1	5	4	0	2	6	5
2	0	4	1	4	0	0	4	0	1	0	1	0	1
1	0	0	0	0	0	0	0	0	0	0	0	0	0
total (N=4)	6	6	6	6	6	6	6	6	6	6	6	6	6
percentages	100%	33%	63%	33%	100%	100%	33%	100%	63%	100%	63%	100%	63%
278-Spring	Relevant	Technical	Phrasing	Support	Harmonization	Vocal Range	Resonance	Articulation	Phrasing	Accuracy	Pitch	Error	Back
4	0	0	1	1	4	1	1	0	0	3	1	0	0
3	4	2	4	2	1	3	2	5	4	2	3	5	4
2	1	3	0	2	0	1	2	0	1	0	1	0	1
1	0	0	0	0	0	0	0	0	0	0	0	0	0
total (N=5)	5	5	5	5	5	5	5	5	5	5	5	5	5
percentages	60%	40%	100%	60%	100%	60%	60%	100%	60%	100%	60%	100%	60%
378-Fall	Relevant	Technical	Phrasing	Support	Harmonization	Vocal Range	Resonance	Articulation	Phrasing	Accuracy	Pitch	Error	Back
4	0	0	1	0	1	0	0	0	0	1	0	0	0
3	1	1	0	1	0	1	1	1	1	0	1	1	1
2	0	0	0	0	0	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0	0	0	0	0	0
total (N=1)	1	1	1	1	1	1	1	1	1	1	1	1	1
percentages	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
378-Spring	Relevant	Technical	Phrasing	Support	Harmonization	Vocal Range	Resonance	Articulation	Phrasing	Accuracy	Pitch	Error	Back
4	1	1	2	2	4	2	0	1	0	4	3	1	0
3	3	3	2	2	0	2	3	3	3	0	1	3	3
2	0	0	0	0	0	0	1	0	1	0	0	0	1
1	0	0	0	0	0	0	0	0	0	0	0	0	0
total (N=4)	4	4	4	4	4	4	4	4	4	4	4	4	4
percentages	100%	100%	100%	100%	100%	100%	75%	100%	75%	100%	100%	100%	75%
478-Fall	Relevant	Technical	Phrasing	Support	Harmonization	Vocal Range	Resonance	Articulation	Phrasing	Accuracy	Pitch	Error	Back
4	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0	0	0	0	0	0
total (N=0)	0	0	0	0	0	0	0	0	0	0	0	0	0
percentages	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
478-Spring	Relevant	Technical	Phrasing	Support	Harmonization	Vocal Range	Resonance	Articulation	Phrasing	Accuracy	Pitch	Error	Back
4	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0	0	0	0	0	0
total (N=0)	0	0	0	0	0	0	0	0	0	0	0	0	0
percentages	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

b. Saxophone:

	Time	Accuracy	Artistry	Preparation
178-Fall				
4	0	1	1	1
3	1	0	0	0
2	0	0	0	0
1	0	0	0	0
total (N=1)	1	1	1	1
Percentage	100%	100%	100%	100%
178-Spring				
4	0	0	0	0
3	1	1	1	1
2	0	0	0	0
1	0	0	0	0
total (N=1)	1	1	1	1
Percentage	100%	100%	100%	100%
278-Fall				
4	3	2	1	4
3	1	2	3	0
2	0	0	0	0
1	0	0	0	0
total (N=2)	4	4	4	4
Percentage	100%	100%	100%	100%
278-Spring				
4	2	2	2	2
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
total (N=2)	2	2	2	2
Percentage	100%	100%	100%	100%
378-Fall				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
total (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
378-Spring				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
total (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
478-Fall				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
total (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
478-Spring				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
total (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%

c. Flute:

Percentage	100%	100%	100%	100%
178-Spring	Tone	Accuracy	Artistry	Presentation
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
Totals (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
278-Fall	Tone	Accuracy	Artistry	Presentation
4	2	1	1	1
3	0	1	1	1
2	0	0	0	0
1	0	0	0	0
Totals (N=2)	2	2	2	2
Percentage	100%	100%	100%	100%
278-Spring	Tone	Accuracy	Artistry	Presentation
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
Totals (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
378-Fall	Tone	Accuracy	Artistry	Presentation
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
Totals (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
378-Spring	Tone	Accuracy	Artistry	Presentation
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
Totals (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
478-Fall	Tone	Accuracy	Artistry	Presentation
4	1	1	1	2
3	1	1	1	0
2	0	0	0	0
1	0	0	0	0
Totals (N=2)	2	2	2	2
Percentage	100%	100%	100%	100%
478-Spring	Tone	Accuracy	Artistry	Presentation
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
Totals (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%

d. Trombone:

	Tone	Accuracy	Artistry	Presentation
178-Fall				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
totals (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
178-Spring				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
totals (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
278-Fall				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
totals (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
278-Spring				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
totals (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
378-Fall				
4	1	1	1	1
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
totals (N=1)	1	1	1	1
Percentage	100%	100%	100%	100%
378-Spring				
4	1	1	0	1
3	0	0	1	0
2	0	0	0	0
1	0	0	0	0
totals (N=1)	1	1	1	1
Percentage	100%	100%	100%	100%
478-Fall				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
totals (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
478-Spring				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
totals (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%

e. Euphonium:

	Time	Accuracy	Artistry	Representation
178-Fall				
4	0	0	0	1
3	1	1	1	0
2	0	0	0	0
1	0	0	0	0
Total (N=1)	1	1	1	1
Percentage	100%	100%	100%	100%
178-Spring				
4	0	0	0	1
3	1	1	1	0
2	0	0	0	0
1	0	0	0	0
Total (N=1)	1	1	1	1
Percentage	100%	100%	100%	100%
278-Fall				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
Total (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
278-Spring				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
Total (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
378-Fall				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
Total (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
378-Spring				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
Total (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
478-Fall				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
Total (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
478-Spring				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
Total (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%

f. Trumpet:

	Tone	Accuracy	Artistry	Presentation
178-Fall				
4	1	1	0	3
3	2	2	3	0
2	0	0	0	0
1	0	0	0	0
totals (N=3)	3	3	3	3
Percentage	100%	100%	100%	100%
178-Spring				
4	1	1	1	4
3	3	3	3	0
2	0	0	0	0
1	0	0	0	0
totals (N=4)	4	4	4	4
Percentage	100%	100%	100%	100%
278-Fall				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
totals (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
278-Spring				
4	1	0	1	1
3	0	1	0	0
2	0	0	0	0
1	0	0	0	0
totals (N=1)	1	1	1	1
Percentage	100%	100%	100%	100%
378-Fall				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
totals (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
378-Spring				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
totals (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
478-Fall				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
totals (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
478-Spring				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
totals (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%

g. Clarinet:

	Tone	Accuracy	Artistry	Presentation
178-Fall				
4	0	0	0	1
3	1	1	1	0
2	0	0	0	0
1	0	0	0	0
totals (N=1)	1	1	1	1
Percentage	100%	100%	100%	100%
178-Spring				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
totals (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
278-Fall				
4	1	1	0	1
3	0	0	1	0
2	0	0	0	0
1	0	0	0	0
totals (N=1)	1	1	1	1
Percentage	100%	100%	100%	100%
278-Spring				
4	1	0	1	1
3	0	1	0	0
2	0	0	0	0
1	0	0	0	0
totals (N=1)	1	1	1	1
Percentage	100%	100%	100%	100%
378-Fall				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
totals (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
378-Spring				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
totals (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
478-Fall				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
totals (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%
478-Spring				
4	0	0	0	0
3	0	0	0	0
2	0	0	0	0
1	0	0	0	0
totals (N=0)	0	0	0	0
Percentage	0%	0%	0%	0%

h. Piano:

	Technical Aspects				Interpretation			Presentation	
	Note/Rhythm/Articulation/Evenness	Pedaling	Touch/Dynamics	Tempo/Steadiness	Dynamics	Stylistic	Memorization	Stage Presence	
178-Fall									
4	0	1	0	1	1	0	0	1	1
3	2	1	2	1	2	2	2	1	1
2	0	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0	0
Totals (N=2)	2	2	2	2	2	2	2	2	2
Percentage	100%	100%	100%	100%	100%	100%	100%	100%	100%
178-Spring									
4	1	1	0	0	1	0	0	1	2
3	1	1	2	2	1	2	2	1	0
2	0	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0	0
Totals (N=2)	2	2	2	2	2	2	2	2	2
Percentage	100%	100%	100%	100%	100%	100%	100%	100%	100%
278-Fall									
4	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0	0
Totals (N=0)	0	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%	0%
278-Spring									
4	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0	0
Totals (N=0)	0	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%	0%
378-Fall									
4	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0	0
Totals (N=0)	0	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%	0%
378-Spring									
4	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0	0
Totals (N=0)	0	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%	0%
478-Fall									
4	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0	0
Totals (N=0)	0	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%	0%
478-Spring									
4	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0	0
Totals (N=0)	0	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%	0%

i. Violin:

	Technical Aspects				Interpretation			Presentation
	Note/Rhythm	Intonation	Bow Control	Vibrato	Tempo	Dynamic	Stylistic	Presentation
178-Fall								
4	0	0	0	0	0	0	0	1
3	0	1	1	1	0	1	1	0
2	1	0	0	0	1	0	0	0
1	0	0	0	0	0	0	0	0
totals (N=4)	1	1	1	1	1	1	1	1
Percentage	0%	100%	100%	100%	0%	100%	100%	100%
178-Spring								
4	0	0	0	0	0	0	0	0
3	0	0	1	0	1	0	0	1
2	1	1	0	1	0	1	1	0
1	0	0	0	0	0	0	0	0
totals (N=4)	1	1	1	1	1	1	1	1
Percentage	0%	0%	100%	0%	100%	0%	0%	100%
278-Fall								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
totals (N=0)	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%
178-Spring								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
totals (N=0)	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%
378-Fall								
4	1	0	0	0	1	0	0	1
3	0	1	1	1	0	1	1	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
totals (N=4)	1	1	1	1	1	1	1	1
Percentage	100%	100%	100%	100%	100%	100%	100%	100%
178-Spring								
4	0	0	0	0	0	0	1	1
3	1	1	1	1	1	1	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
totals (N=4)	1	1	1	1	1	1	1	1
Percentage	100%	100%	100%	100%	100%	100%	100%	100%
478-Fall								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
totals (N=0)	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%
178-Spring								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
totals (N=0)	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%

j. Viola:

	Technical Aspects				Interpretation			Presentation
	Note/Rhythm	Intonation	bow Control	Vibrato	Tempo	Dynamic	Stylistic	
178-Fall								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
totals (N=0)	0	0	0	0	0	0	0	0
percentage	0%	0%	0%	0%	0%	0%	0%	0%
178-Spring								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
totals (N=0)	0	0	0	0	0	0	0	0
percentage	0%	0%	0%	0%	0%	0%	0%	0%
278-Fall								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
totals (N=0)	0	0	0	0	0	0	0	0
percentage	0%	0%	0%	0%	0%	0%	0%	0%
178-Spring								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
totals (N=0)	0	0	0	0	0	0	0	0
percentage	0%	0%	0%	0%	0%	0%	0%	0%
378-Fall								
4	1	0	0	0	1	1	1	1
3	0	1	1	1	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
totals (N=4)	1	1	1	1	1	1	1	1
percentage	100%	100%	100%	100%	100%	100%	100%	100%
178-Spring								
4	1	0	0	0	1	0	0	1
3	0	1	1	1	0	1	1	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
totals (N=4)	1	1	1	1	1	1	1	1
percentage	100%	100%	100%	100%	100%	100%	100%	100%
478-Fall								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
totals (N=0)	0	0	0	0	0	0	0	0
percentage	0%	0%	0%	0%	0%	0%	0%	0%
178-Spring								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
totals (N=0)	0	0	0	0	0	0	0	0
percentage	0%	0%	0%	0%	0%	0%	0%	0%

k. Cello:

	Technical Aspects				Interpretation			Present Skill Proficiency
	Rate/Rhythm	Intonation	Bow Control	Vibrato	Tempo	Dynamic	Stylistic	
178-Fall								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
Total (N=0)	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%
178-Spring								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
Total (N=0)	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%
278-Fall								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
Total (N=0)	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%
278-Spring								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
Total (N=0)	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%
378-Fall								
4	0	0	0	0	0	0	0	1
3	1	0	1	1	1	1	1	0
2	0	1	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
Total (N=1)	1	1	1	1	1	1	1	1
Percentage	100%	0%	100%	100%	100%	100%	100%	100%
378-Spring								
4	0	0	0	0	1	0	0	1
3	1	0	1	0	0	1	1	0
2	0	1	0	1	0	0	0	0
1	0	0	0	0	0	0	0	0
Total (N=1)	1	1	1	1	1	1	1	1
Percentage	100%	0%	100%	0%	100%	100%	100%	100%
478-Fall								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
Total (N=0)	0	0	0	0	0	0	0	0
Percentage	\$DIV/0!	\$DIV/0!	\$DIV/0!	\$DIV/0!	\$DIV/0!	\$DIV/0!	\$DIV/0!	\$DIV/0!
478-Spring								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
Total (N=0)	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%

I. Guitar:

	Technical Aspects				Interpretation			Presentation	
	Tuning	Right Hand	Left Hand	Tone Color	Tempo	Dynamics	Stylistic	Emphasis	Stage Presence
178-Fall									
4	1	0	0	1	1	1	0	1	1
3	0	1	1	0	0	0	1	0	0
2	0	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0	0
total (N=4)	1	1	1	1	1	1	1	1	1
percentase	100%	100%	100%	100%	100%	100%	100%	100%	100%
78-Spring									
4	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0	0
total (N=4)	0	0	0	0	0	0	0	0	0
percentase	0%	0%	0%	0%	0%	0%	0%	0%	0%
278-Fall									
4	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0	0
total (N=4)	0	0	0	0	0	0	0	0	0
percentase	0%	0%	0%	0%	0%	0%	0%	0%	0%
78-Spring									
4	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0	0
total (N=4)	0	0	0	0	0	0	0	0	0
percentase	0%	0%	0%	0%	0%	0%	0%	0%	0%
378-Fall									
4	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0	0
total (N=4)	0	0	0	0	0	0	0	0	0
percentase	0%	0%	0%	0%	0%	0%	0%	0%	0%
78-Spring									
4	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0	0
total (N=4)	0	0	0	0	0	0	0	0	0
percentase	0%	0%	0%	0%	0%	0%	0%	0%	0%
478-Fall									
4	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0	0
total (N=4)	0	0	0	0	0	0	0	0	0
percentase	0%	0%	0%	0%	0%	0%	0%	0%	0%
78-Spring									
4	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0	0
total (N=4)	0	0	0	0	0	0	0	0	0
percentase	0%	0%	0%	0%	0%	0%	0%	0%	0%

m. Percussion:

	Time	Acc Accuracy	Rhythm	Technique	Preparation	Overall Accuracy	Musically
178-Fall	Time	Pitch	Rhythm	Technique	Preparation	Overall	Musically
5	0	0	0	0	0	0	0
4	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0
ntals (M-6	0	0	0	0	0	0	0
ercentage	0%	0%	0%	0%	0%	0%	0%
178-Sprin	Time	Pitch	Rhythm	Technique	Preparation	Overall	Musically
5	0	0	0	0	0	0	0
4	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0
ntals (M-6	0	0	0	0	0	0	0
ercentage	0%	0%	0%	0%	0%	0%	0%
278-Fall	Time	Pitch	Rhythm	Technique	Preparation	Overall	Musically
5	1	1	1	0	1	0	0
4	0	0	0	1	0	1	1
3	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0
ntals (M-6	1	1	1	1	1	1	1
ercentage	100%	100%	100%	100%	100%	100%	100%
78-Sprin	Time	Pitch	Rhythm	Technique	Preparation	Overall	Musically
5	0	1	1	0	1	0	0
4	1	0	0	1	1	0	1
3	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0
ntals (M-6	1	1	1	1	1	1	1
ercentage	100%	100%	100%	100%	100%	100%	100%
378-Fall	Time	Pitch	Rhythm	Technique	Preparation	Overall	Musically
5	0	0	0	0	0	0	0
4	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0
ntals (M-6	0	0	0	0	0	0	0
ercentage	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!	#DIV/0!
78-Sprin	Time	Pitch	Rhythm	Technique	Preparation	Overall	Musically
5	0	0	0	0	0	0	0
4	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0
ntals (M-6	0	0	0	0	0	0	0
ercentage	0%	0%	0%	0%	0%	0%	0%
478-Fall	Time	Pitch	Rhythm	Technique	Preparation	Overall	Musically
5	0	0	0	0	0	0	0
4	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0
ntals (M-6	0	0	0	0	0	0	0
ercentage	0%	0%	0%	0%	0%	0%	0%
178-Sprin	Time	Pitch	Rhythm	Technique	Preparation	Overall	Musically
5	0	0	0	0	0	0	0
4	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0
ntals (M-6	0	0	0	0	0	0	0
ercentage	0%	0%	0%	0%	0%	0%	0%

n. Jazz Drums:

	Ensemble Playing	Fill	Rhythm/Timings	Technique	Dynamics	Presentation/Memorization		Improvisation Vocabulary
						Presentation	Memorization	
178-Fall								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
ptals (N=0)	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%
178-Spring								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
ptals (N=0)	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%
278-Fall								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
ptals (N=0)	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%
178-Spring								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
ptals (N=0)	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%
378-Fall								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
ptals (N=0)	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%
178-Spring								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
ptals (N=0)	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%
478-Fall								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
ptals (N=0)	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%
178-Spring								
4	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0	0
ptals (N=0)	0	0	0	0	0	0	0	0
Percentage	0%	0%	0%	0%	0%	0%	0%	0%

o. Organ:

	Technical Aspects			Interpretation			Preparation
	Rhythmic Accuracy/Evenness of Tr	Pedaling	Tempo/Ste	Artistic Understan	Interpretation/Sc		
178-Fall							
4	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0
total (N=4)	0	0	0	0	0	0	0
percentages	0%	0%	0%	0%	0%	0%	0%
78-Spring							
4	0	0	0	1	0	1	1
3	1	1	1	0	0	1	0
2	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0
total (N=4)	1	1	1	1	1	1	1
percentages	100%	100%	100%	100%	100%	100%	100%
278-Fall							
4	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0
total (N=4)	0	0	0	0	0	0	0
percentages	0%	0%	0%	0%	0%	0%	0%
78-Spring							
4	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0
total (N=4)	0	0	0	0	0	0	0
percentages	0%	0%	0%	0%	0%	0%	0%
378-Fall							
4	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0
total (N=4)	0	0	0	0	0	0	0
percentages	0%	0%	0%	0%	0%	0%	0%
78-Spring							
4	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0
total (N=4)	0	0	0	0	0	0	0
percentages	0%	0%	0%	0%	0%	0%	0%
478-Fall							
4	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0
total (N=4)	0	0	0	0	0	0	0
percentages	0%	0%	0%	0%	0%	0%	0%
78-Spring							
4	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0
total (N=4)	0	0	0	0	0	0	0
percentages	0%	0%	0%	0%	0%	0%	0%

Table 3: Piano Proficiency Assessment Results for Candidates for the B.S. in Music Education

AY 2017 - 2018				
<i>Sections</i>	<i>Attempt 1</i>	<i>Attempt 2</i>	<i>Attempt 3</i>	<i>Attempt 4</i>
Scales	10	2	0	0
Prepared Pieces	11	5	1	0
Harmonization	12	2	0	0
Transposition	12	4	1	0
Sight Reading	12	2	1	1

