UNIT REPORT

Music-Academic - APR Self-Study Report by Academic Unit/Department

Generated: 3/15/22, 3:23 PM

Program Mission

LHSOM Program Mission

Program Mission Statement:

The Lionel Hampton School of Music (LHSOM) provides a rigorous course of study in alignment with the standards set forth by the National Association of Schools of Music. We strive to create an inclusive environment in which performers, teachers, composers, and scholars work alongside students while practicing, listening, analyzing, and creating music. We offer a variety of undergraduate and graduate degrees with numerous specialties, including education, performance, composition, business, and music history. Together, the students and faculty create an atmosphere of awareness, mutual support, collaboration, and outreach.

Program Goal (add a minimum of 3 program goal "plan items")

1 - Foster musical growth in performance and composition

Goal Statement:

The faculty of the LHSOM should strive to deliver outstanding undergraduate and graduate courses that move students' skills in musical performance and composition beyond the national standard.

Alignment to UI Strategic Plan Goals:

Innovate (Goal 1): Scholarly and creative products of the highest quality and scope, resulting in significant positive impact for the region and the world.
Transform (Goal 3): Increase our educational impact.

Indicators/Metrics to Evaluate Progress:

BM Perf - SLOs 1, 2, 5

BM Ed - SLOs 1, 2, 5

BM Bus - SLOs 1, 2

BM Comp - SLOs 1, 2

BA/BS Applied - SLOs 1, 2

List of Actions the Program Will Take to Achieve Goals :

Every degree offered by the Lionel Hampton School of Music promotes musical literacy and fluency in performance and/or composition. Through a combination of required individual activities, such as private lessons and courses in music theory and history, and group activities (such as ensemble rehearsals and performances) each students' experience is designed to gradually build their skills and confidence in making music. Each degree has multiple faculty-juried checkpoints to ensure that students meet standards throughout their degree, and our assessment system works in conjunction with these assessment points to evaluate every student through a comprehensive rubric system. We rate students against a national standard on criteria ranging from tone production and intonation, to more specific metrics such as their knowledge of appropriate media and styles. The Student Learning Outcomes (SLOs) that check this data are listed above for each degree, so success in this goal will be measured through improvement from year-to-year in these SLOs.

Goal Achievement Level: In Progress

2 - Increase students' ability to communicate musical ideas as both educators and ambassadors of their art

Goal Statement:

We strive to increase every student's ability to communicate through musical education, research, outreach, and advocacy.

Alignment to UI Strategic Plan Goals:

Innovate (Goal 1): Scholarly and creative products of the highest quality and scope, resulting in significant positive impact for the region and the world.
Engage (Goal 2): Suggest and influence change that addresses societal needs and global issues, and advances economic development and culture.
Transform (Goal 3): Increase our educational impact.

Indicators/Metrics to Evaluate Progress:

BM Perf - SLO 3

BM Ed - SLOs 3, 6

BM Bus - SLO 3, 6

BM Comp - SLO 3

BA/BS Applied - SLOs 3, 5

List of Actions the Program Will Take to Achieve Goals :
Every degree offered by the Lionel Hampton School of Music recognizes the importance of music education and advocacy for every student, regardless of whether their degree's primary goal is a career in the traditional education system. While these goals are primarily taught through traditional classroom instruction and the one-on-one interactions in the studio, many of our faculty-juried checkpoints throughout each degree program use interviews with students to monitor overall growth in a student's ability to demonstrate their ability to communicate subjective ideas in the an objective manner. Our faculty complete rubrics at each of these interview points with questions tailored to measure communication skills. The Student Learning Outcomes (SLOs) that check this data are listed above for each degree, so success in this goal will be measured through improvement from year-to-year in these SLOs.

Goal Achievement Level: In Progress

3 - Create self-sufficient students that accurately assess themselves and incorporate feedback from others

Goal Statement:
Students should graduate from their program with awareness and understanding of their intrinsic value, while possessing the ability to accurately self-critique and accept external feedback.

Alignment to UI Strategic Plan Goals:
Innovate (Goal 1): Scholarly and creative products of the highest quality and scope, resulting in significant positive impact for the region and the world.
Engage (Goal 2): Suggest and influence change that addresses societal needs and global issues, and advances economic development and culture.
Cultivate (Goal 4): Foster an inclusive, diverse community of students, faculty, and staff and improve cohesion and morale.
Indicators/Metrics to Evaluate Progress:
BM Perf - SLO 4

BM Ed - SLOs 4, 7

BM Bus - SLOs 4, 5

BM Comp - SLO 4

BA/BS Applied - SLO 4

List of Actions the Program Will Take to Achieve Goals :
While our faculty provide mentorship and guidance to students in all aspects of their education, our curriculum centers around developing the skills that allow students to continue to grow after they graduate and begin their careers. As a field, music requires exceptionally high individual motivation--demonstrated by the amount of time a student must spend honing their fundamentals in a practice room or the amount of individual responsibility that a musician must carry during an ensemble performance. While these goals are primarily taught through one-on-one interactions in the studio, many of our faculty-juried checkpoints throughout each degree program use interviews with students to monitor overall growth in self-assessment and ability to incorporate suggestions. Our faculty complete rubrics at each of these interview points with questions tailored to measure self-assessment skills while also exploring the students ability to respond to critique. The Student Learning Outcomes (SLOs) that check this data are listed above for each degree, so success in this goal will be measured through improvement from year-to-year in these SLOs.

Goal Achievement Level: In Progress

Student Learning Assessment Report (add one "plan item" for each major, degree, and/or certificate offered by dept)

Music Performance BM

Assessment Report Contact: Sean Butterfield

Program Changes in Past Year:

- Reduced the Music History requirements from four semester to three to allow students more flexibility in their degree program.
- Simplified the ensemble requirement for all degrees to better ensure that students take meaningful ensembles as determined by their studio instructor while eliminating some time conflicts between ensembles.

Learning Outcomes are Communicated to All Students in Program (check box if true): false

Learning Outcomes are Communicated to All Faculty (check box if true): true

Optional: Framework Alignment: NASM

Import Outcomes Data (from Anthology Outcomes):

1.

Musical Performance

Interpret and present musical ideas through performance

Academic Year 2020-2021: Music Performance

Term: Overview

Exceeded	0%	0
Met	86%	86
Partially Met	0%	0
Not Met	14%	14

2.

Musical Performance

Demonstrate expertise in major performing medium

Academic Year 2020-2021: Music Performance

Term: Overview

Exceeded	0%	0
Met	71%	71
Partially Met	0%	0
Not Met	29%	29

3.

Communication

Communicate musical ideas verbally

Academic Year 2020-2021: Music Performance

Term: Overview

Exceeded	0%	0
Met	88%	88
Partially Met	0%	0
Not Met	12%	12

4.

Musical assessment

Self-assess performance skills accurately

Academic Year 2020-2021: Music Performance

Term: Overview

Exceeded	0%	0
Met	94%	94
Partially Met	0%	0
Not Met	6%	6

5.

Musical Performance

Demonstrate proficiency in reading music

Academic Year 2020-2021: Music Performance

Term: Overview

Exceeded	0%	0
Met	94%	94
Partially Met	0%	0
Not Met	6%	6

Summary of Student Learning:

The assessment program for Music Performance is working well. We were seeing trends in particular areas of the program before the pandemic, and we were able to draw meaningful conclusions in consultation with the LHSOM faculty. This will continue in the future as our assessment points return to normal.

While the pandemic has presented issues for the entire campus community, its effect has been uniquely difficult for the Lionel Hampton School of Music and our assessment program. Our assessment system operates by collecting data from the various assessment points built directly into each LHSOM degree. In particular, the music program has a variety of barrier points--probationary lessons for first years, Upper Division Standing juries for sophomores, half/full recitals for juniors and seniors, and capstone projects for the academic subjects--that measure a student's performance aptitude at key points throughout their time in the LHSOM. And because these assessment points are not tied to specific courses and are juried by a committee of faculty members familiar with the student, they provide an ideal way to collect metadata on each class as it moves through the LHSOM.

This system hinges on musical performance and interviews, but COVID-19 prevented this in all typical forms. While the faculty of the LHSOM worked tirelessly to provide students with comparable opportunities via online and pre-recorded options, there is no way for us to compare the live performances of previous semesters to the fundamentally altered experiences of 2020 and 2021. Not only did our safety protocols completely change the manner and quality of the students' performances, we had far less data points than previous years due to many students choosing to either defer their recitals until a later semester or taking a year away from school.

We followed procedure and collected all data possible, however, the quantity and quality of the data is not comparable to pre-pandemic findings. Therefore, we can draw no meaningful conclusions about most of our programs for the 2020-21 academic year.

Summary of Faculty Discussion:
The faculty are aware that the data from the pandemic is not usable

Summary of Changes/Improvements Being Considered:
There are no current changes to the assessment process planned for this program. We implemented curricular changes to all degree programs two years ago--including a remapping of the core curriculum in music history as well as a loosening of the prerequisite courses required to attempt an Upper Division Standard jury--and we need at least one year of non-pandemic data to consider any changes.

Inter-rater Reliability:
Music--like all arts and humanities--has a higher level of subjectivity than fields that deal with concrete ideas. So when the music faculty developed our rubric system four years ago, we designed each question around two key points:

1) We should use language that provides as much objectivity as possible.

2) We should use a consistent scale that can be generalized for any question and then develop the language around that scale.

We created a 6-point system that could be generalized to all assessment questions through comparison to students at peer-institutions around the country. In general, our six point system can be broken down to each number representing the national standard for points of development: 1 - high school student, 2 - beginning undergraduate, 3 - sophomore undergraduate, 4 - graduating undergraduate, 5 - graduate student, 6 - professional. From this general scale, language was developed for each Student Learning Outcome to best define the faculty's descriptions of musical concepts such as timbre and pitch. By having every rubric built around the same backbone, we ensure that all faculty can provide meaningful insight into a student's progress at all assessment points throughout the degrees.

The assessment points that we currently use take place throughout the year at key junctures in the students' degree programs; for example, recital auditions, juries, and interviews. Each of these is adjudicated by a committee consisting of a minimum of three faculty members, and all rubrics are verified as received by the administrative assistants in the front office of the LHSOM using our collection system. When our assessment coordinator, Sean Butterfield, correlates the data at the end of the Spring semester, he double checks and cleans the data (i.e. removes the occasional duplicate responses and chases down the few missing rubrics) to ensure that we have the highest number of accurate data points.

Closing the Loop:
As discussed above, we need a year of non-pandemic data to have any meaningful discussion of moving forward.

Music Education BM

Assessment Report Contact: Sean Butterfield

Program Changes in Past Year:

- Reduced the Music History requirements from four semester to three to allow students more flexibility in their degree program.
- Simplified the ensemble requirement for all degrees to better ensure that students take meaningful ensembles as determined by their studio instructor while eliminating some time conflicts between ensembles.
- Eliminated Emphases from this program because the university recommended that we differentiate by having smaller tracks within the degree for vocal and instrumental majors.

Learning Outcomes are Communicated to All Students in Program (check box if true):

Learning Outcomes are Communicated to All Faculty (check box if true): true

Optional: Framework Alignment: NASM

Import Outcomes Data (from Anthology Outcomes):

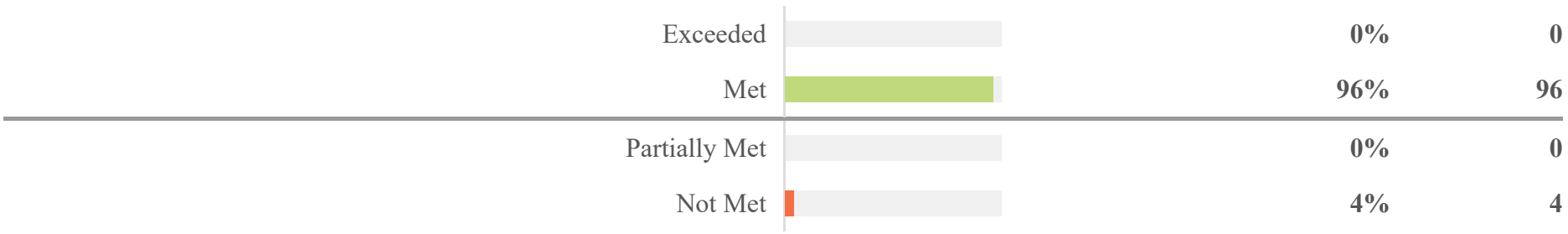
1.

Musical Performance

Interpret and present musical ideas through performance.

Academic Year 2020-2021: Music Education

Term: Overview



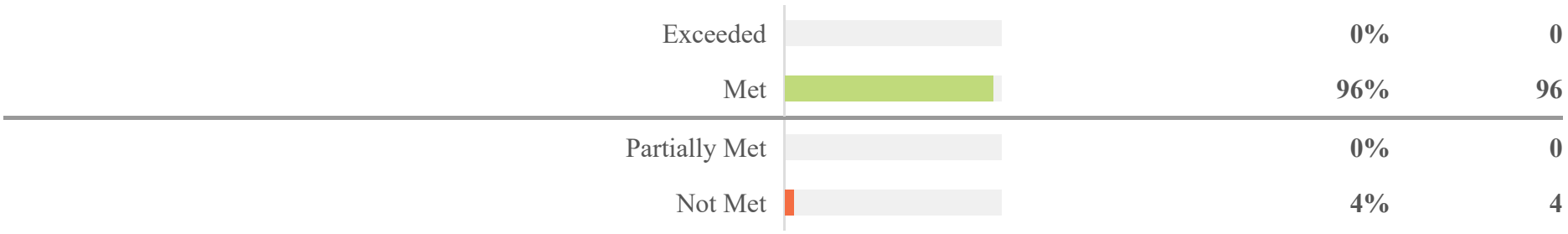
2.

Musical Performance

Demonstrate expertise in major performing medium.

Academic Year 2020-2021: Music Education

Term: Overview



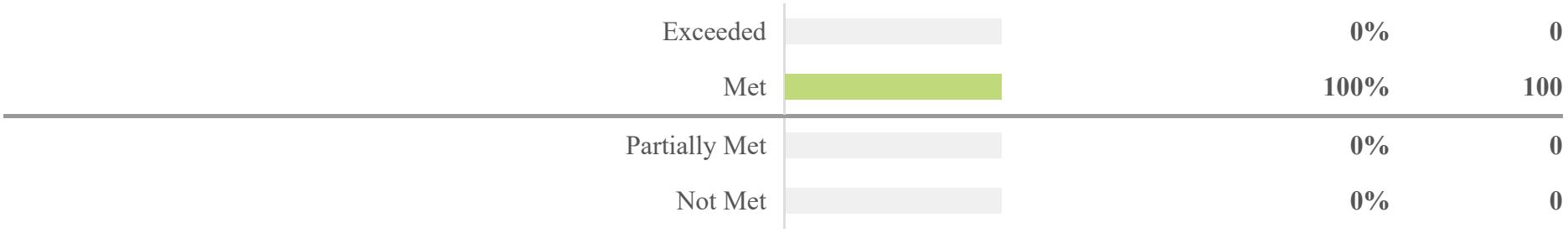
3.

Communication

Clearly articulate musical concepts appropriate for learners in all stages of development.

Academic Year 2020-2021: Music Education

Term: Overview



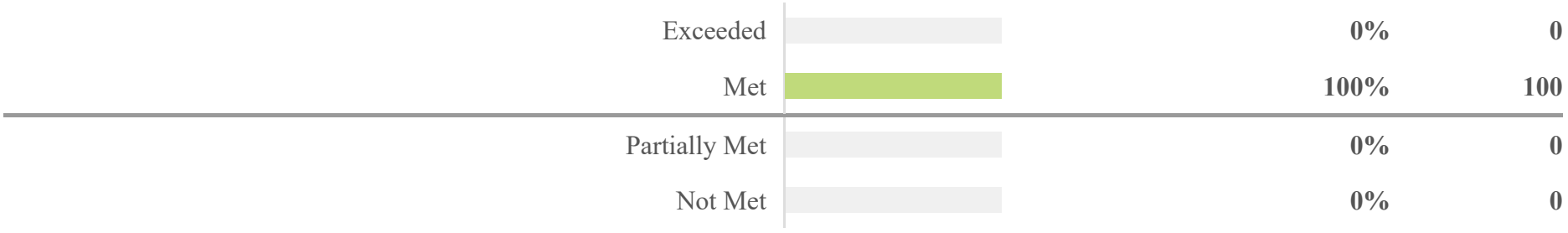
4.

Rehearsal technique

Assess musical standards, prescribe methods for improvement, and demonstrate rehearsal technique.

Academic Year 2020-2021: Music Education

Term: Overview



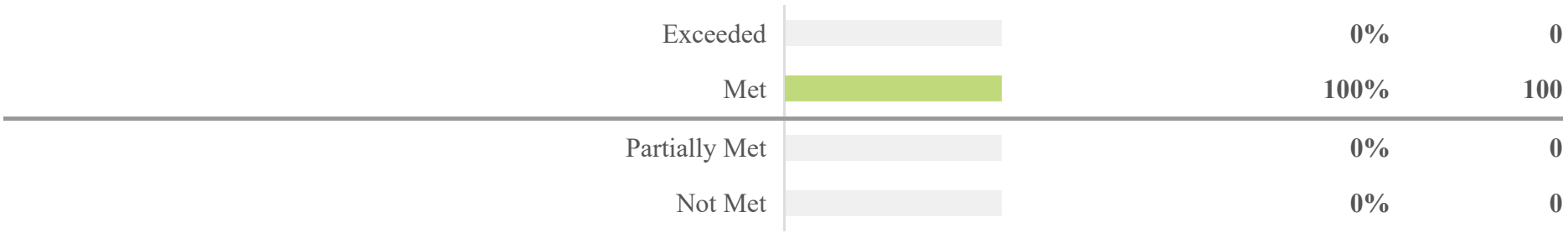
5.

Rehearsal technique

Demonstrate appropriate conducting technique.

Academic Year 2020-2021: Music Education

Term: Overview



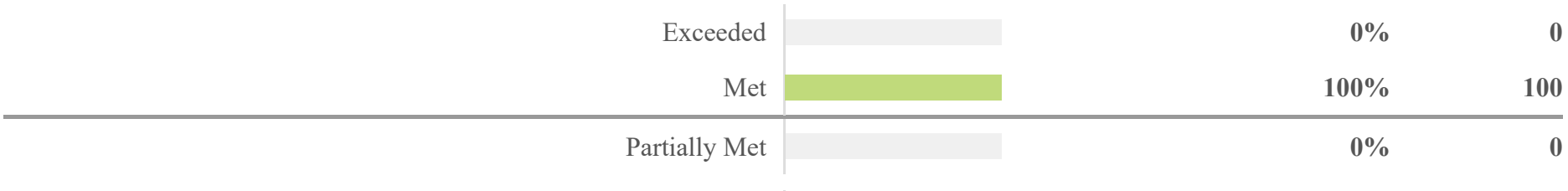
6.

Teaching

Use multiple teaching strategies to serve diverse learners

Academic Year 2020-2021: Music Education

Term: Overview



Not Met	0%	0

7.

Organization

Effectively plan and prepare for teaching, including setting short- and long-term goals

Academic Year 2020-2021: Music Education

Term: Overview

Exceeded	0%	0
Met	100%	100
Partially Met	0%	0
Not Met	0%	0

Summary of Student Learning:

While the pandemic has presented issues for the entire campus community, its effect has been uniquely difficult for the Lionel Hampton School of Music and our assessment program. Our assessment system operates by collecting data from the various assessment points built directly into each LHSOM degree. In particular, the music program has a variety of barrier points--probationary lessons for first years, Upper Division Standing juries for sophomores, half/full recitals for juniors and seniors, and capstone projects for the academic subjects--that measure a student's performance aptitude at key points throughout their time in the LHSOM. And because these assessment points are not tied to specific courses and are juried by a committee of faculty members familiar with the student, they provide an ideal way to collect metadata on each class as it moves through the LHSOM.

This system hinges on musical performance and interviews, but COVID-19 prevented this in all typical forms. While the faculty of the LHSOM worked tirelessly to provide students with comparable opportunities via online and pre-recorded options, there is no way for us to compare the live performances of previous semesters to the fundamentally altered experiences of 2020 and 2021. Not only did our safety protocols completely change the manner and quality of the students' performances, we had far less data points than previous years due to many students choosing to either defer their recitals until a later semester or taking a year away from school.

We followed procedure and collected all data possible, however, the quantity and quality of the data is not comparable to pre-pandemic findings. Therefore, we can draw no meaningful conclusions about most of our programs for the 2020-21 academic year.

Summary of Faculty Discussion:

The faculty are aware that the data from the pandemic is not usable.

Summary of Changes/Improvements Being Considered:

The musical measurements of our Music Education degrees are working well (SLOs 1-2), but to measure the students' progress as potential educators (SLOs 3-7), we currently rely on data from Taskstream--an assessment program used by our music education faculty in fulfilling licensing requirements. After our first two years of collection, we can now see three primary issues with this system.

1. The head of our music education faculty is the sole person responsible for administering these rubrics, which means that we are not getting a juried opinion for multiple faculty for each student like we do in our other assessment points.
2. Because the rubrics are used to determine some aspect of each student's completion of their licensing, the data is unreliable and likely skewed in favor of student achievement.
3. The method for scoring students in Taskstream is difficult to mesh with our other rubrics and measures, because it uses a different scale. This means that we have to "translate" those numbers into our system, which introduces a possible source of bias in our reporting.

These two issues have combined to create one-sided data that is closer to an indirect measure than we had initially thought. We cannot identify areas for improvement if all students are achieving full marks.

Because of this, we have initiated discussions to utilize some pre-existing faculty panels that adjudicate music education students and administer interviews during the junior and senior years. We hope to transition to using these interviews with new rubrics before the end of the 2021-22.

Inter-rater Reliability:

Music--like all arts and humanities--has a higher level of subjectivity than fields that deal with concrete ideas. So when the music faculty developed our rubric system four years ago, we designed each question around two key points:

1) We should use language that provides as much objectivity as possible.

2) We should use a consistent scale that can be generalized for any question and then develop the language around that scale.

We created a 6-point system that could be generalized to all assessment questions through comparison to students at peer-institutions around the country. In general, our six point system can be broken down to each number representing the national standard for points of development: 1 - high school student, 2 - beginning undergraduate, 3 - sophomore undergraduate, 4 - graduating undergraduate, 5 - graduate student, 6 - professional. From this general scale, language was developed for each Student Learning Outcome to best define the faculty's descriptions of musical concepts such as timbre and pitch. By having every rubric built around the same backbone, we ensure that all faculty can provide meaningful insight into a student's progress at all assessment points throughout the degrees.

The assessment points that we currently use take place throughout the year at key junctures in the students' degree programs; for example, recital auditions, juries, and interviews. Each of these is adjudicated by a committee consisting of a minimum of three faculty members, and all rubrics are verified as received by the administrative assistants in the front office of the LHSOM using our collection system. When our assessment coordinator, Sean Butterfield, correlates the data at the end of the Spring semester, he double checks and cleans the data (i.e. removes the occasional duplicate responses and chases down the few missing rubrics) to ensure that we have the highest number of accurate data points.

Closing the Loop:

As discussed above, we need a year of non-pandemic data to have any meaningful discussion of moving forward, but we will work to improve the data collection for our education-based content.

Applied Music BA/BS

Assessment Report Contact: Sean Butterfield

Program Changes in Past Year:

- Reduced the Music History requirements from four semester to three to allow students more flexibility in their degree program.
- Simplified the ensemble requirement for all degrees to better ensure that students take meaningful ensembles as determined by their studio instructor while eliminating some time conflicts between ensembles.

Learning Outcomes are Communicated to All Students in Program (check box if true):

Learning Outcomes are Communicated to All Faculty (check box if true): true

Optional: Framework Alignment: NASM

Import Outcomes Data (from Anthology Outcomes):

1.

Musical Ideas

The student will be able to interpret and present musical ideas through performance

Academic Year 2020-2021: Music - Applied Music Emphasis (B.A., B.S.)

Term: Overview

Exceeded	0%	0
Met	100%	100
Partially Met	0%	0
Not Met	0%	0

2.

Performing Medium

The student will demonstrate expertise in major performing medium

Academic Year 2020-2021: Music - Applied Music Emphasis (B.A., B.S.)

Term: Overview

Exceeded	0%	0
Met	92%	92
Partially Met	0%	0
Not Met	8%	8

3.

Communicate

The student will be able to communicate musical ideas verbally.

Academic Year 2020-2021: Music - Applied Music Emphasis (B.A., B.S.)

Term: Overview

Exceeded	0%	0
Met	72%	72
Partially Met	0%	0
Not Met	28%	28

4.

Self Assessment

The student will be able to self-assess performance skills accurately.

Academic Year 2020-2021: Music - Applied Music Emphasis (B.A., B.S.)

Term: Overview

Exceeded	0%	0

Met	72.28%	73
Partially Met	0%	0
Not Met	27.72%	28

5.

Cultural Context of Music

The student will be able to demonstrate the ability to explain music in the context of wider culture.

Academic Year 2020-2021: Music - Applied Music Emphasis (B.A., B.S.)

Term: Overview

Exceeded	0%	0
Met	64%	64
Partially Met	0%	0
Not Met	36%	36

Summary of Student Learning:

The assessment programs for all options within Applied Music are working well. We were seeing trends in particular areas of the program before the pandemic, and we were able to draw meaningful conclusions in consultation with the LHSOM faculty. This will continue in the future as our assessment points return to normal.

While the pandemic has presented issues for the entire campus community, its effect has been uniquely difficult for the Lionel Hampton School of Music and our assessment program. Our assessment system operates by collecting data from the various assessment points built directly into each LHSOM degree. In particular, the music program has a variety of barrier points--probationary lessons for first years, Upper Division Standing juries for sophomores, half/full recitals for juniors and seniors, and capstone projects for the academic subjects--that measure a student's performance aptitude at key points throughout their time in the LHSOM. And because these assessment points are not tied to specific courses and are juried by a committee of faculty members familiar with the student, they provide an ideal way to collect metadata on each class as it moves through the LHSOM.

This system hinges on musical performance and interviews, but COVID-19 prevented this in all typical forms. While the faculty of the LHSOM worked tirelessly to provide students with comparable opportunities via online and pre-recorded options, there is no way for us to compare the live performances of previous semesters to the fundamentally altered experiences of 2020 and 2021. Not only did our safety protocols completely change the manner and quality of the students' performances, we had far less data points than previous years due to many students choosing to either defer their recitals until a later semester or taking a year away from school.

We followed procedure and collected all data possible, however, the quantity and quality of the data is not comparable to pre-pandemic findings. Therefore, we can draw no meaningful conclusions about most of our programs for the 2020-21 academic year.

Summary of Faculty Discussion:

The faculty are aware that the data from the pandemic is not usable.

Summary of Changes/Improvements Being Considered:

There are no current changes to the assessment process planned for this program. We implemented curricular changes to all degree programs two years ago--including a remapping of the core curriculum in music history as well as a loosening of the prerequisite courses required to attempt an Upper Division Standard jury--and we need at least one year of non-pandemic data to consider any changes.

Inter-rater Reliability:

Music--like all arts and humanities--has a higher level of subjectivity than fields that deal with concrete ideas. So when the music faculty developed our rubric system four years ago, we designed each question around two key points:

1) We should use language that provides as much objectivity as possible.

2) We should use a consistent scale that can be generalized for any question and then develop the language around that scale.

We created a 6-point system that could be generalized to all assessment questions through comparison to students at peer-institutions around the country. In general, our six point system can be broken down to each number representing the national standard for points of development: 1 - high school student, 2 - beginning undergraduate, 3 - sophomore undergraduate, 4 - graduating undergraduate, 5 - graduate student, 6 - professional. From this general scale, language was developed for each Student Learning Outcome to best define the faculty's descriptions of musical concepts such as timbre and pitch. By having every rubric built around the same backbone, we ensure that all faculty can provide meaningful insight into a student's progress at all assessment points throughout the degrees.

The assessment points that we currently use take place throughout the year at key junctures in the students' degree programs; for example, recital auditions, juries, and interviews. Each of these is adjudicated by a committee consisting of a minimum of three faculty members, and all rubrics are verified as received by the administrative assistants in the front office of the LHSOM using our collection system. When our assessment coordinator, Sean Butterfield, correlates the data at the end of the Spring semester, he double checks and cleans the data (i.e. removes the occasional duplicate responses and chases down the few missing rubrics) to ensure that we have the highest number of accurate data points.

Closing the Loop:

As discussed above, we need a year of non-pandemic data to have any meaningful discussion of moving forward.

Music Composition BM

Assessment Report Contact: Sean Butterfield

Program Changes in Past Year:

- Reduced the Music History requirements from four semester to three to allow students more flexibility in their degree program.
- Simplified the ensemble requirement for all degrees to better ensure that students take meaningful ensembles as determined by their studio instructor while eliminating some time conflicts between ensembles.

Learning Outcomes are Communicated to All Students in Program (check box if true):

Learning Outcomes are Communicated to All Faculty (check box if true): true

Optional: Framework Alignment: NASM

Import Outcomes Data (from Anthology Outcomes):

1.

Musical Performance

Demonstrate proficiency in major performing medium

Academic Year 2020-2021: Music Composition

Term: Overview

Exceeded	0%	0
Met	79%	79
Partially Met	0%	0
Not Met	21%	21

2.

Musical composition

Communicate musical ideas through composition

Academic Year 2020-2021: Music Composition

Term: Overview

Exceeded	0%	0
Met	89%	89
Partially Met	0%	0
Not Met	11%	11

3.

Musical composition

Demonstrate an ability to employ traditional and contemporary techniques and notation

Academic Year 2020-2021: Music Composition

Term: Overview

Exceeded	0%	0
Met	84%	84
Partially Met	0%	0
Not Met	16%	16

4.

Organization

Demonstrate an ability to produce a concert of one's own music through collaboration

Academic Year 2020-2021: Music Composition

Term: Overview

Exceeded	0%	0
Met	80%	80
Partially Met	0%	0
Not Met	20%	20

Summary of Student Learning:

The assessment programs for Music Composition is working well. We were seeing trends in particular areas of the program before the pandemic, and we were able to draw meaningful conclusions in consultation with the LHSOM faculty. This will continue in the future as our assessment points return to normal.

While the pandemic has presented issues for the entire campus community, its effect has been uniquely difficult for the Lionel Hampton School of Music and our assessment program. Our assessment system operates by collecting data from the various assessment points built directly into each LHSOM degree. In particular, the music program has a variety of barrier points--probationary lessons for first years, Upper Division Standing juries for sophomores, half/full recitals for juniors and seniors, and capstone projects for the academic subjects--that measure a student's performance aptitude at key points throughout their time in the LHSOM. And because these assessment points are not tied to specific courses and are juried by a committee of faculty members familiar with the student, they provide an ideal way to collect metadata on each class as it moves through the LHSOM.

This system hinges on musical performance and interviews, but COVID-19 prevented this in all typical forms. While the faculty of the LHSOM worked tirelessly to provide students with comparable opportunities via online and pre-recorded options, there is no way for us to compare the live performances of previous semesters to the fundamentally altered experiences of 2020 and 2021. Not only did our safety protocols completely change the manner and quality of the students' performances, we had far less data points than previous years due to many students choosing to either defer their recitals until a later semester or taking a year away from school.

We followed procedure and collected all data possible, however, the quantity and quality of the data is not comparable to pre-pandemic findings. Therefore, we can draw no meaningful conclusions about most of our programs for the 2020-21 academic year.

Summary of Faculty Discussion:

The faculty are aware that the data from the pandemic is not usable.

Summary of Changes/Improvements Being Considered:

There are no current changes to the assessment process planned for this program. We implemented curricular changes to all degree programs two years ago--including a remapping of the core curriculum in music history as well as a loosening of the prerequisite courses required to attempt an Upper Division Standard jury--and we need at least one year of non-pandemic data to consider any changes.

Inter-rater Reliability:

Music--like all arts and humanities--has a higher level of subjectivity than fields that deal with concrete ideas. So when the music faculty developed our rubric system four years ago, we designed each question around two key points:

1) We should use language that provides as much objectivity as possible.

2) We should use a consistent scale that can be generalized for any question and then develop the language around that scale.

We created a 6-point system that could be generalized to all assessment questions through comparison to students at peer-institutions around the country. In general, our six point system can be broken down to each number representing the national standard for points of development: 1 - high school student, 2 - beginning undergraduate, 3 - sophomore undergraduate, 4 - graduating undergraduate, 5 - graduate student, 6 - professional. From this general scale, language was developed for each Student Learning Outcome to best define the faculty's descriptions of musical concepts such as timbre and pitch. By having every rubric built around the same backbone, we ensure that all faculty can provide meaningful insight into a student's progress at all assessment points throughout the degrees.

The assessment points that we currently use take place throughout the year at key junctures in the students' degree programs; for example, recital auditions, juries, and interviews. Each of these is adjudicated by a committee consisting of a minimum of three faculty members, and all rubrics are verified as received by the administrative assistants in the front office of the LHSOM using our collection system. When our assessment coordinator, Sean Butterfield, correlates the data at the end of the Spring semester, he double checks and cleans the data (i.e. removes the occasional duplicate responses and chases down the few missing rubrics) to ensure that we have the highest number of accurate data points.

Closing the Loop:

As discussed above, we need a year of non-pandemic data to have any meaningful discussion of moving forward.

Music Business BM

Assessment Report Contact: Sean Butterfield

Program Changes in Past Year:

- Reduced the Music History requirements from four semester to three to allow students more flexibility in their degree program.
- Simplified the ensemble requirement for all degrees to better ensure that students take meaningful ensembles as determined by their studio instructor while eliminating some time conflicts between ensembles.

Learning Outcomes are Communicated to All Students in Program (check box if true):

Learning Outcomes are Communicated to All Faculty (check box if true): true

Optional: Framework Alignment: NASM

Import Outcomes Data (from Anthology Outcomes):

1.

Musical Performance

Interpret and present musical ideas through performance.

Academic Year 2019-2020: Music Business

Term: Overview

Exceeded	0%	0
Met	100%	100
Partially Met	0%	0
Not Met	0%	0

2.

Musical Performance

Demonstrate proficiency in major performing medium.

Academic Year 2019-2020: Music Business

Term: Overview

Exceeded	0%	0
Met	100%	100
Partially Met	0%	0
Not Met	0%	0

4.

Finance

Demonstrate understanding and application of financial principles.

Academic Year 2019-2020: Music Business

Term: Overview

Exceeded	0%	0
Met	100%	100
Partially Met	0%	0
Not Met	0%	0

5.

Business

Create and enact a business plan appropriate to degree emphasis.

Academic Year 2019-2020: Music Business

Term: Overview

Exceeded	0%	0
Met	100%	100
Partially Met	0%	0
Not Met	0%	0

6.

Communication

Communicate effectively using online media (e.g. web design, electronic media)

Academic Year 2019-2020: Music Business

Term: Overview

Exceeded	0%	0
Met	100%	100
Partially Met	0%	0
Not Met	0%	0

Summary of Student Learning:

While the pandemic has presented issues for the entire campus community, its effect has been uniquely difficult for the Lionel Hampton School of Music and our assessment program. Our assessment system operates by collecting data from the various assessment points built directly into each LHSOM degree. In particular, the music program has a variety of barrier points--probationary lessons for first years, Upper Division Standing juries for sophomores, half/full recitals for juniors and seniors, and capstone projects for the academic subjects--that measure a student's performance aptitude at key points throughout their time in the LHSOM. And because these assessment points are not tied to specific courses and are juried by a committee of faculty members familiar with the student, they provide an ideal way to collect metadata on each class as it moves through the LHSOM.

This system hinges on musical performance and interviews, but COVID-19 prevented this in all typical forms. While the faculty of the LHSOM worked tirelessly to provide students with comparable opportunities via online and pre-recorded options, there is no way for us to compare the live performances of previous semesters to the fundamentally altered experiences of 2020 and 2021. Not only did our safety protocols completely change the manner and quality of the students' performances, we had far less data points than previous years due to many students choosing to either defer their recitals until a later semester or taking a year away from school.

We followed procedure and collected all data possible, however, the quantity and quality of the data is not comparable to pre-pandemic findings. Therefore, we can draw no meaningful conclusions about most of our programs for the 2020-21 academic year.

Summary of Faculty Discussion:

The faculty are aware that the data from the pandemic is not usable.

Summary of Changes/Improvements Being Considered:

The silver lining of the pandemic is that it has given us an opportunity to begin addressing a few areas in our assessment program that need improvement. The issues with our Music Business assessment are similar to those in Music Education. Measuring the students' progress in the business-centric criteria relies too heavily on the MusX 498 internship. Not only does one advisor typically complete the rubrics, this is a newly revised program, so enrollment is relatively low. This means that we do not have a large enough sample size to draw any reasonable conclusions about the program. We are initiating discussion with the faculty advisor of the program to find a way to create more meaningful assessment points drawing on more of our faculty.

Inter-rater Reliability:

Music--like all arts and humanities--has a higher level of subjectivity than fields that deal with concrete ideas. So when the music faculty developed our rubric system four years ago, we designed each question around two key points:

1) We should use language that provides as much objectivity as possible.

2) We should use a consistent scale that can be generalized for any question and then develop the language around that scale.

We created a 6-point system that could be generalized to all assessment questions through comparison to students at peer-institutions around the country. In general, our six point system can be broken down to each number representing the national standard for points of development: 1 - high school student, 2 - beginning undergraduate, 3 - sophomore undergraduate, 4 - graduating undergraduate, 5 - graduate student, 6 - professional. From this general scale, language was developed for each Student Learning Outcome to best define the faculty's descriptions of musical concepts such as timbre and pitch. By having every rubric built around the same backbone, we ensure that all faculty can provide meaningful insight into a student's progress at all assessment points throughout the degrees.

The assessment points that we currently use take place throughout the year at key junctures in the students' degree programs; for example, recital auditions, juries, and interviews. Each of these is adjudicated by a committee consisting of a minimum of three faculty members, and all rubrics are verified as received by the administrative assistants in the front office of the LHSOM using our collection system. When our assessment coordinator, Sean Butterfield, correlates the data at the end of the Spring semester, he double checks and cleans the data (i.e. removes the occasional duplicate responses and chases down the few missing rubrics) to ensure that we have the highest number of accurate data points.

Closing the Loop:

As discussed above, we need a year of non-pandemic data to have any meaningful discussion of moving forward, but we will be developing a new system to diversify the opinions and increase sample size in our business-related measures.

Music History MA

Assessment Report Contact: Sean Butterfield

Program Changes in Past Year:

No major changes have been made to this curriculum for the coming year, although the graduate handbook detailing policies has undergone revisions to make requirements clearer for students preparing to graduate.

Learning Outcomes are Communicated to All Students in Program (check box if true):

Learning Outcomes are Communicated to All Faculty (check box if true): true

Optional: Framework Alignment: NASM

Import Outcomes Data (from Anthology Outcomes):

All SLOs are currently in development with the faculty. 2021-2022 will be our first year of reporting on the graduate degrees. (See below for further details.)

Summary of Student Learning:

While the pandemic has presented issues for the entire campus community, its effect has been uniquely difficult for the Lionel Hampton School of Music and our assessment program. Our assessment system operates by collecting data from the various assessment points built directly into each LHSOM degree. In particular, the music program has a variety of barrier points--such as recitals and capstone projects--that measure a student's performance aptitude at key points throughout their time in the LHSOM. And because these assessment points are not tied to specific courses and are juried by a committee of faculty members familiar with the student, they provide an ideal way to collect metadata on each class as it moves through the LHSOM.

This system hinges on musical performance and interviews, but COVID-19 prevented this in all typical forms. While the faculty of the LHSOM worked tirelessly to provide students with comparable opportunities via online and pre-recorded options, there is no way for us to compare the live performances of previous semesters to the fundamentally altered experiences of 2020 and 2021. Not only did our safety protocols completely change the manner and quality of the students' performances, we had far less data points than previous years due to many students choosing to either defer their recitals until a later semester or taking a year away from school. Therefore, we can draw no meaningful conclusions about most of our programs for the 2020-21 academic year.

Summary of Faculty Discussion:

Faculty are currently in the process of creating SLOs for this program. A faculty vote will take place once focus groups finish the draft, and we will begin collecting data on the degrees before in Spring 2022. (See below)

Summary of Changes/Improvements Being Considered:

When we created our new assessment program four years ago, we used our undergraduate degrees as a pilot program with the idea that if the system worked well, we would expand it to include our graduate programs. Our first two years were a great success, and because all of our rubrics and collection systems were designed with this expansion in mind (i.e. our rating scale for all rubrics includes a "graduate level"), we can adapt the system to include graduate students with no further training for our faculty. We intended to design our graduate SLOS, benchmarks and rubrics in 2019-20, and then implement them for the 2020-21 academic year. COVID has delayed everything by a full year, but we will begin collecting data on our graduate programs before the end of the Fall 2021 semester. We began the process at our faculty retreat in August, and the faculty most associated with those degrees are currently editing the suggested language of the SLOs to better reflect the degrees. We will finalize and vote on these criteria as a faculty before the end of September and the system should be live and collecting data on our graduate programs by late November. This means that we should have our first round of assessment available for the graduate program for the 2021-22 reporting period.

Inter-rater Reliability:

Currently in development. (See above)

Closing the Loop:

Currently in development. (See above)

Master of Music MM

Assessment Report Contact: Sean Butterfield

Program Changes in Past Year:

No major changes have been made to this curriculum for the coming year, although the graduate handbook detailing policies has undergone revisions to make requirements clearer for students preparing to graduate.

Learning Outcomes are Communicated to All Students in Program (check box if true):

Learning Outcomes are Communicated to All Faculty (check box if true): true

Optional: Framework Alignment: NASM

Import Outcomes Data (from Anthology Outcomes):

All SLOs are currently in development with the faculty. 2021-2022 will be our first year of reporting on the graduate degrees. (See below for further details.)

Summary of Student Learning:

While the pandemic has presented issues for the entire campus community, its effect has been uniquely difficult for the Lionel Hampton School of Music and our assessment program. Our assessment system operates by collecting data from the various assessment points built directly into each LHSOM degree. In particular, the music program has a variety of barrier points--such as recitals and capstone projects--that measure a student's performance aptitude at key points throughout their time in the LHSOM. And because these assessment points are not tied to specific courses and are juried by a committee of faculty members familiar with the student, they provide an ideal way to collect metadata on each class as it moves through the LHSOM.

This system hinges on musical performance and interviews, but COVID-19 prevented this in all typical forms. While the faculty of the LHSOM worked tirelessly to provide students with comparable opportunities via online and pre-recorded options, there is no way for us to compare the live performances of previous semesters to the fundamentally altered experiences of 2020 and 2021. Not only did our safety protocols completely change the manner and quality of the students' performances, we had far less data points than previous years due to many students choosing to either defer their recitals until a later semester or taking a year away from school. Therefore, we can draw no meaningful conclusions about most of our programs for the 2020-21 academic year.

Summary of Faculty Discussion:

Faculty are currently in the process of creating SLOs for this program. A faculty vote will take place once focus groups finish the draft, and we will begin collecting data on the degrees before in Spring 2022.

Summary of Changes/Improvements Being Considered:

When we created our new assessment program four years ago, we used our undergraduate degrees as a pilot program with the idea that if the system worked well, we would expand it to include our graduate programs. Our first two years were a great success, and because all of our rubrics and collection systems were designed with this expansion in mind (i.e. our rating scale for all rubrics includes a "graduate level"), we can adapt the system to include graduate students with no further training for our faculty. We intended to design our graduate SLOS, benchmarks and rubrics in

2019-20, and then implement them for the 2020-21 academic year. COVID has delayed everything by a full year, but we will begin collecting data on our graduate programs before the end of the Fall 2021 semester. We began the process at our faculty retreat in August, and the faculty most associated with those degrees are currently editing the suggested language of the SLOs to better reflect the degrees. We will finalize and vote on these criteria as a faculty before the end of September and the system should be live and collecting data on our graduate programs by late November. This means that we should have our first round of assessment available for the graduate program for the 2021-22 reporting period.

Inter-rater Reliability:
Currently in progress. (See above)

Closing the Loop:
Currently in progress. (See above)

Student Achievement

New Student Achievement Item

Student Retention:
Fall 2020 saw an all-time low in student retention (based on one year, Fall 2019-Fall 2020) at 75.5%. The previous seven years had an average of 88.8% retention (with a high of 91.3% and a low of 85.8%). Fall of 2020 was an unusual time to be a music major at any university, with so much of what musicians study compromised. Due to the pandemic, we were unable to perform in our building and unable to accommodate large ensembles. Students were limited to one ensemble each and these ensembles rehearsed in chemistry labs and the Kibbie Dome. Likewise, individual wind and voice instruction was delivered all across campus, at a distance. After being completely remote in Spring of 2020 and not having a clear picture of what Fall 2020 would entail as we approached the semester, it is not surprising that we saw a dip in our numbers.

On the contrary, we are beginning to turn our enrollments around in Fall 2021, with a retention rate back up to 81.7%. We are not fully back to operations as usual. Currently, we are operating with 6-foot social distancing between winds and voices, and in many instances are singing with masks. We were unaware of our performance protocols until one week before classes, so this increase in retention is quite impressive. We are hoping to see this trend continue as we return to normalcy.

Student Persistence:
Please see student retention. This is the only data that was available.

Student Completion:
Over the past 5 years the LHSOM has seen a six year graduation rate of 59%, which is in the upper range of UI average (50-60%). 2020-21 was a low point, at 52% - which may be expected considering the pandemic. The National Association of Schools of Music measures the graduation rate sightly differently, comparing overall student enrollment to diplomas awarded in a given year. According to this calculation, the LHSOM graduates 16.8% of its student population, whereas comparable regional public universities graduate only 15.4% of their population. It is expected that students in a professional, rigorous and nationally accredited program may not all complete the program. While the LHSOM continues to strive for better student completion, it is meeting standards.

Student Postgraduate Success:
The program monitors postgraduate success anecdotally. To my knowledge, the university does not monitor postgraduate success as a whole. This is an area that I would like to improve upon.

Identify Equity Gaps:
The LHSOM has an 80% white and 63% male student population. This is a reflection of the LHSOM faculty population, which is 90% white and 71.4% male.

The LHSOM overwhelmingly serves students under age 25, with 97% of its student population in this category.

We do not have data readily available regarding socio-economic or first-gen status.

Effective Learning Environment and Closing Equity Gaps:
We have instituted a Diversity, Equity and Inclusion workgroup within the faculty that will be addressing these equity gaps moving forward.

Demand and Productivity

New Demand and Productivity Item

External Demand:
We have seen a decrease in the overall demand for music as a major during the pandemic, likely due to the hands-on nature of the degree and the inability to operate in normal ways (performances, ensembles, individual instruction, etc.). From fall 2016 to fall 2019 the LHSOM held steady at approximately 160 majors and dropped to 130 and 133 in 2020 and 2021 respectively. This will be an increasing challenge as pre-college band and choir programs have been discontinued around the United States during the pandemic. The most challenging recruitment years are likely to be 4-5 years from now as we begin to see the effects of these students not beginning in band or choir.

Internal Demand:

We have enjoyed an increase in popularity of our longstanding general education courses, MUSI 100 Introduction to Music and MUSH 201 History of Rock and Roll this year. MUSI 100 saw a total enrollment increase of 60 to 97 and MUSH 201 saw an increase from 182 to 191 (Fall 2020 compared to Fall 2021). This may be in part due to the availability of these courses in an online format. We have also added MUSH 106 Women in American Popular Music this fall, which had an enrollment of 36. Upon investigation, I noticed that this course was not listed as a general education course in the class schedule. It is anticipated that this course would gain popularity if it was listed as a part of these offerings. We are adding MUSH 104 Jazz: An African American Artform to the catalog this spring. We are anticipating additional interest in this course.

In addition, our ensembles attract students from outside of the LHSOM. As an example, the Vandal Marching Band is approximately 70% non-music majors.

Credit Productivity:

Credit hour production on the IR dashboard seems to be available through 2019-20. According to this dashboard, music classes generated 7.5% of all credit hours produced in CLASS (5759 credit hours). However, when taking into consideration that 2542 of these credits were generated in performance classes (labeled MUSA for music applied) and most of these courses meet 3-4 hours per week with faculty at 1 credit hour per course, it is easy to see how these music classes do not produce as many credit hours. Because the bulk of the learning takes place in the classroom, students are not given the same weight per credit outside of class for preparation. If we multiply these 2542 credits by 3 (the average number of hours per week spent in class with a faculty member) that percentage jumps to 9.3% of all credit hours produced in CLASS.

The LHSOM looks forward to the rollout of its two new 3-credit general education courses this coming year.

Financial Health and Resources

New Financial Health and Resources Item

Financial Health:

The LHSOM has seen significant decreases in faculty lines and operating budget since 2018-19. With the departure of full-time, tenure track positions in voice, violin/viola/orchestra, oboe, trombone, and guitar and current budgetary constraints at the university level, we have been unable to replace any of these positions at the tenure track or permanent level. We have been able to sustain two full-time temporary positions (currently oboe and guitar) and four adjunct positions (violin/viola, orchestra, voice, and trombone). Each of these positions play a vital role within the overall musical community. The lack of full-time positions is not sustainable from a recruitment standpoint and will ultimately begin to effect other areas. A great example of this is in the trombone position. We currently employ a trombonist in Washington, D.C. to give lessons to our trombone students via Zoom because there is not anyone local available to give these lessons. This has been sustainable for the past two pandemic years, but will not be over time. Without a full-time, residential trombone teacher it will become challenging to convince students to attend the University of Idaho to study trombone. Because the trombone reaches across several areas within the department (concert band, wind ensemble, marching band, orchestra, brass quintets and jazz ensembles), this will in turn effect those areas' ability to produce quality experiences for all students.

CLASS has seen an overall decrease in operating budget allocated to departments in recent years, but none as drastic as the decrease in the LHSOM. The 2019-20 LHSOM operating budget was based on at least a 10-year historical model of $47,500. These funds were used for accreditation fees, memberships to area Music Education Associations (Idaho, Montana, Washington and Oregon), faculty recruitment travel to conferences and public schools, print recruitment materials, advertising, production of nearly 150 concerts and recitals (including programs, sound equipment maintenance and repair, and production crew), ensemble sheet music, instrument/specialized equipment repair, office supplies and guest artists. In 2020, the LHSOM operating budget was decreased to $8500. In 2021, the LHSOM operating budget has been allocated $5500 for fall semester with an additional $5500 forthcoming in January if the overall CLASS budget remains strong. The LHSOM has been able to manage these decreases during the past two years because of the lack of ability to perform publicly, and lack of travel for recruitment and travel for performance (both by faculty and guest artists). It is of major concern that the operating budget begins to be restored to pre-pandemic and pre-budgetary crisis level. This is well below expenditures of music units at comparable universities. In a special 2018-19 HEADS report for the National Association of Schools of Music requested by the LHSOM Director, it was found that the average spending in the operating categories mentioned above by all public institutions with student enrollments of 100-200 was $101,068. In a survey of regional public universities (Boise State University, Montana State University, University of Montana, University of Nevada [Reno], North Dakota State University, University of South Dakota, University of Utah, Utah State University, Central Washington University, Eastern Washington University, Washington State University, Western Washington University and University of Wyoming), the average spending in these categories was $146,263. When looking at the above categories for the LHSOM in 2018-19, $97,835 was spent. These monies were spent from a combination of OE allocation, student course fees and gifts.

As another comparison, the grand total budget for salaries and benefits in FY20 was $2,408,533, whereas the total in FY21 was $2,141,065. Included in these figures is the amount which we pay from student course fees, which was $8,337 in FY20, and $27,736 in FY21. This shows that we are spending less overall with a greater amount falling to the students.

Efficient Use of Resources:

The director solicits budget requests from each faculty and staff member every May, before faculty contracts end. At the end of the fiscal year, the director consults with the financial technician on balances and projections for the next fiscal year. The director then allocates funds to individual faculty members out of specific indexes and notifies faculty and staff of the ability to spend accordingly. The director gives a spreadsheet of all authorized spending to the financial technician so that they can reconcile.

Resources are allocated for individual and group travel, guest artists and/or lecturers, recruitment materials, specialized equipment, print music and supplies. The director maintains a small discretionary budget for items that come up throughout the year.

Auditorium Chamber Music Series (ACMS) budget is managed by the director of ACMS. The Lionel Hampton Jazz Festival (LHJF) budget is managed by the LHJF Manager. The Vandal Marching Band (VMB) Budget is managed by the director of the VMB. The LHSOM Director oversees all of this spending by being a final approver in Chrome River.

The UI Preparatory Division operates independently from the LHSOM budget, collecting tuition from students and expending tuition dollars on teachers' salaries. Before the end of the fiscal year, the LHSOM Director and Preparatory Division Directors determine how to allocate revenue, either for upcoming scholarships, prep instruments/materials and/or piano maintenance.

The LHSOM manages its available scholarship funding through a scholarship committee which meets during the first week of March, after our priority scholarship deadline. The scholarship committee is comprised of one member from each area (voice, woodwind, brass/percussion, piano, string), the scholarship chair (Associate Director for Student Recruitment) and the LHSOM Director (ex-officio). The scholarship committee makes recommendations for the allocation of funds based upon a 20-30% over-awarding policy (dependent upon percentage allowed by financial aid). After funds are recommended and divided amongst areas, the scholarship chair and director map the funds to particular endowments.

All course fees are monitored by the LHSOM Director and Financial Technician and adjusted yearly as necessary.