

## **2017-18 Music Program Review**

# Program Review Guidebook for Academic Departments 2017-2018

## Music

### Overview

## INTRODUCTION

### INTRODUCTION

Reviews begin with an introduction that provides a context for the review. In contrast to the rest of the self-study report, this portion is primarily descriptive and should include:

#### 1. INTERNAL CONTEXT

This begins with an overview of the program describing (as appropriate).

- a. where the program is situated (school/division),
- b. degrees granted, concentrations available, programs offered
- c. where is the program located (campus location)
- d. Provide a brief history of the program
- e. Describe the changes made to the program since the last review.

Pepperdine University is a relatively young and dynamic university. The present campus in Malibu was opened in 1972, founded as the Frank R. Seaver College, a college of letters, arts, and sciences. Seaver College is the largest school of the five colleges composing Pepperdine University. There are approximately 3000 students enrolled in Seaver College, and there are eight academic divisions within Seaver. The music program is housed in the Fine Arts Division along with Art, Art History, and Theatre Arts. The Music Program offers three three undergraduate bachelor of arts degrees with emphases in music: applied (performance) - BA, music education - BMEd, and music composition - BAMUS. (Based on our recent accreditation visit, the music education emphasis will be phased out and become a pre-certification track.) We have added the Theatre Music emphasis to the program, which is directed by the theatre department. (This was originally a contract degree that was eventually added to the catalog.) The three degree offerings under the music department have core music courses required of each degree with additional course offerings that are specific to the field of study. Our degree emphases are designed to prepare students for graduate school program in disciplines related to performance, composition, and education, as well as careers related to these areas of study. All three emphases require multiple experiences in performance (large and small ensembles, studio classes, and recitals). The performance experiences are a culmination of skills learned throughout the four year study. There is also a degree minor in music, which equal to one half of the required units in music for those pursuing the complete music emphasis. Students majoring in other areas but interested in music may minor in music by taking approximately 19-20 units in music theory, music history, ensemble participation, and applied lessons.

We are a member of the National Association of Schools of Music and follow their accreditation standards. Our last accreditation visit was in the spring of 2016. The music program at Seaver College is considered traditional in respect to areas of study, pedagogy, and methodology. Our course of study includes applied skills, theoretical studies, historical studies, and performances (soloistic, chamber groups, and larger ensembles). The curriculum is sequenced in order to

provide the foundations of technique with continued study and implementation of theoretical and historical knowledge. The entire course curriculum is rigorous and challenging. Research, writing, and presentation skills are targeted in several of the upper and lower divisional courses. Over the decades, the program has continued to enhance and refine the curriculum, while keeping the traditional approach to the subject matter. During the last decade, there has been a concerted effort to include more research in the capstone courses and integrate that research in the student performances, as well as presenting research in other venues than our own performance halls.

The music program continues to maintain a healthy number of students in the majors, and our standards continue to improve. Since 1998, the music program has incurred three retirements and six new faculty members. The number of majors has generally been seen to increase in recent years. However, the number is down this year due to a rather large graduating class this past year.

There is a core group of nine full-time faculty, approximately 30 adjunct instructors and three piano accompanists. The adjunct instructors are primarily involved in the area of applied instruction. One of the major goals of the program is to provide an instructional program of high quality. It is extremely fortunate that Pepperdine University is located near a major metropolitan area like Los Angeles. This enables us to draw upon some of the finest performers in the field both locally and internationally. Because we are able to utilize the musical resources of Los Angeles, we are able to remain competitive with our peer institutions. Pepperdine is small enough to allow for low student to faculty ratios, in keeping with the institution's goal of personalized instruction. Each of the core faculty strives to be a Christian mentor to the students in the program—in keeping with the mission of the university. The qualifications of the faculty are felt to be appropriate for the size, scope, mission, goals and objectives of the music program. Since 1998, the music program has incurred three retirements and six new faculty members. The number of majors has generally been seen to increase in recent years. However, the number is down this year due to a rather large graduating class this past year. Faculty productivity and development is high.

The music faculty has been committed to retention and graduation rates, followed by successful admission into prestigious graduate programs across the country and abroad. This is a clear indicator of the success of our program.

In 2012 the music program listed the following as the Program Learning Outcomes:

- 1. Demonstrate a proficiency of musicianship in aural skills, keyboard skills and sight reading.
- 2. Demonstrate a comprehension of music through accepted theoretical and formal procedures of analysis.
- 3. Narrate the basic history of music beginning with the antiquities, being able to identify major periods, composers and significant works of music through a fundamental knowledge of music style.
- 4. Demonstrate the techniques and skills specifically related to the individual student's emphasis.
- 5. Meet the obligations of his or her community of peers, learning and applying lessons of leadership, service, and collaboration.
- 6. Demonstrate a basic facility in music technology.
- 7. Develop a general knowledge of the music industry, being able to identify significant contemporary artists, cultural centers, publications and trends.
- 8. Design and perform a full program of music, a capstone experience synthesizing the acquired knowledge and skills with the developed talent of the individual student.

- 9. Share his or her developed musical talent with the community at large.

Since 2012, the music faculty members have revised the program learning objectives from the previously stated nine, to a total of five program learning outcomes. The faculty felt the newly revised outcomes were more streamlined and were measurable within the established curriculum without a great deal of overlap. These outcomes were published in 2015. In addition to modifying the program learning outcomes, the program review process over the past five years provided evidence for the following programmatic and curricular changes: Revision to the Composition Emphasis, initiating the diction courses during the first year (MUS 311, 312, 313, 314), offering vocal literature (MUS 466) to sophomores and juniors (previously only upper divisional students), setting a rotation for instrumental chamber ensembles, and removing the music education emphasis. We have also created a first-year seminar targeting the matriculating music major. This course introduces research and writing skills and prepares our majors for the upper divisional courses where these skills are developed and mastered. More is presented about these changes later in this document. All of these changes were implemented due to annual program reviews and the National Association of Schools of Music Accreditation review in 2016.

### **Current PLOs for Music:**

#### **A student who graduates with a major in Music should be able to:**

- Demonstrate a comprehension of music through accepted theoretical and formal procedures of analysis and a proficiency of musicianship in aural skills, keyboard skills and sight reading.
- Narrate the basic history of music beginning with the antiquities and ending with the contemporary period, identifying major period styles and trends, important works of music, effective cultural centers, significant composers and performers, and other persons of influence.
- Demonstrate well-developed techniques and skills specifically related to the individuals emphasis in music.
- Apply lessons of leadership, service, and collaboration within the community of artists and musicians.
- Advocate for the transformative power of music in the lives of others, sharing his or her God-given and developed musical gifts with the community at large.

Since the time of the last review some changes in faculty titles and appointments have occurred.

- Dr. Ryan Board - Promoted to Associate Professor and Tenured
- Dr. N. Lincoln Hanks - Received Blanch E. Seaver Professorship
- Dr. Louise Lofquist - Promoted to Associate Professor

## **2. THE EXTERNAL CONTEXT**

**This should explain how the program responds to the needs of the area in which it serves: this can include the community, region, field, or discipline.**

The music program serves our immediate collegiate environment (Seaver College) and Malibu community. We offer the student population the following courses that fulfill the 2-unit General Education requirement in Fine Arts: FA 313 (Materials, Techniques, and Skills for Music), MUS 105/305 (Pepperdine University Concert Choir), MUS 106 (Guitar Class I), MUS 110 (Piano Class I), MUS 114 (Piano Class II), MUS 118 (Voice Class I), MUS 121 (Voice Class II), MUS 128/338 (University Wind Ensemble), MUS 135 (Pepperdine University Symphony), MUS 136/336 (String Ensemble), MUS 137/337 (Brass Ensemble), MUS 138/338 Jazz Ensemble, MUS 139/339

(Woodwind Ensemble), MUS 140/340 (Percussion Ensemble), MUS 141/341 (Chamber Singers), MUS 143/343 (Collegium Musicum), MUS 184/384 (Opera Workshop), and MUS 280 (Introduction to Music). Presently, the Program Learning Outcomes for the Fine arts GE requirement is

During the last five years, we have programmed monthly guitar concerts in our local library, executed two choral tours (regionally and internationally), directed two music programs at Pepperdine's Heidelberg Campus (2015, 2017), presented student research at Pepperdine's Undergraduate Research Day, and had students participate in regional and national vocal competitions. We also had a student present research at a national historical professional conference. Ryan Board, Director of Choral Activities, performed a concert that involved the local veterans. This was a tremendous outreach to our community. This involvement with our discipline is above our normal yearly programming of events on campus, which is a part of our curriculum.

Now in its third iteration, Pepperdine University's innovative *Up Against the Screen: New Music with Silent Film* provides young performing musicians and composers an opportunity to exercise their creativity, ingenuity, and talent while exposing participants to a vanishing, increasingly niche genre. A select chamber ensemble comprised of advanced Pepperdine undergraduate instrumentalists perform the creation of three selected student composers who have developed an effective, highly original, and uniquely contemporary music score for live players that supports the visual drama on the screen. This biennial program instills in our students and to all who experience this project a sense of the passion, initiative, and artistic originality exemplified by early silver screen pioneers.

Under the direction of Professor N. Lincoln Hanks, the program director and a professor of music, the composition faculty at Pepperdine formally selected three students from the music composition program to compose new silent film scores during the fall semester. Pepperdine University composition faculty member, N. Lincoln Hanks, guided the selected students through the creative process in private weekly lessons during the course of the semester prior to the spring premiere, a live performance with the presentation of the films, excerpts or whole short films from the early 1900s to 1920s. Near the end of the composition process, Don Freund came and served as our composer-in-residence and helped to spur additional creativity and refinement through private lessons and a master class.

Following the selection of student composers, The Pickford Ensemble, Pepperdine's premiere new music group, composed of ten Pepperdine student instrumentalists and vocalists, formed through an audition process. Dedicated to the performance of music created by Pepperdine University student composers, this music ensemble met regularly to rehearse the original scores, offering performance students the unique opportunity to collaborate with the composers and perform original music with film in a live screening. The opportunity to join, practice, and perform with a handpicked group will offered members of The Pickford Ensemble a unique opportunity to perform original compositions crafted by peers before of a large, diverse audience in a unique setting.

Once the scores were composed and the musicians finished rehearsing, Pepperdine University held an amphitheater concert of *Up Against the Screen* on April 16, 2018, 7:30 PM. This event was designed to draw a large, mixed audience from the Pepperdine campus community and the general public. The project provided a new and exciting vehicle to re-introduce silent films to a wide audience, appealing to those who love this film genre and to those who love contemporary music.

In the fine arts requirement, students will engage in at least three of the following:

- Develop an awareness of and appreciation for a specific art form.
- Assess an art form critically and analytically.
- Have an applied or hands-on experience with a particular art form.
- Develop an awareness of how a particular art form is interconnected with other disciplines and/or career opportunities.
- Acquire a general understanding of the history and chronology of an art form.
- Develop skills that will enhance and encourage future study and appreciation of the arts.
- Possess a sense of responsibility and activism with regard to the place of the fine arts in the broader community.

The National Association of Schools of Music report for accreditation clearly defines how each specific program, such as guitar, opera, choral, and instrumental programs, is integrally related to the curriculum, the collegiate experience, and the community at large. Please refer to p. 93 of the NASM Report for 2016.

#### **Evidence**

*Please attach evidence.*

## **OUTCOMES**

**Please Attach Your PLO to ILO Map**

**Attachment**

### **INSTITUTIONAL LEARNING OUTCOMES**

| <b>Identifier</b>            | <b>Description</b>   |
|------------------------------|--|
| <b>CA-PEP-ILO-16.L-1-KS</b>  | Think critically and creatively, communicate clearly, and act with integrity.  |
| <b>CA-PEP-ILO-16.L-2-FH</b>  | Demonstrate value centered leadership.   |
| <b>CA-PEP-ILO-16.L-3-CGU</b> | Demonstrate global awareness.  |
| <b>CA-PEP-ILO-16.P-1-KS</b>  | Demonstrate expertise in an academic or professional discipline, display proficiency in the discipline, and engage in the process of academic discovery. |
| <b>CA-PEP-ILO-16.P-2-FH</b>  | Appreciate the complex relationship between faith, learning, and practice.   |
| <b>CA-PEP-ILO-16.P-3-CGU</b> | Understand and value diversity.  |
| <b>CA-PEP-ILO-16.S-1-KS</b>  | Apply knowledge to real-world challenges.  |
| <b>CA-PEP-ILO-16.S-2-FH</b>  | Incorporate faith into service to others.  |
| <b>CA-PEP-ILO-16.S-3-CGU</b> | Demonstrate commitment to service and civic engagement.  |

**Additional Standards/Outcomes**

| <b>Identifier</b>              | <b>Description</b>   |
|--------------------------------|--|
| <b>CA-PEP-SVR-16.BAMUSIC-1</b> | Demonstrate a comprehension of music through accepted theoretical and formal procedures of analysis and a proficiency of musicianship in aural skills, keyboard skills and sight reading.  |
| <b>CA-PEP-SVR-16.BAMUSIC-2</b> | Narrate the basic history of music beginning with the antiquities and ending with the contemporary period, identifying major period styles and trends, important works of music, effective cultural centers, significant composers and performers, and other persons of influence. |
| <b>CA-PEP-SVR-16.BAMUSIC-3</b> | Demonstrate well-developed techniques and skills specifically related to the individuals emphasis in music   |
| <b>CA-PEP-SVR-16.BAMUSIC-4</b> | Apply lessons of leadership, service, and collaboration within the community of artists and musicians.   |
| <b>CA-PEP-SVR-16.BAMUSIC-5</b> | Advocate for the transformative power of music in the lives of others, sharing his or her God-given and developed musical gifts with the community at large.   |

**MISSION****MISSION, PURPOSES, GOALS, AND OUTCOMES****3. MISSION, PURPOSES, GOALS, AND OUTCOMES**

A key component in providing the context for the review is a description of the program's mission, purpose, goals, and outcomes.

- a. **Mission** - This should be a general explanation of why the program exists, what it hopes to achieve in the future, and the program's essential nature, its values, and its work.
- b. **Goals** are general statements of what the program wants to achieve.
- c. **Outcomes** are the specific results that should be observed if the goals are being met.

The program's purpose, goals, and outcomes should relate to and align with the mission and goals of the college and of the University.

**Mission Statement**

Pepperdine is a Christian university committed to the highest standards of academic excellence and Christian values, where students are strengthened for lives of purpose, service, and leadership.

The mission of the music department has evolved naturally from the mission of the university and its Institutional Learning Outcomes:

*The Department of Music at Pepperdine exists as an academic unit of a liberal arts university for the stimulation and motivation of creative and high quality work in music. This is achieved by the department's long-standing commitment to the University mission by emphasizing the highest standards of academic excellence and Christian values, teaching, performance, and educational*

*outreach to the Pepperdine student body and the larger community. The Department of Music seeks to foster a culture of creativity, expression, discovery, and transformation.*

Over the years, there has been considerable discussion of what it means to be a Christian University. Perhaps, one of the foremost Pepperdine religion scholars from the past, Richard Hughes, stated it best:

*"Precisely because I am a Christian scholar, I seek to nurture in my students a hunger and thirst for truth. Precisely because I am a Christian scholar, I encourage my students to critically assess not only the perspectives of others, but their own perspectives as well. And precisely because I am a Christian scholar, I encourage my students to approach their studies with imagination and creativity."*

The Music Department of Pepperdine University offers several exciting possibilities for students. The choral program at Pepperdine offers a choice of three outstanding ensembles. The Concert Choir, the largest mixed performing group, is a diverse group of music majors, music-award recipients, and talented singers from other disciplines throughout the Seaver College community.

Chamber Singers is a performance-based small ensemble with a varying mix of singers. This select vocal group performs a varied body of literature ranging from accompanied works to a cappella choral literature. Collegium Musicum, consisting of both singers and instrumentalists, performs music from the outermost edges of the concert repertoire, from medieval times to the present.

The Flora L. Thornton Opera Program at Pepperdine offers a many-faceted approach to the development of the young singing actor. Performance opportunities each year in fully-staged opera productions, summer study abroad and master classes with top professionals are hallmarks of the program.

Recent productions have included *The Crucible*, *The Bartered Bride*, *Die Zauberflöte*, *La bohème*, *Little Women*, *Die Fledermaus*, *L'elisir d'amore*, *Così fan tutte*, *The Merry Widow* and *Don Giovanni*.

#### **Evidence**

*Please attach evidence.*

## **CURRICULUM MAP**

**Please Attach your Curriculum Map, PLO to Course, and Course to Core Competency Maps**

#### **Attachments**

*Please attach evidence.*

Music\_Curriculum\_Map.pdf

Music\_Assessment\_Maps.pdf

## **ANALYSIS OF EVIDENCE: Meaning**

### **Meaning**

#### **Analysis of Direct Student Learning: Meaning Quality and Integrity**

**The university is required to define and ensure a distinctive and coherent educational experience for each of its degree programs. The findings from the program assessment and analysis process should explain how effectively courses, curricula, the co-curriculum, and other experiences are structured, sequenced, and delivered so that students achieve learning outcomes at the expected levels of performance in core competencies in their majors or fields of specialization, in general education, and in areas distinctive to the institution. It means ensuring alignment among all these elements, and maintaining an assessment infrastructure that enables the institution to diagnose problems and make improvements when needed. Direct student learning, an examination of how well students are meeting the program learning outcomes, should come from the past four years of annual assessments.**

**(2013 WSCUC Accreditation Handbook.)**

**Meaning of the Degree: Describe how the program ensures a holistic experience by answering the following questions about the coherence and alignment within the program:**

**4. What are the learning outcomes and how does the degree support the institutional mission and institutional learning outcomes? How does the degree embody the distinct values, basic commitment, and traditions of the institution?**

“The institutional learning outcomes (ILOs) are formed by two components: 1. Core commitments: Knowledge and scholarship, faith and heritage, and community and global understanding 2. Institutional values: Purpose, service, and leadership Each commitment is evaluated and implemented through the lens of the institutional values. All components are represented in both the learning environment and the student learning outcomes.”

The mission of the music department has evolved naturally out of all of the components mentioned above and is stated as follows: The Department of Music at Pepperdine exists as an academic unit of a liberal arts university for the stimulation and motivation of creative and high quality work in music. This is achieved by the department’s long-standing commitment to the University mission by emphasizing the highest standards of academic excellence and Christian values, teaching, performance, and educational outreach to the Pepperdine student body and the larger community. The Department of Music seeks to foster a culture of creativity, expression, discovery, and transformation. The Department of Music at Pepperdine exists as an academic unit of a liberal arts university for the stimulation and motivation of creative and high quality work in music. This is achieved by the department’s long-standing commitment to the University mission by emphasizing the highest standards of academic excellence and Christian values, teaching, performance, and educational outreach to the Pepperdine student body and the larger community. The Department of Music seeks to foster a culture of creativity, expression, discovery, and transformation. Flowing out of these statements are the program learning outcomes of the music department:

A student who graduates with a major in music should be able to:

- Demonstrate a comprehension of music through accepted theoretical and formal procedures of analysis and a proficiency of musicianship in aural skills, keyboard skills and sight-reading.
- Narrate the basic history of music beginning with the antiquities and ending with the contemporary period, identifying major period styles and trends, important works of music, effective cultural centers, significant composers and performers, and other persons of influence.
- Demonstrate well-developed techniques and skills specifically related to the individuals emphasis in music.
- Apply lessons of leadership, service, and collaboration within the community of artists and musicians.
- Advocate for the transformative power of music in the lives of others, sharing his or her God-given and developed musical gifts with the community at large.

**5. Is there a coherent, aligned sequence of learning opportunities? Does the degree offer sufficient breadth and depth of learning for this particular major or program? Please explain.**

As per the standards of the National Association of Schools of Music (NASM), the Music Degree offers a coherent core curriculum in an accepted and proven sequence of courses and performance experiences. Our recent accreditation visitor's report indicated that our core curriculum meets and standards and is functioning well. Additionally, the Music Department of Pepperdine University offers several unique and exciting possibilities for students. The choral program at Pepperdine offers a choice of three outstanding ensembles. The Concert Choir, the largest mixed performing group, is a diverse group of music majors, music-award recipients, and talented singers from other disciplines throughout the Seaver College community. 10 Chamber Singers is a performance-based small ensemble with a varying mix of singers. This select vocal group performs a varied body of literature ranging from accompanied works to a cappella choral literature. Collegium Musicum, consisting of both singers and instrumentalists, performs music from the outermost edges of the concert repertoire, from medieval times to the present. The Flora L. Thornton Opera Program at Pepperdine offers a manyfaceted approach to the development of the young singing actor. Performance opportunities each year in fully-staged opera productions, summer study abroad and master classes with top professionals are hallmarks of the program. Recent productions have included *The Crucible*, *The Bartered Bride*, *Die Zauberflöte*, *La bohème*, *Little Women*, *Die Fledermaus*, *L'elisir d'amore*, *Così fan tutte*, *The Merry Widow* and *Don Giovanni*. Christopher Parkening, one of the world's preeminent virtuosos of the classical guitar, is a Distinguished Professor of Music at Pepperdine University and has occupied the Christopher Parkening Chair in Classical Guitar since the fall of 2002. Pepperdine is the home of the Parkening International Guitar Competition. Students in this program are offered some of the finest instruction in the world. During the summer of 2016, an intensive study was offered to vocal students in Florence, culminating with a performance at the Prague Choral Festival under the direction of Pepperdine's choral director, Ryan Board. Plans are being made for another such program in 2020. Instrumental students have the opportunity to compete in the annual Thomas Osborn Concerto Competition. This is also viewed as an opportunity for orchestral students to be exposed to some of the standard literature in the field. Of particular noteworthiness is the involvement of Professor Hanks' students with the Mary Pickford Foundation. This collaboration has allowed for music composition students at Pepperdine to provide scores for various silent films. Some of these have received important premieres at various venues in Los

Angeles. Finally, our exceptional Heidelberg Summer Music Program offers one of the most sought-after experiences among college music students: an abroad experience that includes music study, performance, and language immersion at Pepperdine's campus in Heidelberg. These opportunities show a breadth and a depth that is exceptional and, quite frankly, surprising for a smaller private liberal-arts institution.

**6. How current is the program curriculum? How has the curriculum changed (if at all) over the last five years including the reasons for the change (e.g., the result of a learning outcome assessment) and evidence used as a basis for change?**

If I understand the nature of the question, then I would suggest that our curriculum is somewhat current. In our recent NASM Self Study, we indicated the need for some adjustments in our curriculum. At its core, the curriculum remains relevant and productive; however, there is some benefit to looking at ways in which the musical landscape is changing nationally and internationally. There has been discussion about the need for additional courses and a broader range of musical subjects that match the changes in American society. This include such courses as a ethnomusicological performance group, strengthening the Jazz ensemble and offering other courses in Jazz. Including degrees in music business and entrepreneurship is also a goal. The ability to make these additions is mostly hindered by a lack of faculty, funding, teaching spaces, and facility restrictions, so these will mostly remain aspirations until these larger issues are met. We have had some significant successes, however, based on learning outcome assessment. Recent changes to the format and scheduling of our chamber music program have allowed for a much higher-quality experience and performance output from our instrumental musicians. The scheduling adjustment allowed for greater faculty and student interaction, more consistent rehearsal time, and better programming. The progress was evident in two evenings of chamber music concerts, which were of much higher quality than in previous years.

With some creative scheduling and faculty load adjustments, we were also able to introduce a First-Year Seminar in Music. After assessing some student deficiencies in important areas such as writing and research in music, we decided to offer a FYS that would address these issues. The specific subject matter, which included a survey of musical time periods, composers, and styles, addressed additional assessment concerns. And finally, a host of guest speakers were brought in to address student and faculty concerns in the field including finances, professionalism, ethics, and others as related to the music profession. So far the feedback has fantastic with regard to this FYS. As these students progress through the degree, we will be able to assess whether or not this seminar has successfully addresses our assessment concerns.

**7. Please present a curriculum comparison with at least three peer institutions and with national disciplinary or professional standards if available.**

The following statements from our national accreditation body (NASM) offer information in support of the above question. These statements are inserted directly from our NASM Visitor's Report, April 9 - 11, 2017. It should be noted that the Vistor's Report's issues with the Music Education Emphasis an Theater Music Major are currently beging evaluated and strategic plans are in place or will be in place to meet the standards issues as mentioned in the report.

(1) Definition of Credit and Methods of Assigning Credit The institution appears in compliance with NASM standards regarding definition of credit and methods of assigning credit for student work and achievements. The institution's policies for granting course credit for the transfer students also appears to meet NASM standards (NASM Handbook 2016-17, III.A.2.3.4.). The above information is published on the institution's website.

a. General Content and Competency Standards Pepperdine University offers only baccalaureate degrees: Bachelor of Arts in Music with a major in Applied Music (Vocal, Instrumental, Guitar) and Composition, and Bachelor of Arts in Music Education. Each of these programs includes studies in musicianship and performance along with music electives, general electives and the professional courses for music education.

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1. General education appears to be strong. Students have multiple opportunities to work on general thinking/writing/speaking skills, to become acquainted with a wide variety of liberal arts disciplines and to delve into moral and ethical problems.

One unseen requirement for students is "convocation credits" which require them to attend chapel services or receive a flunking grade which impacts their GPA. Students noted that the ensemble rehearsal schedule makes this almost impossible to complete. They have asked for "convo credit" for rehearsals and performances that feature sacred music repertoire, such as their Good Friday program. The visitors recommend that the music unit work to have this special consideration for music majors.

2. Musicianship skills are being adequately addressed through a series of music theory, aural skills and music literature classes.

3. Performance and music electives: Students have ample opportunity perform in multiple ensembles throughout the program. The size of the program does not warrant a large number of music electives. The students are at capacity in credit load from the ensembles and have no room for any electives. Most are taking several ensembles without credit to avoid paying extra tuition for the overload. Students are expected to pass piano proficiency, but have no formal method to require it as a class or a record keeping method in the music unit.

4. Levels: The observed student performance was satisfactory. It must be noted that we heard only a select few students. There was no student recital scheduled for the visitors even though this was specifically requested by the visitors.

Baccalaureate Programs Bachelor of Arts in Music (Applied Music, Composition) (1) Status: Submitted for Renewal of Plan Approval and Final Approval for Listing

(2) Curriculum: It appears to the visitors that the institution meets the NASM standards and criteria for similar liberal arts degrees. Percentages meet NASM suggested distributions. It appears that students have appropriate opportunities to acquire understandings and skills in general music along with a general education.

(3) Title/Content Consistency: The degree title for this program appears to be consistent with its content.

(4) Student Work: Student papers and compositions were high quality work. There was no student recital for visitors, but the students heard in lessons and ensembles performed at an appropriate level.

Student Evaluation Student evaluation through classes, concerts, juries and compositions appears to be appropriate for the program.

Development of Competencies: The program has the core requirements needed of a general music degree. The institution has an effective evaluation of the competencies and fulfillment of institutional requirements.

(6) Overall Effectiveness: This is a highly effective program with students who happily work hard and are performing admirably. Bachelor of Arts in Music Education (1) Status: Submitted for Renewal of Plan Approval and Final Approval for Listing

(2) Curriculum: It appears to the visitors that the institution meets some, but not all of the applicable NASM standards.

There is a competent music education specialist who teaches the choral conducting and one music education classes. This individual supervises the overall music education program, but does not select clinical sites or supervise internships.

The placement of music education students is done entirely through the education division. The supervision of music education interns is done by adjunct faculty from various backgrounds, hired by the education division. It is not clear how the institution meets the NASM standard "these experiences must be supervised by qualified music personnel from the institution" (Self-Study, p. 68; NASM Handbook 2016-17, IX.O.3.e.(3)).

There is coursework but no performance experience required outside of Western European art music repertoire for music education students. Given this lack of repertoire diversity, it is not clear how the institution meets the standard for "basic knowledge of music history and repertoires through the present time, including study and experience of the musical language and achievement in addition to that of the primary culture encompassing the area of specialization" (Self-Study, p. 73; NASM Handbook 2016-17, VIII.B.4.) is being met.

The requirements for the program include 64 general education credits, 67 music credits, and students may take another 34 education credits toward a single subject music certificate along with taking the California Subject Examination for Teachers (CSET). The actual count of the "single subject certificate" is not included in the catalogue listing for the emphasis in music education. As it reads, students might complete the degree without certification or might opt to complete with the certification. This makes the actual listing of classes very confusing for students.

If students are taking the certification classes, the program has such a heavy load of education courses, it is not clear how the institution meets the standard "curricular structure, content and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in music education (Self-Study, p. 68; NASM Handbook 2016-17, IX.O.1.a.).

(3) Title/Content Consistency: The degree title does not appear to be consistent with the content as it stands, therefore, it is not clear how this degree meets the standard that "g. Program and degree titles shall be consistent with content" (NASM Handbook 2016-17,

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II.I.1.g). Since the 34 education credits are only an option, the music education emphasis does not always lead to certification. Consultants have suggested renaming the program Bachelor of Arts in Music (Pre-Teacher Certification). Without the certification, music education should not be

considered a major. With only 3 students currently enrolled in this emphasis, it may be better to have students just complete a Bachelor of Arts in Music. They could take the elective class in methods as part of their humanities credits if they choose to follow up with certification later.

(4) Student Work: There are currently only 2 students in the music education emphasis. Neither of them was interning, so no student teaching was observed.

Student Evaluation Student evaluation for the certification program is provided entirely by the education unit. It is not clear how the institution follows the recommendation that “music education methods should be taught or supervised by the institution’s music education faculty who have had successful experience teaching music in elementary and/or secondary schools, and who maintain close contact with such schools” (NASM Handbook 2016-17, IX.O.3.e.(2)).

It is also unclear how the institution meets the standard that “activities, as well as continuing laboratory experiences, must be supervised by qualified music personnel from the institution and the cooperating schools. The choice of sites must enable students to develop competencies consistent with standards outlined above, and must be approved by qualified music personnel from the institution” (Self-Study, p. 68; NASM Handbook 2016-17, IX.O.3.e.(3)).

(5) Development of Competencies: Evaluation of music education major competencies is provided entirely by the education unit. It is not clear how the institution follows the recommendation that “music education methods should be taught or supervised by the institution’s music education faculty who have had successful experience teaching music in elementary and/or secondary schools, and who maintain close contact with such schools” (NASM Handbook 2016-17, IX.O.3.e.(2)).

(6) Overall Effectiveness: This program has few majors and many standards issues. It is not clear if this program is serving the best needs of the students. The unit will need to decide whether to continue offering the Bachelor of Arts in Music Education, and if so, how to improve it and recruit more students for the program. Bachelor of Arts in Theatre and Music (1) Status: Submitted for Plan Approval and Final Approval for Listing

(2) Curriculum: It appears that the institution meets some, but not all of the degree requirements.

The only music literature classes in the degree are part of the elective section which also includes private instruction and diction. The one year of music theory is sometimes taken during the student’s senior year and the visitors were concerned that the music students were not given sufficient time to absorb music skills. It is not clear how the institution meets the standard that an undergraduate liberal arts degree must include “an understanding of compositional processes, aesthetic properties of style, and the ways

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these shape and are shaped by artistic and cultural forces” (Self-Study, p. 83; NASM Handbook 2016-17, VII.D.2.a.(3)) and “an acquaintance with a wide selection of musical literature, the principal eras, genres and cultural sources” (Self-Study, p. 83; NASM Handbook 2016-17, VII.D.2.a.(4)).

(3) Title/Content Consistency: The title of this degree implies that it is a double major and should include all of the elements of a liberal arts degree in music. It includes only a portion of the music requirements and is more of a liberal arts degree in theatre with a music minor, or perhaps Bachelor of Arts in Theatre with an emphasis in music theatre.

(4) Student Work: No student work in this degree was provided for the visitors

Student Evaluation The Self-Study (p. 86) states the students will demonstrate competency in classes that include some that are only listed as electives (Diction for Singers, Music History). It was not clear to the visitors how the institution meets the standard that the levels of student work are “consistent with expectations for an undergraduate liberal arts major in music” (Self-Study, p. 71; NASM Handbook 2016-17, VII.D.4.b.).

(5) Development of Competencies: The program includes a hybrid of courses in music and theatre. The institution has provided an avenue for fulfillment of the competencies that they require.

(6) Overall Effectiveness: This program seems to be attracting a large number of students interested in vocal music as part of theatre. However, it does not have sufficient music coursework to support the degree as a double major. It appears to be a better fit as a theatre program that has either a music minor or a music theatre emphasis.

#### **Evidence**

*Please attach evidence.*

## **PEDAGOGY**

**8. Please present measures of teaching effectiveness (e.g., course evaluations, peer evaluations of teaching or implementing, scholarship on issues of teaching and learning, formative discussions of pedagogy among faculty, survey measures, participation rates, and student satisfaction surveys).**

### **Music Program Review (Pedagogy)**

#### **Pedagogy:**

**Please present measures of teaching effectiveness (e.g., course evaluations, peer evaluations of teaching or implementing, scholarship on issues of teaching and learning, formative discussions of pedagogy among faculty, survey measures, participation rates, and student satisfaction surveys).**

The Music Program has several procedures in place which evaluate the overall effectiveness of our pedagogical methods. These methods include: discussions of pedagogy among the faculty, discussions of individual student progress among the faculty, student evaluations of courses, peer evaluation of teaching, and professional development activities related to pedagogy.

#### **Discussions of Pedagogy among the Faculty:**

The full-time music faculty meets on a weekly basis following the “Music at Three” recitals held each Wednesday. Among other subjects, these meetings are devoted to curriculum decisions

and discussions pertaining to student matters. At these meetings, we ensure that policies pertaining to the department are effectively communicated to students on a regular basis. In these meetings, the music faculty also sets the parameters for developing the artistic and academic program goals, including but not limited to curricular development. We feel very strongly that communication among all components of the music department is crucial to the success that we have experienced with our graduating students.

Some recent examples of curricular amendment/development include:

- MUS144/344 Collaborative Piano, MUS136/336 String Chamber Music, and MUS139/339 Woodwind Chamber Music: Historically MUS144/344 had included pianists only; MUS136/336 strings only; and MUS139/339 woodwinds only. However, since all three classes met contemporaneously, in fall 2016 the music faculty decided to combine all three courses into a general Chamber Music class. This allowed all student participants to collaborate with a greater number of students and with a greater variety of instruments. The excellence of the final concerts was testament to the success of the combination.
- MUS144/344 Collaborative Piano and MUS143/343 Collegium Musicum: These two classes also met contemporaneously during the spring semester. In spring 2017 the music faculty decided to combine the personnel of both these classes. This allowed far greater opportunities for all students for contemporary chamber music and again culminated in a successful final concert in spring 2017. In spring 2018, Collegium Musicum personnel will be performing in our *Up Against the Screen* concert. This biennial concert features the performance of musical scores written by Pepperdine student composers for silent films. This original music is performed by the student musicians of Collegium Musicum, who are renamed the “Pickford Ensemble” for the occasion in honor of silent film star Mary Pickford. Incorporating the pianists of MUS144/344 into this project will allow for supplemental music to be included in the *Up Against the Screen* concert.
- GS199 First Year Seminar: In fall 2017 the music faculty instituted a first-year seminar class specifically directed towards music majors. Taught by Dr. Ryan Board, the course addressed music-specific issues such as research in music, stage deportment and professionalism, performance anxiety, working with an accompanist and many other topics.
- MUS311, 312, 313, 314 Lyric Diction Sequence: The four courses in the two-year Lyric Diction sequence (Latin and English, Italian, German, and French) had traditionally been offered to sophomores and juniors. The music faculty determined that the skills taught in these classes were so important for success in the major that the sequence should be begun in the first year rather than the sophomore year. Thus in fall 2017, we began enrolling first year students in MUS311.
- MUS466 Vocal Literature: This upper division elective course, usually offered every other spring, had previously been offered to juniors and seniors only. However, many voice students who had taken this very popular course said that they wished that they had taken it before their junior and senior recitals. As a result, the music faculty is now offering the course to sophomores and juniors.

#### **Discussions of Individual Student Progress among Faculty:**

In our weekly meetings, the music faculty discusses all students with any academic or other types of difficulties. If the difficulty is academic, the faculty often offer each other pedagogical suggestions or agree as a group to “keep an eye” on the student’s academic progress. Outside of these meetings, the voice faculty in particular often encourage their students to seek the vocal advice and opinion of other members of the voice faculty who are not the student’s primary teacher.

**Student Evaluations of Courses:**

Teaching evaluations are administered in every course, private lesson, and ensemble offered by the music unit. Results of these evaluations are given to the teacher. Records are maintained in the Fine Arts Division office. The music coordinator reviews the evaluations for each adjunct faculty member after each term to determine if a replacement should be considered for a given faculty member. The Fine Arts Divisional Dean also keeps a record of every written comment made by the students on their evaluations. At the end of the spring semester, the chairperson meets with each full-time faculty member for a private assessment of the teaching evaluations and for a discussion of the faculty member's goals for the next year.

**Peer Evaluation of Teaching:**

As indicated above, all Fine Arts faculty have an annual review conducted by the Divisional Dean where their teaching evaluations are reviewed and discussed. In addition, peer evaluations are an integral part of our rank, tenure, and promotion process. To secure tenure or an advancement in rank, a music faculty member must have evaluations from five of his/her colleagues in the music faculty. These peer evaluations are based at least in part upon the colleagues' evaluation of the faculty member's teaching.

**Professional Development Activities Related to Pedagogy:**

Faculty members are encouraged to attend professional meetings. There is a travel budget to assist faculty if they wish to attend these events. The university has also offered numerous summer enhancement programs for faculty through the Center for Faith and Learning, the Center for Teaching Excellence, and Information Technology. There are programs to support the development of faculty including undergraduate research awards, dean's research grants, and other opportunities. The music faculty has taken frequent advantage of opportunities to apply for Pepperdine's internal grant monies.

The music faculty has been consistently active in professional organizations dedicated to musical pedagogy. All of our voice faculty are members of the National Association of Teachers of Singing (NATS) and participate in NATS' annual collegiate auditions. Two of our faculty members have served on the Board of Directors of the National Opera Association (NOA), which presents an annual convention for opera educators.

**In Summary:**

A recent review by visitors from the National Association of Schools of Music (NASM) suggests that the Pepperdine music faculty is fulfilling many of its pedagogical goals. As the report stated:

"The students expressed deep respect for the musical and teaching strengths of the music faculty. Students speak highly of the supportive and caring faculty and stated that the caring and brilliant faculty was the best reason to attend the Pepperdine music program. Indeed, many

outstanding guitarists have come to the university specifically to work with the guitar professor who is a national figure in guitar performance and a wonderful teacher.” NASM Visitors’ Report, April 9-11, 2017, Ramona Holmes and Kathleen Hacker.

### **Evidence**

*Please attach evidence.*

## **ANALYSIS OF EVIDENCE: Quality**

### **Quality**

**Quality of the Degree: In meaning of the degree student learning outcomes and curriculum matrixes were used to define the degree. Now please describe the processes used to ensure the quality of the program.**

**9. Describe the high impact practices which enrich the learning experiences (How are they integrated in the curriculum? Are they assessed?)**

- a. Service learning**
- b. Research opportunities**
- c. Internships**
- d. Other high-impact practices**

**9. Describe the high impact practices which enrich the learning experiences (How are they integrated in the curriculum? Are they assessed?)**

The Pepperdine Music Department engages students in the classroom and beyond in a number of high impact opportunities ranging from public performances, masterclasses with renowned performers and pedagogues, and a summer music intensive in Heidelberg, Germany. Students contribute to the cultural life of the community on and off campus and gain insight into their craft and the business of potential career opportunities. Assessment is done primarily through course evaluations and accreditation through the National Association of Schools of Music every ten years.

#### **a. Service learning**

Service to Pepperdine and its surrounding community is inherent in the department's public performances. These reflect all of our Departmental SLOs, in particular:

- SLO 4. Apply lessons of leadership, service, and collaboration within the community of artists and musicians.
- SLO 5. Advocate for the transformative power of music in the lives of others, sharing his or her God-given and developed musical gifts with the community at large.

Many of our performances are offered free of charge and frequently feature local high school ensembles performing alongside the Pepperdine Orchestra and/or Chamber Choir. This allows Pepperdine students to engage with and mentor younger musicians. It also encourages new audiences onto our campus.

Another clear example of the Music Department's service on and off campus are the guitar department's monthly recitals in the Payson Library and Malibu Public Library. Students gain performance experience with varied audiences and performing venues while sharing their music with the community at large.

Similarly, the Chamber Choir frequently tours both nationally and internationally, giving public performances and clinics with high school and community choirs. The Heidelberg Music Program also gives free public performances throughout Europe, and has developed continuing relationships with community choirs and musical societies in Austria through their Educational Field Trips. The most recent trip in 2016 resulted in deep joyful cultural exchange between Pepperdine students and an Austrian choral society, with both parties spontaneously sharing songs, dancing, and dining together.

### **b. Research opportunities**

The capstone for every music major is their junior and senior recital. Applied music majors perform important works for their instrument or voice type, while composition majors present a recital of their original compositions. In preparation for this recital, students must research their repertoire for in-depth program notes, covering such topics as performance history, practice, and significance; biographical information on the composer and poet; and musical analysis. Both the musical preparation and program notes must be approved by a committee of three faculty at a pre-recital before being presented publicly. These recitals and accompanying program notes are the culmination of the skills students gain throughout their time at Pepperdine in the music theory and history sequences, and their applied instruction and ensembles. They demonstrate achievement of the following Departmental SLOs:

- SLO 1. Demonstrate a comprehension of music through accepted theoretical and formal procedures of analysis and a proficiency of musicianship in aural skills, keyboard skills and sight-reading.
- SLO 2. Narrate the basic history of music beginning with the antiquities and ending with the contemporary period, identifying major period styles and trends, important works of music, effective cultural centers, significant composers and performers, and other persons of influence.
- SLO 3. Demonstrate well-developed techniques and skills specifically related to the individual's emphasis in music.

### **c. Internships**

Bridging the gap between college and employment in the field of music is a crucial focus for the Music Department. Applied Music Majors frequently participate in summer music training programs known as Young Artist Programs (YAPs) where they gain performance experience, training, and build relationships to help secure the next step in their education or performance career. Faculty provide support and guidance in the selection and application process through individual counseling and recording of audition materials.

Students pursuing a Music Education Pre-certification emphasis participate in full-day student teaching through the Humanities and Teacher Education Division, usually during their final two semesters of immediately after graduation. Past students have also interned with local film composers and with presenting organizations such as the Los Angeles Chamber Orchestra and Los Angeles Opera.

#### **d. Other high-impact practices**

The importance and impact of the Heidelberg Summer Music Program within the Music Department can hardly be over stated. While there, students have a limited GE load, allowing them to focus on their musical and personal development in a dynamic and inspiring environment. This program is discussed in greater depth under section 10. K below.

Of particular note is the biennial and unique *Up Against the Screen* silent filmscoring program. The educational mission of *Up Against the Screen* is to train young composers and performing musicians in the art and presentation of silent film scoring. Composing for a select chamber ensemble comprised entirely of collegiate instrumentalists, our student composers selected to participate in this project have learned to develop an effective music score for live players that supports the visual drama on the screen. The Pepperdine student instrumentalists in The Pickford Ensemble who will perform this music learn the special and valuable discipline of perform music along with another linear artistic medium such as silent film, which requires the performer to be constantly "on and present" at every moment. The project provides our composition students the opportunity to create original music and soundscapes that would highlight the emotions and feelings shown onscreen, taking the experience of viewing beautifully restored "silent" films into new and imaginative realms of possibilities. Student composers additionally gain a reel which they can use for applications and publicity.

#### **10. Co-Curricular : How intentional are the co-curricular experiences which are provided and how are they integrated into the curricular plan?**

- a. Academic and career advising programs and resources**
- b. Tutoring, supplemental instruction, and teaching assistants**
- c. Orientation and transition programs**
- d. Financial support for obtaining scholarships, fellowships, teaching assistantships, etc.**
- e. Support for engagement in the campus community**
- f. Support for emotional and psychological variables of success**
- g. Spiritual development programs and opportunities**
- h. Multicultural opportunities which support diversity**
- i. Plays, musicals, art exhibits, and lectures**
- j. the Sophomore Experience**
- k. Study Abroad**

10. Co-Curricular : How intentional are the co-curricular experiences which are provided and how are they integrated into the curricular plan?

- a. Academic and career advising programs and resources

Each student is assigned a full-time faculty member as an academic adviser. Most academic and career advising falls upon Private Music Lesson Instructors which consist of tenured faculty, visiting faculty, and a number of adjuncts. Most careers within music require a master's degree or a teaching credential, so most students are directed toward appropriate graduate programs. This is an area of potential growth for the department.

- b. Tutoring, supplemental instruction, and teaching assistants

Student tutors are available on a regular basis for theory and sight singing. Participation in the tutoring program is required by several of the music theory courses. The Music Technology Lab is also open for regular hours during the week, with a student worker available for support.

c. Orientation and transition programs

New and returning students and faculty meet en masse at the start of each academic year to discuss departmental procedures, performance opportunities, and to introduce new students to their peers. Faculty engage frequently with students in the halls and there is a very supportive culture among the students. MUS 220 Concert Attendance provides a weekly forum for department-wide announcements, discussions, and community bonding. Private Music Lessons also proved a fairly unique opportunity to monitor and guide students' progress within the department. This also allows significant one-on-one guidance in applying for the next steps beyond pepperdine.

d. Financial support for obtaining scholarships, fellowships, teaching assistantships, etc.

One of the biggest supports the department provides from obtaining financial awards is the use of Raitt Recital Hall for audio and video recordings. The department also provides student workers for these recordings, all of which would incur significant costs if done outside of the university. Students also frequently volunteer to perform their peers' original compositions, another significant potential cost for composition majors if done outside of the university. Other funding is not readily available through the department, but students have received funding from the University-at-large to attend competitions and conferences, such as the Classical Singer Competition in 2017. At this international vocal competition one of our freshmen voice students advanced to the final round.

e. Support for engagement in the campus community

The Music department contributes significantly to the cultural and social vibrancy of the campus community. Over the course of the academic year, the department presents roughly four orchestral concerts, four choral concerts, more than a dozen chamber ensemble performances, an average of twenty student recitals, ten guitar recitals, one full staged opera, and collaborates with the Theater Department on the annual musical.

Ensembles such as the orchestra and choirs also provide substantial community and social engagement for the students involved. We actually discourage our majors from engaging in Greek Life on campus because they are usually too busy, and they have a built-in sorority/fraternity with their fellow musicians.

Unfortunately, Student attendance of performances from outside the department is not as high as we would like. Further efforts could be explored for building audiences on campus and encouraging engagement with specific courses from other departments. The department did utilize a flash-mob to promote a recent concert, and the students involved enjoyed the experience.

Students and faculty also gather for discussions of faith, in both student run Convocations and faculty led weekly bible study. This also contributes to the emotional and psychologic support of our students, discussed below.

f. Support for emotional and psychological variables of success

The Music Department is a close-knit community that relies largely on strong interpersonal relationships to support students through a stressful degree. Private Music Lesson Instructors see their students in one-on-one settings for an hour each week, so they tend to monitor the emotional and psychological aspects of our students as part of their regular work. We also rely heavily on the University Counseling Center, referring students frequently.

Dr. Board's Freshman Seminar, instituted Fall of 2017, addresses many of the aspects of life of a professional musician, including meditation and stress management. Discussions of faith are frequent in and out of the class room, and Melanie Emelio hosts a regular bible study with a number of her students.

This is always an area of concern for our students as they are required to balance an academic schedule with rigorous rehearsal and performance schedules. Faculty have noted recently that they feel caring for the psychological/emotional needs of the students has become an increasing time-consuming portion of their duties, and one that requires a lot of them emotionally as well.

g. Spiritual development programs and opportunities

As mentioned in the section above, Melanie Emelio hosts a regular bible-study with several of her students. The department also performs a number of sacred works which provide the opportunity for discussions of faith and spiritual expression and discovery through performance. One recent example of this was the Bach St. John Passion, hosted by Ascension Lutheran Choirs. Students, faculty, and community members alike commented on the spiritual impact of the choir's performance of Bach's masterpiece. Music students have also hosted club convos, such as Fernando Grimaldo's convocation series based on the churches role in opera plots. The music department also has informal relationships with local churches, who frequently hire Pepperdine students as instrumentalists or choral section leaders. These are facilitated through Dr. Board and emeritus faculty Sara Banta.

h. Multicultural opportunities which support diversity

The Music curriculum is centered around repertoire from diverse cultures and eras within the Western Cultural Tradition. However, in regard to opportunities outside of the Western tradition, this is a potential area for growth. We do offer MUS 468 Multicultural Music in America, which explores multicultural music in America with an emphasis on Los Angeles and the contributions of various ethnic groups to its artistic milieu. However, this course is not required of our majors.

i. Plays, musicals, art exhibits, and lectures

The Music Department coupled with the Center for the Arts are the driving force behind concerts throughout the school year. Music students and faculty also closely collaborate with the theater department in the production of the annual opera and musical. The Chamber Choir frequently holds concerts in the Weissman Museum. Students enrolled in MUS 220 Concert Attendance are required to attend 10 concerts over the course of the semester.

j. the Sophomore Experience

Music students do not have a distinct Sophomore Experience, largely because our degree requires them to remain in Malibu for the Fall and Spring Semesters if they intend to graduate in 4 years. Select students do have the opportunity to participate in the Heidelberg Summer Music Program.

k. Study Abroad

Because music students may not retain their music scholarships while studying abroad in one of the University's fall or winter semesters, an opportunity for European study was initiated in 1999. It includes both vocalists and instrumentalists and takes place every two years at Pepperdine's permanent facility in Heidelberg, Germany. Its length has varied from as few as five to as many as nine weeks, depending upon the facility's availability for our program. Students may fulfill General Education requirements by enrolling in classes taught by year-round resident faculty. These courses include Humanities 212 and 313, any level of German, and in some years,

Psychology and English courses. General Education classes take place in the morning hours. Afternoons and evenings are reserved for rehearsals, practice, private coaching and special workshops and master classes given by visiting artists in the various disciplines.

Students with financial aid receive the same percentage of aid as they do for the fall and winter semesters. Additional funding is provided by music scholarships and the generosity of donors to our program. In recent years, this combination has provided full tuition for all participants. The University provides the flight and students pay a room and board charge.

The program culminates with public performances in Heidelberg's beautiful Spiegelsaal in the Palais Prinz Carl. An educational field trip to European musical sites is part of the program. These have

included Salzburg, Vienna, Munich, Prague, Venice and Milan. Since 2009, the Heidelberg music students have participated in concerts with local musical organizations in the Austrian province

of Carinthia. This relationship began as a result of archival research discoveries by the Summer Music Program's founder and director, Henry Price. Pepperdine music students and Austrian

musicians combine to celebrate the hospitality of the local people in 1779, as related in a memoir by a member of Emanuel Schikaneder's traveling acting troupe. A permanent plaque

commemorating Schikaneder's visit to the area was presented to the community by the University and now rests on the parsonage that housed the troupe more than 230 years ago.

The following is representative of the guests that have helped make the Heidelberg Opera Program a success.

Heidelberg Opera Program (Henry Price, Director)

Jasmin Solfaghari, stage director Deutsche Oper Berlin (2013, 2015)

Mark Ross Clark, author and stage director (2009, 2011)

Karen Johnson, mezzo-soprano Landestheater Linz (2011, 2013, 2015)

Timothy Schwarz, conductor and coach Stadttheater Heidelberg (since 2004)

Jessica Rivera, soprano\* (2006)

Davia Bandy, mezzo-soprano\* Cincinnati Opera (2015)

Heidelberg Chamber Music Program (Louise Lofquist, Director)

Gregory Riffel, percussion Heidelberg Philharmonie (since 2011)

Cosima Luther, violin\* Co-director Youth Orchestra of LA (since 2006)

Christopher Luther, viola University of Northern Colorado (since 2006)

Andrew Rammon, cello\* Susquehanna University (2006, 2008, 2009)

David Buch, musicologist and guitar instructor (2008, 2009)

Detlev Bork, internationally-acclaimed guitarist (2011, 2013, 2015)

\*Pepperdine Alumni

### **11. Please describe evidence of students' research and publications, awards and recognition, professional accomplishments.**

Music Students regularly participate in the Seaver Research Symposium, highlighting their accomplishments as performers, composers, and scholars. Dr. Gary Cobb has also engaged several students in the undergraduate research program (AYURI) transcribing various madrigals that he has procured from Westminster Abbey, the Civico Bibliografico in Bologna, the Austrian National Library, the British Museum in London, and the Bodleian Library in Oxford. One recent example is Jared Taylor, who presented his work at the College Music Society regional conference in 2016, held that year at Cal State Long Beach.

The capstone of each students' career at Pepperdine is their senior recital and accompanying program notes. This project incorporates students' scholarly, artistic, and technical studies over the course of their undergraduate career.

The Music Department has also gained local and national recognition through students and recent graduates placing in competitions such as NATS, Classical Singer, Palm Springs Opera Guild, and the Metropolitan Opera National Council Auditions. The Chamber Choir will also be featured at the American Choral Director's Association in Pasadena in March.

Perhaps the best measure of our students' success is the graduate programs into which they are accepted. Voice and guitar students in particular have left Pepperdine to pursue master's degrees at leading music conservatories throughout the country. Another graduating senior developed a very competitive Fulbright Proposal to Slovenia.

#### **Evidence**

*Please attach evidence.*

## **STUDENT SUCCESS, ALUMNI, AND ASSESSMENT DATA**

### **Student success data**

**12. What is the profile of students in the program and how does the profile relate to or enhance the purpose and goals of the program?**

**Please explain your student success data (enrollment and retention data). Evidence should include student retention and graduation rate trends (disaggregated by different demographic categories such as race, gender, first-generation students, etc.).**

**OIE provides this data annually and houses the reports on the OIE website and LiveText site.**

#### **Student Success Data**

*Attached is the student success data for your program.*

All\_Majors\_FA\_Fall\_2012\_16.xlsx  
 Enrollment\_Data\_\_Music\_Fall\_2012\_16.xlsx  
 Fine\_Arts\_Graduation\_Rates\_Fall\_2007\_to\_Fall\_2013.xlsx  
 FA\_Number\_of\_Graduates\_by\_Admit\_Term\_and\_Gender.xlsx

### Student and Alumni Data

**13. Please present your student and alumni survey data examining student attitudes, satisfaction levels and dispositions. OIE will provide the data in tables and graphs in their Educational Effectiveness Report. Programs are responsible for explaining the survey results. Survey data includes: UCLA/CIRP satisfaction survey data, alumni data.**

#### Student and alumni survey data

*Attached is the student and alumni survey data for your program.*

Survey\_Report\_\_OIE\_Alumni\_Survey\_\_FA\_2017\_\_10\_24\_17.pdf

### Assessment Data

**14. Other relevant data. e.g. General education data, special reports.**

#### Assessment Data

*Attached is the assessment data for your program.*

## ANALYSIS OF EVIDENCE: Integrity

### Integrity

**In meaning of the degree (section four) student learning outcomes and curriculum matrixes were used to define the degree. Now please describe the processes used to ensure the rigor of the program.**

**15. Are the graduates achieving the student learning outcomes at the expected level? How was the threshold determined? How do you know your expectations are appropriate? Do you use comparisons based on national standards or benchmarking? How have your assessment findings supported this? Is there assurance that students consistently meet the standards of performance that the major has established? What happens to students that don't meet the standards?**

The standards for the music program are set and reviewed by the National Association of Schools of Music every ten years. Our last review was in 2017, and the department is still completing a response to the visitors' report. Those documents are attached. Based upon NASM standards, we are meeting the standards in our program. NASM has made some suggestions that we are working on, such as the adjustments to our music education program. (Information is included in the NASM Visitors' Report) Our graduates are successfully completing the degrees within the four year standard timeframe.

## **APPLIED VOCAL:**

The curriculum for the applied voice track systematically develops the necessary skills in languages and performance, in addition to the core courses. The vocal graduates leave with appropriate and respectable diction skills in Latin, English, Italian, German, and French languages. All graduates in the

liberal arts have completed three semesters in one language and many of the vocalists complete the requirements for minor in a language or are able to take more than one language.

The curriculum also requires the vocalists to perform a junior and senior level recital compiled of classical song repertoire. Those in the theatre music program perform one recital compiled of a blend of musical theatre repertoire and art song. The combined recitals require that singers perform English, Italian, German, and French languages and include music from the Baroque, Classical, Romantic, and Twentieth or Twenty-first Century eras. During the last several years we have developed better means of assessing the research and performance skills for both recitals and have seen improvements in both. Research and writing skills will continue to be at the forefront of our preparation for the presentations.

It should be noted here that our department has three highly skilled accompanists who offer coachings each week to all students in the applied areas. These accompanists play for weekly departmental recitals, rehearsals, and coaching.

Each year we have two to three open master classes offered to the students. Most of the juniors and seniors participate in these masterclasses, which have recently included Stephanie Blythe, Ben Moore, Jessica Rivera, and others.

The vocal program is fortunate to have a vocal laboratory, which includes a full complement of equipment from K-Elementrics. However, we do not have a consistent pattern of use for this lab. We have established a relationship with the Osbourne Head and Neck Center at Cedars-Sinai Hospital with Dr. Reena Gupta. She periodically visits our campus to do presentations and to scope our students. She has also been generous as a resource for our vocalists when health issues have arisen. We will continue to build this relationship, but hope to be able to establish a better plan for the lab in the future.

In addition to departmental events, the music department provides entertainment in support of donor and alumni functions and other university-sponsored events that support the university's financial and public relations goals. Faculty and students also provide music for graduation and other university ceremonies such as presidential inaugurations, memorial services and holiday events and services. Since we established the Friends of Music (group of supporters for our music program), our students have performed for this organization each year.

The majors in the applied vocal area achieve noted success at area competitions and vast majority of them are accepted and attend top graduate programs such as Yale, New England Conservatory, Peabody Institute, Northwestern University, Rice University, Boston Conservatory, Westminster, Manhattan School of Music, Mannes, UCLA and USC. Several of our graduates have also entered prestigious young artist program including Los Angeles Opera, Santa Fe Opera, and Seattle Opera.

In order to acquire and maintain the expected standards in the program, we begin with an audition process for entrance to the program. In this process, the applicant must sing three art songs, arias, or a musical theatre selection. Ideally they would be varied in language and style. At least four faculty members review those auditions and rank them on a scale of 1-

10. During the audition there is a tonal memory test given to check the ear, and the students are required to take a music theory placement exam. The tonal memory test is used to cull out applicants, while the theory placement exam allows us to plan appropriate course for those students entering the program.

The students enrolled in the applied voice program are involved in various choral ensembles, as well as the annual musical and opera productions. They may also choose to sing for our collaborative arts courses, chamber ensembles, and Collegium Musicum. The applied voice students who are seeking the emphasis are also enrolled in a weekly studio class where they are given the opportunity to perform in a master class setting. The singers and faculty offer critique to the students and use this forum to present and discuss pedagogy and health for singing.

The private voice lesson program is well structured. All teachers follow the guidelines for jury exams, which include covering languages and styles appropriate to the skill level of the student. Between 4-6 songs are required of each student. The jury exam offers the student singer comments from each faculty member for improvement and constructive criticism about his/her performance at the end of the semester. If a student performs a recital in a given semester, he/she will not be required to perform a jury. We have improved the jury form, so that it covers all musical aspects of singing.

Another performance venue for both vocalists and instrumentalist is the weekly recital (Music@3) held in the recital hall. Each major must perform twice a semester, and minors are required to sing once a semester. This gives the performers the opportunity to put before an audience those skills, which have been worked on in the studio.

The weekly studio class also offers the student an opportunity to perform a piece that may not be quite ready for performance. This setting is a "safe" place where students may work with the teacher in front of a smaller audience of peers. This is an appropriate opportunity for students to inquire about teaching techniques, as well as vocal issues.

#### **APPLIED INSTRUMENTAL:**

The Orchestra Program continues to grow attracting a higher quality student musician and recruiting efforts are still a focal point. The quality of the orchestra has improved over the last few years. During the fall semester, the orchestra performs one orchestra concert; is in the pit for a seven-performance

musical production and finishes the semester with a combined Christmas Concert with the University Choirs. In the spring, the orchestra is back in the pit for a twoperformance opera production with the Flora Thornton Opera Program, and finishes the semester with an Orchestral Masterwork Concert in

odd numbered years and in even numbered years, combines with the University Choirs for a Choral Masterworks Concert. The winner of the Thomas Osborn Concerto Competition also performs with the orchestra on that spring concert.

The Wind Ensemble Program gave its first concert in March of 2011 and has been steadily progressing ever since. As with our orchestra, we do not have a full complement of student players, but augment those with interested high school players, School music directors, and professional players when necessary for concerts. The ensemble, performing all types of band literature from marches to classic wind band repertoire, performs one concert each semester.

The Jazz Band has the same difficulty as the other ensembles; not enough students. This problem is only for a very few number of missing players. The instructor has been very creative in rewriting parts to fit the group.

We continue to adjust the Chamber Music Program to offer a challenging and rewarding musical experience for our music students. Woodwind, Brass, Percussion, and String Chamber Music classes are offered during the fall semester and Musicum Collegium is offered during the spring semester. This fall, woodwinds, pianists, and string chamber students were combined for one of the best Chamber music performances at the University. It is hoped that this format will be utilized in the future.

We attract a small number of students who wish to have piano as their principal applied instrument. Instruction in private study is also available for the general student.

### **COMPOSITION:**

Music majors with an emphasis in Composition are required to meet the competencies by applicable standards in the areas of music theory and musicianship (assessed by the core curriculum as well as the Piano Proficiency Exam, a departmental assessment); notation, counterpoint, orchestration, craft and form, electronic music are assessed in the private composition lessons, by a portfolio review each semesters as part of the jury review, and by the pre-recital jury). Knowledge of history and contemporary trends are assessed in course work and in the weekly composition seminars.

Levels of achievement in the Music Composition emphasis are documented through the admission criteria (audition, portfolio review, Music Theory Placement Exam), program expectations (outlined in the Music Student Handbook), course syllabi, pre-recital jury review, and departmental assessments

(e.g., Piano Proficiency Exam). We require a grade level of 'C' or better in each music class before the student may be allowed to advance. The pre-recital jury review of the composition recital provides the most comprehensive assessment of the student composer.

Graduates with a Music Major and Composition Emphasis go on to respectable graduate programs in music, enter into viable music internships in the film and television industry, and work as professional musicians in various aspects of the music field. Formally and informally, we survey our graduates

post-Pepperdine in order to gain an idea of our alumni's preparedness.

## **MUSIC EDUCATION:**

As stated earlier in this self-study, the music program offers the Bachelor of Arts degree in Music with an emphasis in music education. In reality, this degree is a pre-certification program. This is due to the way such degrees are handled in the State of California. Accordingly, the Music Department recently submitted a request to the Seaver College Academic Council asking that the emphasis be changed to read Bachelor of Arts in Music with an emphasis in Music Education – Pre-Certification. We were advised to do this by an NASM consultant and certainly concur with that recommendation. We believe that this more accurately reflects the nature of this particular emphasis. A student may receive the degree and then pursue certification. This proposed additional wording for the catalog will be considered at the upcoming April meeting of the Seaver Academic Council.

**16. Please present an integrated analysis of the data collected from the assessment of direct learning and indirect learning ( survey data, focus group, alumni data, and authentic evidence). Please report on the findings from the last comprehensive program review. In summary please explain how the program has achieved a holistic evaluation of the students' educational experience.**

As part of the NASM accreditation process, careful study was given to the curricular tables for the three emphases: applied music (instrumental and voice), music education, and composition. After the team and consultant visited the campus, it was determined that the labeled degree "Bachelor of Arts in Theatre Music" needs to be adjusted. This is fully explained in the Quality Improvement Plan. Additionally, the "Bachelor of Arts in Music Education" will become a pre-certification program. Catalog changes are forthcoming.

In summation, the music program has a holistic approach by way of the following:

- Sequenced courses, which introduce, develop, and master the skills required for the Pepperdine GE program and the National Association of Schools of Music standards
- Balanced set of courses and opportunities for performance, historical, and theoretical studies providing a well-rounded musician
- A thorough set of assessment tools for performance, research, and writing skills to be developed.

### **Changes made since 2012:**

- PLOs were re-written by music faculty members from nine PLOs to five PLOs.
- The curriculum map has been updated and attached.
- A first-year seminar has been added for music majors, which includes music literature, introductory research, Turabian format for research, and writing projects. The insitution of this course will better prepare the music major for upper divisional work in the degree.
- Additional Critical Thinking Project for MUS 392 & 492 (Recitals)
- More assessment tools have been developed for performance, research, and writing. See attachments.

### **Evidence**

*Please attach evidence.*

Music\_Program\_2013\_Annual\_Assessment.pdf

Music\_2014\_Annual\_Assessment\_Report.pdf

2015\_Assessment\_for\_Music.pdf

2016\_Assessment\_for\_Music.pdf

## WASC 5 CORE COMPETENCIES

### WASC 5 CORE COMPETENCIES

#### **17. How does the program ensure that graduates meet the WASC FIVE CORE COMPETENCIES? Present your findings of measurements you have done of the core competencies.**

Pepperdine University: **Core Competencies** (critical thinking, oral communication, written communication, quantitative reasoning, and information literacy)

WASC Information on the Five Core Competencies The five core competencies – writing, oral communication, quantitative reasoning, critical thinking, and information literacy – are critical higherorder intellectual skills for students to develop in order to be successful at school, at work, and in their private and civic lives. Accordingly, WSCUC’s institutional review process calls upon institutions to describe how the curriculum addresses each of these competencies, explain their learning outcomes in relation to the core competencies, and demonstrate the extent to which these outcomes are achieved.

The 2013 Handbook of Accreditation, Criteria for Review 2.2a states: “Baccalaureate programs engage students in an integrated course of study of sufficient breadth and depth to prepare them for work, citizenship, and life-long learning. These programs ensure the development of core competencies including, but not limited to, written and oral communication, quantitative reasoning, information literacy, and critical thinking.

Component 4 (Educational Quality) of the Institutional Review Process asks for institutions “to describe how the curriculum addresses each of the five core competencies, explain their learning outcomes in relation to those core competencies, and demonstrate, through evidence of student performance, the extent to which those outcomes are achieved.”

The music department fully participates in the annual assessment for each core competency. Attached are the reports for 2014-2017. Because of our findings with regard to research and writing, the music program designed a first-year seminar for those students matriculating to Pepperdine with an intended major in music. The fall of 2017 was the first offering of this course. Our goal is, as these current freshmen begin their research and writing intensive music courses, that they will be much more prepared for these courses and will be more successful. Below is the course description and program learning outcomes for this new course. The core competencies will be introduced in the freshman course and offer a positive trajectory for successful skills in critical thinking, oral communication, written communication, quantitative reasoning, and information literacy as they near the capstone course, MUS 492, Recital II.

#### **Course Description**

This course engages students in a multifaceted approach to exploring a life in professional classical music and looks at what it means to be an artist. Students will be challenged to think critically and look deeply into the professional world of music performance, composition, and education through various readings and interactions with guest speakers and lecturers. Included

is a representative overview of important styles, time periods, composers and musical genres, as well as the opportunity to develop critical research and scholarly writing skills related to music. Issues of physical, mental, and spiritual health, as well as professionalism will be addressed. All first-year music majors are encouraged to take this course.

### **Program Learning Outcomes for First-Year Seminars**

**A student who completes a first-year seminar should be able to:**

1. demonstrate critical-thinking and problem-solving skills appropriate to the subject matter covered in the seminar
2. communicate clearly in well-organized and persuasive oral presentations
3. communicate effectively in well-organized and clear written discourse
4. demonstrate the ability to interpret research findings appropriate to the subject matter covered in the seminar
5. demonstrate the ability to document sources using a format appropriate to the subject matter covered in the seminar
6. articulate an understanding of vocation in a Christian context
7. articulate an understanding of the Christian mission of the University

We particularly study the junior and senior recitals, capstone courses, which include a high degree of research (information literacy), writing (written communication), and presentations skills (oral communication). The recital has a pre-recital in which a panel of three faculty members assess the progress and preparedness for a public performance. This performance includes a written research document on the music to be performed. The integration of knowledge is culminated in the overall performance. The student also chooses one piece of music from the recital that he would like to research more intensely with regard to performance practice. The faculty panel then evaluates whether there was critical thinking skills achieved in the transmission of knowledge to performance.

Attached is the Music Core Competency Map.

We have not completed the rotation for evaluation of all core competencies at this point. However, to this point, we have found that information literacy and written communication are most frequently poorer than presentation skills in our programs. The recital courses (MUS 392 & 492) reflect a culmination of our music program learning outcomes and the core competency goals. We have worked over the last three years to improve our assessments for writing, research, and critical thinking.

### **Core Competency Assessment Schedule:**

- 2014-2015: Written Communication
- 2015-2016: Oral Communication
- 2016-2017: Information Literacy
- 2017-2018: Critical Thinking
- 2018 - 2019 Quantitative Reasoning

**Reflection/Analysis:** Analysis of last year's core competency data We collected samples of writing from the spring 2015 capstone course, MUS 492 (Recital II). Specifically, these were research papers assigned to promote a process of critical thinking by the students as they prepared for their senior recitals. A total of nine papers were collected as artifacts. We used the AAUP VALUE rubric with five criteria for Written Communication, found here <http://www.aacu.org/value/rubrics/written-communication>. Once the artifacts were prepared for

assessment seven music faculty members and two student music majors (on a junior, one a graduating senior) met on May 1, 2015 to assess the materials, using a rubric scale for each criterion from 0-4, with 0 indicating less than Benchmark, 1- Benchmark, 2-Low Milestone, 3-High Milestone, and 4-Capstone. Results: Criterion 1 (CONTEXT OF AND PURPOSE FOR WRITING), 44.4% of the students scored a 3 and 55.6% scored a 4. Criterion 2 (CONTENT AND DEVELOPMENT), 11.1% of the students scored a 2, 44.4% scored a 3, and 44.4% scored a 4i Criterion 3 (SOURCES AND EVIDENCE), 22.2% scored a 0, 22.2% scored a 1, 22.2% scored a 3, and 33.3% scored a 4 Criterion 4 (CONTROL OF SYNTAX AND MECHANICS), 11.1% scored a 2, 66.7% scored a 3, and 22.2% scored a 4.

### **Evidence**

*Please attach evidence.*

## **SUSTAINABILITY: RESOURCES**

### **Sustainability**

**18. With the rapid changes in the higher education environment, the University needs to demonstrate how financial viability and planning of their long-term stability are ensured.**

**In order to demonstrate this each program should address**

- a. questions about the level of student demand for the program and**
- b. the degree to which resources are allocated appropriately so they are sufficient to maintain program quality.**
- c. What is happening within the profession, local community, or society that identifies an anticipated need for this program in the future? (If appropriate include market research.)**

### **FACULTY AND STAFF**

**20. What are the qualifications and achievements of the faculty/staff in the program in relation to the program purpose and goals? How do faculty/staff members' backgrounds, expertise, research, and other professional work contribute to the quality of the program?**

**Evidence in this category should include(this could be collected through faculty CVs) :**

- a. Proportion of faculty with terminal degrees**
- b. List of faculty/staff specialties within discipline (and how those specialties align with the program curriculum)**
- c. Record of scholarship for each faculty member, professional presentations for staff members**
- d. Faculty/staff participation in development opportunities related to teaching, learning, and/or assessment**
- e. External funding awarded to faculty/staff**

There are currently 55 majors enrolled in the music department. The Music Department of Pepperdine University offers several exciting possibilities for students. The choral program at Pepperdine offers a choice of three outstanding ensembles. The Concert Choir, the largest mixed performing group, is a diverse group of music majors, music-award recipients, and talented singers from other disciplines throughout the Seaver College community. Chamber Singers is a performance-based small ensemble with a varying mix of singers. This select vocal group performs a varied body of literature ranging from accompanied works to a cappella choral

literature. Collegium Musicum, consisting of both singers and instrumentalists, performs music from the outermost edges of the concert repertoire, from medieval times to the present. The Flora L. Thornton Opera Program at Pepperdine offers a manyfaceted approach to the development of the young singing actor. Performance opportunities each year in fully-staged opera productions, summer study abroad and master classes with top professionals are hallmarks of the program. Recent productions have included *The Crucible*, *The Bartered Bride*, *Die Zauberflöte*, *La bohème*, *Little Women*, *Die Fledermaus*, *L'elisir d'amore*, *Così fan tutte*, *The Merry Widow* and *Don Giovanni*.? Our graduates are highly sought after by major conservatories and graduate schools. These have included Yale, Northwestern, Boston University, Boston Conservatory, Juilliard, Rice, USC and UCLA. Since there is no graduate music program at Pepperdine, our alumni can enter graduate programs with considerable on-stage experience behind them. Our graduates have won or placed highly in competitions sponsored by the Metropolitan Opera, the National Opera Association, the Houston Grand Opera and many others. The growing list of opera companies and Young Artist Programs where Pepperdine graduates have made debuts now includes the Metropolitan Opera, Los Angeles Opera, San Francisco Opera, Santa Fe Opera, San Francisco Opera's Merola Program, Des Moines Opera, Opera Las Vegas, Amarillo Opera and many others. Pepperdine graduates now hold major administrative positions in the Los Angeles Opera (Jake Shideler, Manager of Artistic Operations) and Houston Grand Opera (Brian Speck, Director of HGO Opera Studio). Finding additional performance and training opportunities in a premier liberal arts school with stringent general education requirements is always challenging. We have met this challenge with the development of the Heidelberg Summer Music Program, where students can perform opera scenes and chamber music for European audiences. This program is described in Section I.O Operational Standards for Branch Campuses and External Programs.

Christopher Parkening,

one of the world's preeminent virtuosos of the classical guitar, is a Distinguished Professor of Music at Pepperdine University and has occupied the Christopher Parkening Chair in Classical Guitar since the fall of 2002. Pepperdine is the home of the Parkening International Guitar Competition. Students in this program are offered some of the finest instruction in the world. During the summer of 2016, an intensive study was offered to vocal students in Florence, culminating with a performance at the Prague Choral Festival under the direction of Pepperdine's choral director, Ryan Board. Plans are being made for another such program in 2020.

Students may register for both vocal and instrumental ensembles at the upper-division level. Large ensembles are considered to be the Pepperdine University Symphony, the University Wind Ensemble, the Collegium Musicum, and the Pepperdine University Concert Choir. A number of smaller ensembles are offered such as jazz ensemble, string ensemble, percussion ensemble, brass ensemble, and chamber singers. The Music Department believes that its advanced ensembles offer students an extremely high level of study. The placement of graduates from the music program into very prestigious graduate programs is a testimony to this high level of study. The opportunities are varied. For instance, students who choose to focus on opera are able to participate in full-length operas such as the current production of *Don Giovanni*. Students are given additional opportunities to perform in the Heidelberg Music Program. This is a unique opportunity for all students to have the experience of performance and study abroad in Heidelberg every two years. In the 2016 summer semester, vocal students experienced the Prague Summer Choral Festival under the direction of Pepperdine's own choral director, Professor Ryan Board. Instrumental students have the opportunity to compete in the annual Thomas Osborn Concerto Competition. This is also viewed as an opportunity for orchestral students to be exposed to some of the standard literature in the field.

Other opportunities abound for students to perform in ensembles as needed around the campus.

## **19. FACILITIES**

**Please describe the adequacy of**

- a. Classroom space**
- b. Laboratories**
- c. Office space**
- d. Programming venues**
- e. Student study spaces**

The Music Building was opened in 1982, and except for some door seals that were replaced and the installation of new doors for the choir room, the building has not been remodeled or received an update since it was built. During its original construction, the university administration decided to not install sound isolation in the building, saving a considerable amount of money. However, this has resulted in an unacceptable acoustical problem for thirty years. The issue was addressed in the 2007, 2012 and 2017 NASM reaccreditation assessments. A plan was initiated, and an acoustical test was made in 2013 by Hersch Acoustical Engineering, Inc., but the results were inconclusive. The music building contains one functioning classroom. The original plan for the building had two classrooms, MB 111 and MB 118. It was decided in 1990 to make one classroom (MB 111) a shared space with dance, theatre, and other groups. A raised wooden dance floor was put down with the understanding that this would only be a temporary measure, but the floor and the shared arrangements remain in place to this day. The other classroom (AMB 118) became a private lesson/studio room, although attempts have been made to use the room for very small lecture classes. In 2005, funding was provided to equip an electronic music lab, and MB 126 became the Kwong Music Technology Lab. It is utilized for class piano and any class in which music software and technology is taught. There are sixteen student stations in the lab. The large ensemble rehearsal rooms, MB 105 and MB 220, have both been criticized by representatives of the National Association of Schools of Music as being too small for optimal rehearsal. The music building suffers from a lack of storage for musical instruments, scores, and other equipment. Faculty office space for full-time professors is currently adequate, although considered to be very small, but the sound isolation problem still persists.

The performance venues, Raitt Recital Hall and Smothers Theater are overseen and booked by the Center for the Arts. This results in scheduling issues from time to time, especially with Smothers Theater, CFA's largest venue hall. Music concert scheduling in this space has to be negotiated with all the other performing groups that CFA brings to the stage. Smothers was designed as a multi-purpose facility, and it is an acoustically poor venue for classical music productions, as it is very dry with no reverberation. The current practice spaces in the music building for students are adequate. Yet, they also suffer from a lack of sound isolation. When students practice, they can all hear each other. The piano inventory throughout the department's practice rooms and rehearsal spaces is gradually wearing out. Many of our pianos need to be replaced. An initiative has been put forth by the faculty to raise money to make the school an "All-Steinway" school. This will need to be addressed by the Seaver Dean and the Advancement Office.

As it has been the case in our last two NASM self studies, the number one problem facing the music department's facility is the lack of sound isolation. This has resulted in unacceptable levels of sound bleeding through the walls and interrupting the instruction in other rooms. The National Association of Schools of Music mentioned this in our last selfstudy (2007). The problem has been brought to the attention of the appropriate offices at Pepperdine. It is a critical situation that has a direct impact on the curriculum and recruitment. Until this issue is addressed, it will not be possible to close the loop with regard to a very important dimension of the program. There have

been studies done. Some measures have been carried out, including new acoustic doors on the choral room and replacement of seals around the doors. The main classroom (MB 111) is still an area where much needs to be done. The sound from practice rooms, the percussion room, and outside areas bleed through into this particular classroom, making it very difficult to optimize the educational experiences for students. During the last two years, some doors to classrooms have been replaced and acoustical treatments have been added to office doors and practice rooms. While these are certainly enhancements to the sound bleed in the building, it is not the ultimate solution for this issue.

#### Areas for Improvement

1. Continued issues with sound isolation
2. Inadequate storage for instruments
3. Insufficient funding for instrument lockers, purchase of new instruments and repair of instruments on hand.
4. Funding to provide devices such as headrests for brass players to block out blasts of sound from other groups in the particular ensemble.
5. A system needs to be created by the university to develop funding in order to maintain and upgrade equipment once it is purchased.
6. The establishment and support of a culture of philanthropy with regard to these issues would greatly improve the situation.

#### **FACULTY AND STAFF**

**20. What are the qualifications and achievements of the faculty/staff in the program in relation to the program purpose and goals? How do faculty/staff members' backgrounds, expertise, research, and other professional work contribute to the quality of the program?**

**Evidence in this category should include (this could be collected through faculty CVs) :**

- a. Proportion of faculty with terminal degrees**
  - b. List of faculty/staff specialties within discipline (and how those specialties align with the program curriculum)**
  - c. Record of scholarship for each faculty member, professional presentations for staff members**
  - d. Faculty/staff participation in development opportunities related to teaching, learning, and/or assessment**
  - e. External funding awarded to faculty/staff**
- a. Proportion of faculty with terminal degrees: There are ten faculty in the Music Department with eight having a Ph.D./DMA in an area of specialization within music discipline. The Music Faculty, highest earned degree, area of specialization, specific rank, and teaching status in the program are shown in Table 23-1 (next section).
- b. List of faculty specialties with the discipline: Table 24-1 shows each Music faculty by their respective area of specialization. The area of degree specialization and research/expertise of the Music faculty include:
- " Music Theory
  - " Music History
  - " Music Education

- " Vocal Music Private Lessons
- " Instrumental Music Lessons
- " Vocal Performance Ensembles
- " Instrumental Performance Ensembles

Table 23-1 shows the Music courses taught by each member of the faculty.

c. Record of scholarship: Members of the Music faculty have historically displayed a high level of scholarly activity. Scholarly activity includes published manuscripts, abstracts, presentations at conferences, and performances at conferences, workshops, and concert series.

d. Faculty/staff participation in development opportunities related to teaching, learning, and/or assessment: As stated in a previous section of this report, the Music faculty members are individually engaged in the development of their own pedagogy. Examples of these practices include annual reviews of teaching by the Divisional Dean, attending WASC and NASM workshops, regularly reading journals related to pedagogy in higher education, and pedagogy in music. Music faculty are regular attendees at meetings and workshops provided by the Fine Arts Division, Seaver College (e.g., Fall Faculty Retreat), and Pepperdine University as it pertains to pedagogy and assessment.

e. External funding awarded to faculty/staff: The Music faculty who are active in their scholarship are actively seeking external funding to support their research. A list of external funding awarded to each faculty is available in the attached faculty CVs (See attached CVs)

## 21. FACULTY/STAFF

**Are there sufficient numbers of faculty/staff to maintain program quality? Do program faculty/staff have the support they need to do their work?**

- a. **Distribution of faculty across ranks (or staff years at institution)**
- b. **Diversity of faculty/staff**
- c. **Number of full-time faculty (ratio of full-time faculty to part-time faculty)**
- d. **Student-faculty ratio**
- e. **Faculty workload**
- f. **Faculty review and evaluation processes**
- g. **Mentoring processes**
- h. **Professional development opportunities and resources (including travel and research funds)**
- i. **Sufficient time for research, program development**

a. Distribution of faculty across ranks & c. Number of full-time faculty:

There are 37 tenured, tenure-track, and adjunct faculty members in the Music Department. Currently, there are 6 tenured, 1 tenure-track professor, 3 non-tenure-track professors, 28 Adjunct Professors. There are seven major ranks, Adjunct Professor, Visiting Instructor, Assistant Professor, Associate Professor, Visiting Professor, Full Professor, and Distinguished Professor. Within each rank there are three steps. Disregarding the steps, there are one Distinguished Professor, four Full Professors, one Visiting Professor, one Associate Professor, and one Assistant Professor.

In the Music Program, there are seven tenured professors, one tenure-track, and three non-tenured professors that hold full-time appointments. Of these seven faculty members, there are five Full Professors and two Associate Professors.

b. Diversity of the faculty: In the Music Department of Seaver College, the full-time faculty are primarily Caucasian (9) and one Asian. The gender of the 10-full-time faculty 80% male and 20% female.

d. Student Faculty Ratio: Our private lesson teachers have a 1/1 ratio. However, the classroom situations vary from as little as 1/1 to approximately 80/1 for a major ensemble.

e. Faculty workload: The maximum number of units a tenured member of the faculty is expected to teach in an academic year (9 months) is 24 units or 12 units per semester.

f. Faculty review and evaluation process: All full-time and visiting faculty in the Music Department are asked to complete an Annual Faculty Activity Form. This form asks each member of the faculty to outline his or her activities in the areas of scholarship, teaching, and service. The Divisional Dean of the Fine Arts Division reviews each of these annual reports and assesses student teaching evaluations of courses taught by each member of the faculty. After evaluating each report, the Divisional Dean provides written feedback of the faculty member's teaching and achievement, and the faculty member is asked to provide any written comments related to the evaluation. In addition, the Divisional Dean has one on one conversations with any faculty member needing further follow-up to the evaluation.

g. Mentoring processes: All pre-tenured members of the faculty are assigned a senior mentor by the Associate Dean. In addition, the Associate Dean schedules workshops related to navigating the tenure process. All tenured and tenure-track faculty are required to submit a detailed annual report that outlines their pedagogy, scholarship, and service. The Divisional Dean of Fine Arts evaluates these reports and examines student evaluations taught by each member of the faculty. After this initial evaluation, the Divisional Dean writes a formal assessment and provides information on student evaluations for the courses taught. The faculty member also is provided a written response from the Divisional Dean. After the faculty member receives this evaluation, the Divisional Dean and the faculty member meet to discuss any issues raised in the evaluation. The faculty member is provided an opportunity to provide a written response. Both the mid-tenure and five-year reviews also provide each faculty member with input as to his or her progress.

h. Professional development opportunities and resources: Full-time faculty members may submit requests to attend professional development conferences, clinics, workshops to the Divisional Dean for her approval.

i. Sufficient time for research, program development: We attempt to organize teaching schedules so that members of the faculty are allotted one day of the week with no classroom teaching commitment. This provides time for research. No members of the faculty in the Music Department are required to teach during the summer. Therefore, they have nearly four months for research and development

**Evidence**

*Please attach evidence.*

## FINANCIAL RESOURCES

### 22. Financial Resources:

**Please describe your operational budget (revenues and expenditures) and trends over a 3-5 year period.**

The data for this section is drawn from the annual HEADS Report (Higher Education Arts Data Services) submitted to the HEADS Office as part of the requirements for membership in the National Association of Schools of Music. All information is provided by the support staff in the Fine Arts Division Office at Pepperdine University. The budget suggests an adequate dollar figure to maintain the status quo. It is not indicative of special needs such as monies to establish an instrument maintenance fund or to overcome some profound issues with the building with regard to acoustics. Both of these areas are indicative of issues that have a major impact on the culture of excellence that the music program is striving to offer its music students.

### Evidence

*Please attach evidence.*

## EXTERNAL REVIEW

### External Review Report

**In summary please explain how, through the findings in the annual assessments, the program has achieved a holistic evaluation of the educational experience that is supported through benchmarking. (Has the program been reviewed by external stakeholders, such as practitioners in the field, or compared with other similar institutions, or national standards?)**

### I. GUIDELINES FOR ORGANIZING THE EXTERNAL REVIEW

The external review typically occurs after a program or department completes its self-study report, but the selection and invitation of external reviewers can occur during the self-study process to ensure the availability of the best reviewers. However, programs with concurrent accreditation (e.g., AACSB, APA, ABA) can use the visiting team for that discipline-specific accreditation as the external review. The report from the site visitors should be included in the final report. For an illustration of potential areas for the reviewers to consider, see Attachment below.

### II. CHOOSING REVIEWERS

The size and composition of the review team can vary, depending on the size of the program under review. Usually, the team involves one or two people. At the time a department or program is notified that it will be conducting a program review, appropriate individuals should submit a list of names of possible reviewers. These reviewers should be external to the school/University. External reviewers should be distinguished scholars/teachers/practitioners in the field and be familiar with campuses that are similar to Pepperdine University and the program undergoing review. It is also helpful for external reviewers to have had experience with program administration and with program assessment. At least one of the reviewers should be experienced with student learning outcomes assessment in order to review and analyze the program's assessment processes and results. The Dean of each School will have the final approval of the external reviewer.

### III. MATERIALS FOR THE EXTERNAL REVIEW TEAM

At least 30 days prior to the scheduled department visit, the information from the program self-study and appropriate additional materials are sent to each member of the external review team. An identical information package should be provided to appropriate members of the administrators overseeing the program. The reviewers should compile a report that includes observations, strengths, weaknesses, and recommendations based on evidence. The attached External Review Report expectations outlines the guidelines for the external reviewers' site visit and report. Reviewers and Divisional Deans should also sign a consultant agreement. External Reviewers should also be given a schedule for their visit and a confirmation letter, and programs will submit a budget proposal for the site visit to the Office of Institutional Effectiveness.

### IV. CATEGORIES FOR EVALUATION

- Curriculum
- Faculty
- Resources
- Viability

### V. EXTERNAL REVIEW TEAM VISIT AND REPORT

The review team visit typically lasts for two days, during which time the review committee members meet with department faculty, academic advisors, students, and select administrators. The review team typically takes part in an exit interview just prior to concluding its departmental visit.

The team is expected to submit its written evaluation to the campus program review committee no later than 4 weeks after the visit. The written evaluation should include a review of strengths and challenges, resource allocation, and program viability as well as suggestions for policy and resources. Upon submission of the report, off-campus reviewers receive a previously agreed upon stipend and travel expense reimbursement (to be determined by the department under review).

As soon as the program receives the report from the external review team, it is distributed to the appropriate individuals. The department is typically asked to review the report (within a brief time period) for factual inaccuracies and misperceptions. To maximize the effectiveness of program review, the findings and resulting decisions should be shared with all of the stakeholder groups. Such sharing of findings generates buy-in to the program's and/or institution's goals. To facilitate and track the implementation of improvement plans, each year the relevant faculty members should review the progress of programs reviewed in previous years. If the department/program was not successful in implementing all aspects of the plan, they may follow up with their appropriate administrative unit regarding resource allocation or other barriers involved in preventing successful implementation.

#### External Reviewer Report Expectations

Please find the link below for the "External Review Summary Sheet".  
<https://www.surveymonkey.com/r/Z835R7F>

#### External Reviewer Report Expectations

*Please attach the completed form.*

Visitors\_\_Report\_\_Music\_Program.pdf

## FORMS

### QUALITY IMPROVEMENT PLAN

For the Quality Improvement Plan, the program should extract from the "preliminary quality improvement goals and action plan" of the self-study (section A.III) as well as from both the external and internal review recommendations.

The following prompts may be helpful in considering your QIP:

1. Are the curriculum, practices, processes, and resources properly aligned with the goals of the program?
2. Are department/program outcomes aligned with the institutional learning outcomes (ILOs)?
3. Is the level of program quality aligned with the school/University's acceptable level of program quality?
4. Is the level of program quality aligned with the constituents' acceptable level of quality?
5. Are program goals being achieved?
6. Are student learning outcomes being achieved at the established standard of achievement? What are you using for comparison/benchmarking?
7. How have the results of program review been used to inform decision-making and improve instruction and student learning outcomes?
8. What was identified in the process of examining the institution's program review process that may require deeper reflection, changes, and/or restructuring? What will be done as a result? What resources will be required?
9. What have the reviewers learned as they carried out assessments of student learning? How have assessment protocols, faculty development, choices of instruments, or other aspects of assessment changed as a result?

Many of the changes that occur following program review are related to curricular adjustments that are, in essence, resource neutral. Program faculty or staff should make note of the ways that they used data to make decisions. Changes that are outside the control of the program or need additional support should be noted and reviewed by the dean in the final section, the Memorandum of Understanding (MOU).

#### QIP Form

Please find the link below for the "QIP Form".

<https://drive.google.com/file/d/0B6ufJTOgPx32M3JiNTM3bV9KNVk/view?usp=sharing>

**Please attach the QIP form**

*Please attach the completed form.*

QIP\_Form\_\_2018.docx

QIP\_Form\_2018.pdf