

University of La Verne

Music Department

**Program Review
2006- 2007**

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Executive Summary

The Music Department offers the BA degree in music. The faculty consists of three full-time and in the fall semester 2007, eighteen part-time adjunct faculty and staff, and a full-time department coordinator. Nearly exclusively full-time faculty teaches major courses, primarily a very capable and diverse adjunct faculty teaches lessons and electives. Degree requirements are similar to comparable institutions with the possible exception of ensemble experience. Majors are required to successfully complete a Senior project that may consist of a Senior Recital, an extensive research project, or composition and recording, under the close supervision of a faculty member. The number of majors has fluctuated between 15 and 25 during the past 5 years. There is no reason to forecast any increase in the number of music majors unless plans for performance center are undertaken. Full-time faculty advises majors.

The learning outcomes for music majors include knowledge of and practice in music theory, historical research, performance in a variety of directions, digital recording, an awareness of career choices, and preparation for graduate school.

The assessment procedures included an alumni survey, a senior exit survey, senior project performance, faculty interviews and discussions, course evaluations, subject matter understanding and skills evaluation, music performance ratings by non-major students, and analysis of recordings of performances.

Findings suggest the following:

1. Students receive a good foundation in theory and history, adequate opportunity and good training through private lessons, and for those involved, a good experience in choral music and West African percussion.
2. Strong departmental faculty commitment to preparing students for continued study in graduate programs, and in some instances, performance is evident.
3. Successful placement in graduate programs, including good performance on entrance exams coincides with students' satisfaction with preparation and level of skills in theory and knowledge of music history.
4. There is excellent opportunity for students to work in a one-to-one setting with music faculty in private lessons and in preparation for senior projects.
5. There is unanimous feeling among current and former students, full and part-time faculty that the facilities for music at the University of La Verne are now, and have been, completely inadequate.
6. Students and faculty agree that the ULV administration has not supported music and the arts in general on this campus.
7. Students agree that faculty is attentive to their future career possibilities.

8. Comparisons to peer institutions show that ULV has a very high percentage of students attending graduate programs. It shows the facilities to be overwhelmingly and severely lacking.
9. There have been recurring difficulties with registration in music courses. There have been three different chairs in three years and several registration system changes. The combination has been an obstacle for students registering for theory and performance classes.
10. There are excellent opportunities for students to gain a good foundation and to experience a diverse offering of music courses (for example: Latin American Music, Rock Music, Jazz History, Music and the Stage, etc.) and individual independent studies (composition, applied lessons, recording).

Recommendations for action include:

1. Consider adding an emphasis in music business.
2. Consider adding an emphasis in music theatre.
3. Work more closely with CAPA to develop a strategy for recruiting more ‘adult’ students. This has been a *niche* for the department in the past and the individualized program has proven to accommodate the needs of CAPA students.
4. Rethink the Concert Series.
5. Brainstorm with University Relations and Administration regarding a campaign for funding a performance center. Is it so hopeless? Every(!) other college/university has one (or two). What’s the University of La Verne’s problem? Find out and work to change it.
6. Continue to add recording equipment and program to the recording studio, exploring additional ways to use the facility both within the department and interactively with other departments and faculty.
7. Work stations (for music study and composition) should be added to the keyboard lab. We’re very out of date on this.

I. Program Mission

The mission of the Music Department is to provide a music foundation in theory, history and literature, performance, and values that will enhance the quality of life and ensure opportunities that will fulfill our students' professional aspirations. This will be achieved by offering the highest quality educational experiences possible for students of all ages and backgrounds.

II. Program Goals and Learning Outcomes

Music majors will:

- A. Acquire a foundation in music theory, history and literature, and performance.
- B. Experience a broad spectrum of music from the Western fine art tradition, the many genres of American music, and the music of other cultures.
- C. Initiate and/or continue development of their musical interests and talents.
- D. Develop an understanding of artistic expression as an essential part of life and learn skills essential to musicians today.
- E. Understand the connection between musical expression, lifelong learning, and personal growth.
- F. Receive good program and career related advising.
- G. Gain acceptance into appropriate graduate programs.

III. Program Description

A. Organization

The ULV Music Department offers the B.A. degree in Music. Students may emphasize performance, music history and literature, or theory and composition. The Music Department, though autonomous, has had a relationship with the other Arts departments (including Theater, Photography, and Art) that encourages mutual support, coordinated projects/performances, and informal sharing of some facilities. The Department Chair reports directly to the Dean and Assoc. Dean of the College of Arts and Sciences.

B. Faculty and Staff

The ULV Music Department has 3 full-time and 18 (during fall semester '07) adjunct faculty. The three full-time faculty have doctorates in their fields of specialty, as do eight of the adjuncts.

1. Experienced, successful, and still enthused (98 years experience between 3 full-time faculty) SO
2. Youthful adjuncts – dedicated, involved in the university and their field, successful, degrees and performance experience SO
3. department administrative assistant – expert computer, music, and graphics skills SO
4. student workers – very difficult for the department since enormous cuts in student aid for concerts and general work (Spring semester 2007, we have only 3) WT
5. accompanists – we are working continually on this situation. We currently have two; one who accompanies the choirs, the other focuses on student singers. This situation changes often for various valid reasons.
6. A common discussion among the department’s faculty is recruiting an Artist in Residence (a position created in 1998 and held by the same pianist/teacher until 2005). A pianist who would teach Chamber Music, present concerts on a regular basis, and maintain contacts with the Los Angeles music scene is desirable. It is difficult to attract someone with the current facilities and piecemeal salary. Preferably this would be Full-Time Position. O
7. Ethnic and gender diversity – the faculty/staff is made up of:

| | Women | Men | Ethnicity | SO |
|-----------|-------|-----|-------------------|----|
| Full-time | 1 | 2 | White/Caucasian | |
| Adjunct | | 1 | African American | |
| | 3 | | Asian | |
| | 1 | 2 | Hispanic/Latin0/a | |
| | | 1 | Sicilian | |
| | 5 | 3 | White/Caucasian | |

Five members of the department are, or have been citizens of other countries. SO (Taiwan, Netherlands, Argentina, Italy, Korea)

Content analysis of course evaluations (Appendix Tables 2 and 4) show that faculty is perceived to be knowledgeable, professional, enthusiastic and caring with very few exceptions.

C. Course enrollments

Enrollment in music courses has been consistent for several years. The 300-level history courses meeting GE requirements have enrollments that fall between 12 and 25. The department makes a significant contribution to the GE curriculum. During the 2006-2007 academic year the music department generated 1792 semester units. Dividing this number by 30 Semester Hours (IPED's criterion for a full-time student per year) shows that the department is serving the equivalent 59.7 FTE students.

The major-oriented courses are most commonly between 5 and 12, Music 100 attracts from 25 to 32 (the maximum seating capacity), choral groups between 24 and 40, percussion ensemble between 18 and 35, and private lessons from 35 to 50. The lab/workshops generally draw between 7 and 20.

D. Curriculum

1. Low fundamental skills of most students making the Music Theory courses rudimentary at the lower level (230 and 232). Music Theory – as courses required for the major, music theory classes are generally small and offer individualized attention. The addition of workstations and appropriate software would update the program. There is a sequence of four semesters of theory and the opportunity for students to enroll in directed studies (generally taught as private lessons or in groups of two) in composition, orchestration, and counterpoint.

2. Offerings in History (300 level courses) and Appreciation (100) are directed to both majors and general students. Music History – the courses required for the major draw some students from other majors and cover a wide variety of time periods and genre. While our music library holdings are small, in collaboration with Wilson Library, the music databank, Naxos has been added to the ‘collection.’

3. Breadth of course offerings are notable – courses in American and European musics, African and Latin American music, World Music, Folk Music, Rock, Jazz, Music Business, Opera, Theater Music, Women Composers regularly offered. Recent Independent studies include Recording, Arts Administration, Korean music, Jewish music, South African choral music, and other studies outside the regular course offerings are frequently pursued by interested students. Students take directed studies (amounting to private lessons) in composition, orchestration, and counterpoint.

4. Applied Music – private lessons, group workshops, and ensembles are included under this heading. Private lessons are available to all ULV students for an additional fee. They are offered in piano (and other keyboard instruments, harpsichord and organ though students do not enroll for those instrumental lessons), classical and electric guitar, electric bass, drums, percussion, strings (particularly violin), woodwinds (specifically flute, clarinet, and saxophone), brass (though we rarely have students), and voice. Workshops in keyboard, guitar, and voice are regularly offered which students may take without an additional fee. These courses are designed for beginning students. There are two active choirs. The choirs are the primary performance identity of the department.

5. Instrumental offerings –

- a. West African Drum ensemble – ongoing and
- b. Chamber music – offered depending on student availability and demand
- c. Jazz ensemble – small jazz group depending on student availability and demand. It has been four semesters since this was offered.
- d. Latin Percussion ensemble – because of the growing interest in West African Drum ensemble, will be offered on a ‘trial’ basis in the spring 2008 semester.

Content analysis of course evaluations (Appendix Tables 1 and 3) shows that overall 4 out of 5 comments were positive and the most course characteristics refer to helpful assignments, learning specific skills and having effective resources. There appears to

be some concern about the organization of some courses, and a desire for additional topics and more in-depth coverage of some topics.

E. Majors

Majors come to the department with wide-ranging ability, musical background and preparation, and life experience. Our most talented students have tended to be CAPA students and international students. The lack of performance and rehearsal facilities, as well as a tradition of excellence in performance that would possibly develop with those facilities earmarks the department. The *niche* of the department has been in its ability to serve the older, often-times independent student who has developed a modicum of musical ability at an early age – a tradition in the development of musical talent. These are usually students who benefit from the flexibility of the CAPA program, the adaptability of the music faculty, and the motivation of the student once they see that they can finish their degree at the University of La Verne. Several traditional-aged students have begun the music major in their junior year – certainly not ideal, but possible in theory. The table below shows the trend of majors, minors and graduate in the last five years.

Music majors minors and graduate in the last five years

| Student type | 02-03 | 03-04 | 04-05 | 05-06 | 06-07 |
|-------------------|-------|-------|-------|-------|-------|
| Majors | 14 | 14 | 16 | 13 | 9 |
| Minors | 3 | 1 | 5 | 7 | 6 |
| Degrees Conferred | 1 | 2 | 4 | 7 | 3 |

F. Facilities (Strengths, Weaknesses, Opportunities, Threats (SWOT) and Comments/Information on Facilities and Equipment)

Twenty five hundred years after the death of the legendary musician, instrument designer, theorist and composer Pythagorus, the music faculty is still trying to convince non-musicians of the importance of music in education. The state of the music and performance facilities at the University of La Verne show that that ‘battle’ has not been won. The following makes use of the SWOT designations (S=Strength; W=Weakness; O=Opportunity; T=Threats):

1. Auditorium – uncomfortable, unheated/ac, broken seats, badly lighted, poor acoustics, ugly, unacceptable, dangerous, and embarrassing for much of the University, acceptable to the Board and Administration at this time. WT

2. No Rehearsal Room/Facility – thwarts any chance for instrumental music and is a constant concern for choral rehearsal. Rehearsals by the West African Drum Ensemble, a very popular group on campus, are held in the auditorium. They are extremely disruptive to classes in Founders Hall (though that should be the concern of the administration, not the department's problem). W
3. Practice Facility (Music Annex) – threatened by administration to be used by other departments. The building needs attention on the outside (dry rot in the wood on the outside, paint) ST
4. FH 22 – classroom in Founders Hall. Department is usually prioritized for using this room. The carpet was finally replaced in January, 2007, holes near pipe in the wall allows rodents in and out. It was equipped as a Smart Classroom in the summer of 2008. The window air conditioner is too noisy to have on while playing music examples in class. SW
5. FH 21 – Good for large classes. Board has been damaged and equipment stolen. It is a smart classroom, but the new window AC unit is not adequate with a class of 25 plus on a normal warm day. S
6. Chapel – used for choral rehearsals, voice workshop, master classes – falling down and soon to be razed. No plans for replacement facility. SWT
7. Offices (faculty) adequate space, but are they safe!? SWT
 - a. Choral library is in one of the offices. Needs to be moved. SO
 - b. FH 27 plays a triple roll (Green Room – too small, Adjunct Office, Teaching Studio/Practice Room) W
 - c. FH 1 & 2, 26 & 27, 16 & 17, Studio SWOT
 - d. Chem lab vents should be checked on a regular basis. This has been requested for many years but knowledge has not been done.
8. Music Library (FH 16) – adequate space, growing in holdings. SO
 - a. Interconnecting with Wilson Library O
 - b. Extensive use by students and faculty SO
 - c. A Naxos database subscription has added a new and excellent dimension to the status of our Music Library.
9. Recording Studio – growing and new. Needs aesthetic and acoustic help. Great potential for department and University. Walls, floors, and ceiling need attention. We recently added acoustical padding and carpet to the walls, at department expense (isn't this a classroom facility?). Is it dry? Several departments have contacted asking about recording projects. We will need to design a usage procedure re: staffing, budget, fees, etc. SO
10. Technology – growing area, small budget/space WO
11. Pianos ~ SO; maintained by experienced staff technician and Steinway technician.
 - a. Kawais purchased in 1995
 - i. 5 Uprights ~ Annex 3, 4, 7, FH 1, 22
 - ii. 5 Grands ~ Chapel, FH 2, 27; Auditorium, Annex 1,
 - b. Baldwin/Hamilton – Dailey Theater
 - c. Steinway D (2002) – Founders Auditorium
 - d. Shaeffer & Sons – FH 21
 - e. Roland Digital Lab – 11 digital pianos (we are making annual payments on this Lab)
 - f. Roland digital piano – FH 27 (Green Room)
 - g. Kohler digital piano – Recording Studio
 - h. Kohler & Campbell spinet (basically unusable) – added to #1 Annex

12. Concert Series – the Music Department has, for three decades sponsored concerts on campus. There has not been a separate budget item; the money comes directly out of the operating budget. Our location offers us access to world-class musicians who are available at an affordable cost. In some years we have scheduled up to 50 plus concerts (including departmental performances) and in others, brought from four to six outside performers for concerts. The University has defaulted to us to provide this aspect to our community culture – which I prefer (it allows to ‘control’ the auditorium space, such as it is; the quality and the quantity of concerts). It is a continual challenge to get students to attend, but leading the ‘horses’ to the water is part of a faculty member’s responsibility, the drinking is up to the horse.

13. Content analysis of course evaluation (Appendix Table 6) identify poor facilities as one the major negative characteristics of the department and the learning environment.

G. Advising

Full-time faculty members do all academic advising for majors and minors, Main campus students and CAPA. A change that would help students and the department would be to get incoming students connected to Music faculty. There have been enough situations in the past of new students being advised to “get their GEs out of the way first” and not to take music courses until “later.” This is disastrous for the student when they begin the major in their junior years. We need to find a way to continually communicate that to the ever-changing list of new student advisors.

VI. Assessing Student Attainment of Learning Objectives

The following were used to assess learning outcomes:

- 1. Alumni/Senior Exit Survey** – It has proven to be a frustrating experience trying to encourage alumni to participate in completing the survey. It was sent via email to 45 graduated music alumni and by mail to another 32. Hopefully there will be an opportunity to send reminders, duplicate copies, maybe the promise of rewards to get people to complete and return the survey. To date, October 4, 2007 there have been 8 returned by email and 2 by mail. That meager information only confirms what has been stated in this report – the ULV faculty serves its students admirably and the facilities are terrible or nonexistent. See Appendices for Survey.
- 2. Syllabus Review and Update**– This is currently in process.
- 3. Senior Project Evaluations** – A sampling of recent Senior Projects is included in this report. The senior project is considered to be the culminating project/experience for music majors. It takes the form of a recital with accompanying paper and program notes, a research paper of substantial length, composition

and/or recording with accompanying paper. The student works under the guidance of a full-time faculty member, or on occasion, an adjunct faculty member in the case of some recitals. Evaluations are the responsibility of the directing faculty member who generally asks for evaluative commentary from other faculty members. In the event of a recital, the performance is recorded and archived in the music library. Research projects and recordings of composition projects are collected and available as examples for other majors. See Appendices.

4. **Recital & Concert Evaluations** – Included in this study is an evaluation made by two adjunct faculty of recorded recital and concert performances. The selections, on an accompanying CD, were chosen as a random sampling of many performances on various student recitals. See Appendices.
5. **Content analysis of comments in course evaluations** - Random sample of comments from all courses offered during the 2005-2006 academic year were analyzed.

V. Findings

Goal A. Acquire a foundation in music theory, history and literature, and performance.

The greatest evidence that this foundation is acquired by our majors is the record of admission to excellent graduate programs. This is connected closely with Finding G.

Recent graduates (over the past couple of years) of the ULV music program who are currently attending graduate schools (or beginning in the fall of 2007):

1. CSULA ~ Sara Morales (voice), Michael Stallings (commercial music; ULV double major ~ Business/Music), Jean Dalton (commercial music)
 2. CGU ~ Misa Kitagawa (violin), Danielle Cummins (violin doctoral student)
 3. Univ. of Missouri, Kansas City – Melissa Stahly (voice)
 4. CSUN ~ Dayita Datta (voice), Rebecca Tuttle (voice)
 5. UCLA ~ James Darrah (double major ~ Theater/Music)
 6. UCI (accepted to Cal Arts as well) ~ Eunyoung Sohng (piano/accompanying)
 7. NYU ~ Matt Breatore (ULV double major - Art History/Music)
 8. USC ~ J. Michael O'Neal (jazz piano)
- They are a diverse group from the surrounding area and other states: Indian, Korean, Japanese, African American, Hispanic, Caucasian, Buddhist, Brethren, Baptist, Catholic, and other.

Table A below summarizes the ratings of senior recital performances recorded on CDs by two judges using rubrics on the following criteria: Pitch, Rhythm, Clarity, Style and Memory. The results show that seniors had acquired high levels of skill in all aspects of performance. Table B below summarizes the evaluations by two judges the recital of 30 students recorded on DVDs. Again the performance skills were of high quality perhaps with some room for improvement in the areas of Pitch and Clarity. Similarly, the evaluation by two judges of the University Choir Mozart Concert on CDs shows high quality performances on all five criteria.

Table A: Senior Recital Sample CD

| Student | Pitch | Rhythm | Clarity | Style | Memory | Overall Presentation | Total |
|-----------|-------|--------|---------|-------|--------|----------------------|-------|
| Student 1 | 5.00 | 5.00 | 5.00 | 5.00 | 5.00 | 5.00 | 5.00 |
| Student 2 | 4.17 | 4.34 | 4.50 | 4.50 | 4.67 | 4.67 | 4.48 |
| Student 3 | 3.67 | 4.00 | 4.50 | 4.00 | 5.00 | 4.00 | 4.20 |
| Student 4 | 5.00 | 4.84 | 5.00 | 5.00 | 5.00 | 5.00 | 4.97 |
| Student 5 | 4.17 | 4.84 | 4.17 | 4.84 | 5.00 | 4.34 | 4.56 |
| Student 6 | 4.75 | 5.00 | 5.00 | 5.00 | 5.00 | 5.00 | 4.86 |
| Totals | 4.46 | 4.67 | 4.70 | 4.72 | 4.95 | 4.67 | 4.68 |

Note: Each performance criterion was rated on a 5-point scale with 5 being of high quality. The scores of the two judges were averaged to determine the score of a student on a criterion.

Table B: Music Student Recital DVD

| Student | Pitch | Rhythm | Clarity | Style | Memory | Overall Presentation | Total |
|------------|-------|--------|---------|-------|--------|----------------------|-------|
| Student 1 | 3.5 | 4.5 | 5.0 | 4.5 | 5.0 | 4.0 | 4.42 |
| Student 2 | 5.0 | 3.5 | 4.0 | 4.5 | 5.0 | 4.0 | 4.33 |
| Student 3 | 4.5 | 4.5 | 4.5 | 3.5 | 5.0 | 4.5 | 4.42 |
| Student 4 | 3.5 | 4.0 | - | 4.0 | 5.0 | 4.0 | 4.10 |
| Student 5 | - | 5.0 | - | 4.0 | 5.0 | 4.5 | 4.63 |
| Student 6 | - | 5.0 | 4.0 | 5.0 | 5.0 | 5.0 | 4.80 |
| Student 7 | - | 3.5 | 4.0 | 4.5 | 3.5 | 4.0 | 3.90 |
| Student 8 | 4.5 | 4.5 | 4.0 | 4.5 | 5.0 | 4.5 | 4.50 |
| Student 9 | 5.0 | 4.0 | 5.0 | 5.0 | 5.0 | 5.0 | 4.83 |
| Student 10 | 3.5 | 4.5 | 5.0 | 4.5 | 5.0 | 4.5 | 4.50 |

| | | | | | | | |
|------------|------|------|------|------|------|------|------|
| Student 11 | 3.0 | 4.5 | 4.0 | 4.5 | 4.5 | 4.5 | 4.17 |
| Student 12 | - | 4.5 | 4.0 | 4.5 | 5.0 | 4.5 | 4.50 |
| Student 13 | 3.5 | 4.0 | 3.5 | 4.0 | 4.0 | 3.5 | 3.75 |
| Student 14 | 4.5 | 5.0 | 4.0 | 4.5 | 5.0 | 4.5 | 4.58 |
| Student 15 | 4.0 | 3.5 | 3.5 | 3.5 | 3.5 | 3.5 | 3.58 |
| Student 16 | 3.5 | 3.5 | 3.5 | 4.0 | 2.0 | 3.0 | 3.25 |
| Student 17 | 3.0 | 4.0 | 3.0 | 3.5 | 4.5 | 3.5 | 3.58 |
| Student 18 | 3.0 | 4.0 | 4.0 | 4.0 | 4.5 | 4.0 | 3.92 |
| Student 19 | 3.5 | 4.0 | - | 5.0 | 5.0 | 4.0 | 4.30 |
| Student 20 | 4.0 | 4.0 | 4.0 | 3.5 | 4.5 | 4.0 | 4.00 |
| Student 21 | 2.0 | 4.5 | 4.0 | 4.5 | 5.0 | 4.0 | 4.00 |
| Student 22 | 3.5 | 4.0 | 3.5 | 4.0 | 5.0 | 3.5 | 3.92 |
| Student 23 | 4.0 | 4.5 | 4.5 | 4.5 | 4.5 | 4.5 | 4.42 |
| Student 24 | - | 4.5 | 5.0 | 4.5 | 4.5 | 4.5 | 4.60 |
| Student 25 | 3.5 | 4.0 | 5.0 | 4.5 | 5.0 | 4.0 | 4.33 |
| Student 26 | 4.5 | 4.5 | 4.0 | 5.0 | 5.0 | 4.5 | 4.58 |
| Student 27 | 3.5 | 4.5 | 3.5 | 4.5 | 5.0 | 4.0 | 4.17 |
| Student 28 | 4.5 | 4.5 | 3.0 | 3.5 | 5.0 | 3.5 | 4.00 |
| Student 29 | 3.5 | 4.5 | 4.0 | 4.5 | 5.0 | 4.0 | 4.25 |
| Student 30 | 5.0 | 5.0 | 5.0 | 5.0 | 5.0 | 5.0 | 5.00 |
| Total | 3.82 | 4.28 | 4.09 | 4.33 | 4.67 | 4.15 | 4.22 |

Note: Each performance criterion was rated on a 5-point scale with 5 being of high quality. The scores of the two judges were averaged to determine the score of a student on a criterion.

Table C: University Choir CD Mozart Concert

| Student | Pitch | Rhythm | Clarity | Style | Memory | Overall Presentation | Total |
|------------|-------|--------|---------|-------|--------|----------------------|-------|
| Student 1 | 4.84 | 5.00 | 4.50 | 5.00 | 5.00 | 5.00 | 4.89 |
| Student 2 | 4.17 | 5.00 | 4.50 | 5.00 | 5.00 | 5.00 | 4.78 |
| Student 3 | 4.17 | 4.84 | 4.84 | 4.84 | 4.67 | 4.84 | 4.70 |
| Student 4 | 3.34 | 4.84 | 4.17 | 5.00 | - | 4.17 | 4.30 |
| Student 5 | 4.00 | 4.50 | 5.17 | 4.67 | - | 4.17 | 4.30 |
| Student 6 | 3.67 | 4.50 | 3.84 | 4.84 | - | 4.17 | 4.20 |
| Student 7 | 4.50 | 5.00 | 4.84 | 5.00 | 5.00 | 5.00 | 4.89 |
| Student 8 | 4.00 | 4.00 | 4.00 | 4.75 | 4.00 | 4.00 | 4.13 |
| Student 9 | 4.50 | 4.75 | 4.75 | 4.25 | 4.50 | 4.75 | 4.58 |
| Student 10 | 4.84 | 4.84 | 4.84 | 4.84 | 4.67 | 4.67 | 4.78 |
| Totals | 4.20 | 4.73 | 4.45 | 4.82 | 4.69 | 4.59 | 4.56 |

Note: Each performance criterion was rated on a 5-point scale with 5 being of high quality. The scores of the two judges were averaged to determine the score of a student on a criterion.

Goal B. Experience a broad spectrum of music from the Western fine art tradition, the many genres of American music, and the music of other cultures.

While there are only four full-time music department members (three faculty and department coordinator), they represent a very diverse expertise, musical background, and musical experience. Their degrees and/or personal study range from European Classical music from many genres and time periods, African American music, Choral music, Music theater, Orchestral Music, Drum Corps, Jazz, Rock and Blues, Latin Musics of many kinds, Jewish music, Church music, piano, violin, bass, percussion, West African music, digital recording, music education, composition, research, and conducting.

Located within a huge and very diverse population, we are able to offer courses as described in the Curriculum section of this study, taught by excellent and experienced faculty. This is a strength of the department.

C. Initiate and/or continue development of their musical interests and talents. Of the other five majors graduating last year or this year, one is teaching music in an East LA elementary school, two are student teaching and completing credentials, another is looking for graduate programs while teaching piano (including a piano workshop class at ULV), and two ~ straight A, Dean's list double majors, are figuring out their next move. Two other recent graduates are: employed full-time in the development and marketing departments of the Los Angeles Opera, and, on an international tour playing percussion with Pop star Hilary Duff.

D. Develop an understanding of artistic expression as an essential part of life and learn skills essential to musicians today.

It is important for students to study with faculty members who are active in the making of music or in research outside of the institution's walls. Students learn these skills through active musician/educators. In turn, an active musician maintains the passion the originally attracted them to this art.

As indicated in other parts of this study, our recent graduates have had success in the music world that far outweighs the terrible lacking of facilities. Listed below is a partial list of graduates dating back to 1981 who are not only active in music today, but in many cases, have had and continue to have a profound impact on people's lives. Two of the current three full-time faculty members were at the University
Andrew Ford – MBE, ULV, professional touring and recording musician ~ Al Jarreau, Gladys Knight, David Crosby/Graham Nash
Deborah Waas – MEd. ULV, Bonita Unified Schools Elementary music ~ outstanding choral program

Leo Sayles – high school choral program (Pennsylvania), coach, youth counselor
Roberto Catalano – PhD. UCLA, adjunct faculty ULV, visiting prof. Whittier, UCR
Gail Serdan ~ DMA USC, Etiwanda High School music teacher
Joe Bagg ~ MM Rutgers, world-class jazz pianist/organist
Yukiko Nasu ~ MA U of Miami, Music Therapist
Shohag Apartian ~ Church Music Director, jazz pianist/composer, Syria
Les Butler ~ College Student Services; freelance musician

Michael Ryan ~ MM Chico State; professional performer, recording artist, Senior Adjunct ULV
Natalie Ganther ~ School teacher, professional performer/recording artist
Giloh Morgan ~ Songwriter, recording artist, over a million records sold, NY, Las Vegas, Germany
Rick Flom ~ School of the Arts guitar teacher, Phoenix, AZ
Ryan Harrison ~ recording artist/performer.
Melanie White ~ recording artists/children's music
Ray Garza ~ Musical Theater, Hollywood
Jason Walker ~ MM, USC. Music Business Contract coordinator
Ken Foberg ~ MEd, ULV. clinician/teacher, New Orleans
Greg Holloway ~ MEd, ULV, drummer, author/recording artist, Washington DC
Skip Sams ~ composer/painter, Univ. of Illinois

E. Understand the connection between musical expression, lifelong learning, and personal growth.

One of the advantages of having a core of very experienced (Gothold – 40 plus years, Gratz – 33 years, Lamkin – 27 years) and active full-time faculty is that we serve as a model for lifelong learning, personal growth, and musical expression. To be an artist is not something one does, it is something one becomes. The art, music in this case, is what we become, what we do, what we teach. It doesn't start, like so many other disciplines, in college, as an interest, it is something we become connected to at a very early age – 3 or 4 years of age, and it becomes part of our identity. We all began studying music in a formal way at the age of 5, not like an Economist, Historian, or Chemist, who begins formal study of their discipline in school sometime during their academic years. This is not to belittle any other discipline, it is just to point out the specialness music requires. Our adjunct faculty have similar backgrounds. It is a continuing example of a lifelong pursuit of knowledge, excellence, person expression and growth that we set for our students.

There are no numbers, data plugging, nor assessment of the assessors assessments here. It is obvious. It is real. It continues.

F. Receive good program and career related advising.

This is an area in which we can improve of course (it's music!), have planned for, discussed, yet receive very little interest from students. We have offered Music Business courses for which students have not enrolled. Some of our students have done very well with internships leading to positions in various music careers, but have done so literally, on their own. We make available job openings, particularly in the growing field of Arts Administration, to our students, urge them to investigate these possibilities, and encourage them to seek graduate programs or additional study in commercial music, digital recording, music business, teaching. and performance for those few who play or sing well enough.

G. Gain acceptance into appropriate graduate programs.

See **A (above)**.

General Comments –

- 1.** The “character” of the department is in evidence. There is a welcoming atmosphere; a caring and warmth expressed by a hard-working faculty toward the students; an attempt by the department to offer and deliver a diverse and comprehensive course of study.
- 2.** The department supports the Mission of the University. Learning - through excellent teaching; Service and Community - in the collaborative efforts of ensembles and the commitment of the students as well as faculty toward one another and the various audiences for which they perform; Integrity - through the relationships between the faculty and students, and among the students as well; Diversity - in the study of a variety of music, the participation of a wide sampling of the student body, and the offering of national and international experiences by the department. Lifelong learning – the study of music is continually presented as a means to lifelong learning, personal growth, and the enrichment of life and culture.
- 3.** Like many students entering music departments in colleges and universities today, La Verne students come with a passion for music but a limited education in the fundamentals and certainly, the history of music. The department has been confronting this situation and will actively put into place a music fundamentals course on a regular rotation and continue to offer computer applications for its students.
- 4.** Students who succeed in this department come from many different academic and musical backgrounds and musical skill levels. Some of the active participants in the department major in other academic areas of study. It is the student who comes to the music department with the willingness and drive to succeed, the discipline for self-study, and the ability and desire to apply that learning towards the success of an ensemble and/or group setting, that succeeds in this department.
- 5.** The department assesses student-learning outcomes in several different ways. Every semester juries are used for applied lessons (music departments have this “built-in” assessment that gives faculty the opportunity to see the students individually in a manner not available to other academic departments); regular rehearsals, recitals, and other performances; senior recitals. This process seems very adequate for assessing student-learning outcomes.
- 6.** The required courses are appropriate for the music major. The departmental curriculum addresses issues of diversity by offering regular courses in World Music, History of Rock Music, Jazz History, American Music, Women Performers and Composers, Music and the Stage, and Music Business, rehearsals and performances of a wide and diverse (culturally, linguistically, and historically) selection of music. There are opportunities for Independent Studies in which a student may work under the supervision of a faculty member, in diverse areas of study.
- 7.** The choral program has, during the past 10 years, improved immensely in quality under the direction of a series of excellent choral conductors, each very talented in their unique ways. The choirs, while perhaps not the largest they have been, are currently the most musical of any ULV choir during the past 35 years! They will be on tour in Hawaii during January 2008.

8. A minor in music is an attractive offering for many students today who have a passion and talent for music and for whom seek majors in other discipline. It helps them to feel part of the Music Department, offers them academic and performance study in music, helps the department to grow and sustain a level of excellence, and adds student enrollment to required core courses. The minor in music is definitely becoming more popular and should receive attention regarding recruitment and making information available.

9. The Music Department is great contributor to the intellectual and spiritual climate on campus. It's many performances; ensembles that are available to a great number of students, including choral and percussion groups, and applied lessons; it's visible outreach to the general community serve the University well and continues to be an important part of the identity of the institution, but only, in the minds of faculty and many students.

Reflection of Music Department Faculty

This study of the University of La Verne Music Department was prepared with the participation of the current music faculty, with writing done primarily by Professors Reed Gratz and Stephen Gothold, with significant contribution from Prof. Kathleen Lamkin.

It is urgent in this climate of self-study assessment and strategic planning, that the needs of the Music Department be made clear. While the music department faculty believes we serve our students well, our facilities are sadly lacking, deplorable, or barely passable.

Our performance space, Founders Auditorium, is an absurdly embarrassing facility, literally the joke of the campus – unheated; uncooled; badly lit; broken and uncomfortable seats (more than one person has been injured by coils piercing through the fabric); torn and soiled curtains; a stage floor that has not been refinished for more than 30 years; rigging that is archaic and dangerous (during a rehearsal a ‘possum fell from the rafters onto the stage floor and died from the fall); out-of-date and extremely noisy electricity (some performers have refused to play with the hall lights on and performed with floor lamps from our offices, practically in the dark); unsafe hand railings; completely anti-acoustical with reflective sound waves, the air-conditioning for the building rattling the leaking roof, the chemistry lab exhaust vents masking most of the performance; no foyer; utility doors that are loud and difficult; noisy ceiling fans; no footlights barely covered by broken boards; scary and dangerous entry stairs to the stage; the electrical workings for the building sitting ominously backstage; no access for loading other than the sidewalk outside the building; to mention some of the problems. My description in NO way details the horrors of this auditorium!

The music department has submitted several proposals regarding the auditorium to several different ULV administrations. There has been little (the predicted obligatory, “yes, we understand, but can do nothing...”) or no response. On occasion, in various meetings, comments about renovating the auditorium are heard from different

administrators, including the President and Vice-Presidents of the institution, yet there has never been a time when the faculty has been approached with any plan or questions, or interest. This dates back to at least the early 1960's!!

There is no rehearsal facility. Our choral director, Stephen Gothold, like many (Scott Farthing, Shawn Kirchner, Alan Raynes, Bruce Hirsch, Matt Scully, Janice Hoffman, Jim Fahringer, Tom Schultz, and on and on) before him, struggles to find an even a moderately acceptable place to rehearse. He has used the Chapel (a building the department has used continually over the years for rehearsals, lessons, and recitals) which is currently on the master plan for demolition in the next few years; Founders Auditorium, a too cold or hot, acoustically disastrous facility; La Fetra, completely unacceptable for music and the most frequently scheduled lecture halls; Founders 21, a difficult room at best. They are all simply unsuitable.

These are ongoing problems and major obstacles for the music department. They are described in every past ULV music department self-study I have come across. These severe facility challenges keep us from growing in size and quality, they have made it difficult to keep faculty (we have had 8 choral directors in 30 years), and prevent us from attaining any sort of credibility with the outside community. Even in our best years with the most student involvement and at the highest levels we have achieved musically, the shabbiness, the blatant ugliness and obvious ignoring of the problems of our disheveled performance facility, have been such a distraction and disappointment that there is a continual and inherent atmosphere of futility among students, alumni, faculty, and friends of this institution regarding the ability of the administration to raise the money necessary to change the situation. The inability and unwillingness to pursue the solution to this lacking speaks volumes for the institution, its priorities and lack of knowledge about what a performance center can do for a university and community.

We are a long, long way from accreditation by the National Association of Schools of Music, a normal status for a music department in a university the size and complexity of La Verne. Because certification by NASM is accepted as a national standard for undergraduate and graduate programs, accreditation would afford our students greater opportunities upon graduation from the University of La Verne. Moving toward accreditation is a tangible and very significant goal for our future, but only with a fund raising campaign that will address a performance center and rehearsal facilities.

The combination of the lack of accreditation, limited scholarship support, and embarrassing facilities cripples our efforts to attract, recruit, and keep students. It is not unusual for a prospective student and family to visit La Verne, Whittier, Chapman, and/or Redlands on the same journey. While we firmly believe that we compare favorably in terms of curriculum and faculty, we cannot compete with those schools in terms of facilities and program support. It is an easy choice for a music student to NOT attend ULV.

Several years ago, the father of a very talented student (the best singer and composer in the department at the time, and a starting member of the national championship men's volleyball team) came to my office. There, he saw the inscribed glass 'brick' given to faculty members to commemorate twenty years of service to the institution. He had just seen what we call an auditorium. The combination of the two, in his

words, explained the appearance and status of the University. He told me that he felt sorry for me that the University was so obviously disrespectful of music, the arts, and the faculty in those fields. He thanked me for being so attentive to his son. I will never forget the embarrassment I felt. He took his son out of ULV a month later, enrolled him in the University of San Diego the next semester, from which the son proudly graduated. That experience is indelibly etched in my memories of La Verne.

Regarding the Music Annex: We have felt particularly threatened this past year by the administration and other departments regarding the Music Annex. We have used this building since 1989, when the university converted the former Taste Burger into the practice facility it is today. Our faculty, including Dr. Lamkin who fought for pushed this through committees, and Dr. Gratz, who contacted and organized the contractor who completed the conversion at a very low cost to the university, were continually involved with that process.

This past spring, conversation concerning conversion of the practice facilities to office space took place without music department input. It was measured, debated, and finally, we hope, put aside as an idea. It is this sort of behavior which is counter productive to our efforts.

We face the same continuing challenges with instrumental music:

Performance space, faculty, budget, rehearsal space, instruments, storage, music library, schedule, and administrative commitment – so how can the faculty and admissions honestly recruit?

Recommendations for action include:

1. Consider adding an emphasis in music business.
2. Consider adding an emphasis in music theater.
3. Work more closely with CAPA to develop a strategy for recruiting more ‘adult’ students. This has been a *niche* for the department in the past and the individualized program has proven to accommodate the needs of CAPA students.
4. Rethink the Concert Series.
5. Brainstorm with University Relations and Administration regarding a campaign for funding a performance center. Is it so hopeless? Every(!) other college/university has one (or two). What’s the University of La Verne’s problem? Find out and work to change it.
6. Continue to add recording equipment and program to the recording studio, exploring additional ways to use the facility both within the department and interactively with other departments and faculty.
7. Work stations (for music study and composition) should be added to the keyboard lab. We’re very out of date on this.

Appendices

- 1. Student Performance Evaluations**
- 2. Content Analysis of Course Evaluations**
- 3. Forms and Letters**
- 4. Music Department Courses**
- 5. Course Syllabi – a selection from Applied, Theory, and History Courses**
- 6. Faculty Vita – full-time faculty and department coordinator**
- 7. Sample Senior Projects**