

**National Association of Schools of Music**

**SELF-STUDY**

**Data presented for consideration by the  
NASM Commission on Accreditation**

by

Point Loma Nazarene University

Department of Music

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San Diego, CA 92106-2899

619-849-2344

<http://www.ptloma.edu/music>

**Degrees for which Plan Approval and Final Approval for Listing is sought:**

Bachelor of Arts in Music

Bachelor of Arts in Music with a concentration in Music and Ministry

Bachelor of Arts in Music Education

Bachelor of Music in Composition

Bachelor of Music in Instrumental Performance

Bachelor of Music in Piano Performance

Bachelor of Music in Vocal Performance

**Program for which Basic Listing is sought:**

String Project

**The data submitted herewith are certified correct to the best of my knowledge and belief.**

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Date

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Paul Kenyon, Chair  
Department of Music

## Section I: Operations

### A. Mission, Goals, and Objectives

#### Point Loma Nazarene University

##### Mission Statement:

Point Loma Nazarene University provides higher education in the liberal arts and preparation for service and leadership in selected professions for students who desire such an education in an environment of vital Christianity in the evangelical and Wesleyan tradition.

##### Academic Goals:

Each student is expected to attain, in substantial measure, those goals which are relevant to a liberally educated person, including:

- A knowledge and appreciation of cultural, intellectual, social, scientific, and spiritual development, through general studies in the natural sciences, the humanities, the social sciences, the fine arts, and religion.
- The knowledge and skills required to live intelligently and effectively in the modern world including:
  - A comprehension of physical and mental health, recreational skills, the successive stages of life, and the challenge of aging.
  - The development of interpersonal skills for successful marriage, family life, interracial accord, and intercultural relations.
  - An understanding of the art and science of communication, with the development of acceptable skills in reading, writing, and speaking the English language.
  - A knowledge of the role and significance of social, political, and economic factors on human life.
  - An awareness of the impact of science and technology on the welfare of the individual, the natural environment, and the survival of the human race.
  - An exposure to international and ethnic issues and the comparative values of established and emerging nations and cultures.
  - A grounding in philosophy and religion for the appraisal of values and Christian ethical decisions.
  - A beginning in the creative synthesis of Christian faith, learning, and life.
  - An acquaintance with the distinctive emphases of the Wesleyan-Arminian theological tradition.
  - A reasonable mastery of the knowledge, skills, and values of one or more of the major branches of learning.

### Personal Goals:

Under the guidance of a community of faculty who are both creative scholars and committed Christians, the student will develop:

- A love for truth that includes an open mind, objectivity, persistence, and courage.
- A thirst for knowledge, especially the willingness to assume a major share of responsibility for a lifelong adventure of learning.
- The capacity to arrive at sound judgments and discriminating personal convictions; and, without being dogmatic or coercive, communicate those judgments and convictions with sincerity and grace.

### Professional Goals:

While stressing the centrality of the liberal arts, the curriculum of the University is also designed to meet a number of professional objectives:

- Careful attention is given to substantial pre-professional preparation in medicine, dentistry, engineering, law, ROTC, and the Christian ministry.
- Appropriate professional preparation is available for those wishing to serve in nursing, teaching, administration, and counseling.
- Necessary preparation for graduate study is provided for those students desiring advanced degrees beyond the programs offered at Point Loma.
- In recognition of the need for lifelong learning, selected graduate and continuing education programs are offered for those desiring to increase the effectiveness of their service to church and community.

### Spiritual Goals:

Woven into the academic and life curricula of the University are programs and experiences designed to:

- Assist in the formation of a discipleship that is growing in Christlikeness.
- Build skills and habits in spiritual formation that will be developed across a lifetime.
- Develop experiences that will lift the human spirit in worship and motivate to a life of service.
- Provide opportunities for spiritual leadership development to serve the cause of Christ around the world.
- Inspire a passion to live in God's grace and the eternal pursuit of truth and holiness.
- Promote a holistic understanding that seeks the unity of the Body of Christ in the world while embracing its diversity.

## Department of Music

### Mission Statement:

The PLNU Music Department pursues musical excellence within a community of grace.

### Departmental Goals:

The Music Department seeks to develop leaders in:

- Education
- Composition
- Performance
- Worship

The Music Department seeks to develop lifelong participants in music who are:

- Critical thinkers
- Discerning listeners
- Creative composers
- Skilled performers
- Worshipful servants

The Music Department seeks to develop an atmosphere that fosters:

- Individual and corporate growth
- High performance standards
- Community service
- A spirit of Christ
- Worship and praise

### Departmental Objectives:

1. Implement an ongoing planning process that includes the following assessment measures:
  - (a.) Data mining from existing database information that includes entrance information such as high school GPA, SAT scores, music theory placement, keyboard skill placement and applied placement. Then, correlate this data to students' music course GPA, overall GPA, piano proficiency exam completion by the completion of the student's 4<sup>th</sup> semester, progress on recital attendance and retention in major. Evaluate these findings for trends indicating risk factors for incoming students that influence student retention and success.
  - (b.) Create an Advisory Board that meets annually by inviting strategic constituents to a department-sponsored dinner. These advisors will represent various communities that have significant interactions with PLNU music graduates in the fields of church music, music education, performance and composition. The dinner will include a "state of the department" presentation followed by small group discussions between the invited guest advisors and members of the department faculty. Following the meeting, the advisors' feedback will be compiled into a report to be used in developing the department's future plans.
  - (c.) Survey first-year students to evaluate their experiences entering into the major to identify points of confusion, difficulty or inefficiency. From this collected data

- evaluate trends for ways to streamline the admission and placement process and the supporting communication and correspondence.
- (d.) A survey of music alumni will be developed and administered to assess the continuing musical involvement of department graduates during spring semester 2003. Plan and implement an ongoing data collection effort to follow vocational success of alumni in music professions and the long-term impact of music involvement on alumni who participated in music department as non-majors.
2. Complete self-study process in anticipation of NASM accreditation team visit. Work to achieve member status at earliest possible opportunity.
  3. Successfully implement curricular revisions now under consideration by APC. These changes include the creation of both an introduction to music listening course for all music majors and a capstone course that integrates musical discipline with Christian faith. Effectively communicate positive impact of changes to incoming students and vital constituencies.
  4. Evaluate effectiveness of ensemble recruitment efforts. Actively seek to increase non-major involvement with a goal of 1 in 4 undergraduate students at PLNU participating in music department ensembles by fall semester 2007.
  5. Develop a strategic plan to improve impact of department's General Education course. Evaluate intended outcomes and effectiveness of current course contents and various delivery systems.
  6. Study logistical needs of new Bachelor of Music programs in composition and performance. Create procedures and standards for semester jury examination in music composition. Examine need for performance forum for composition students. Study entrance and placement process for performance students. Implement policy requiring a pre-performance qualifying jury prior to all junior and/or senior recitals. Encourage Bachelor of Music students to participate in performances, masterclasses, and competitions outside of music department.
  7. As a department, develop a concise statement of Outcome Standards for basic skills in musicianship, music theory and music history. Write a clearly articulated statement of minimum standards expected of all students completing degree programs in music in these essential areas. Using these standards the department will develop data measurements to track student progress on an annual basis.
  8. The department will begin dialogue with the theater department, physical plant, outside consultants and the university administration to develop practical solutions to the noise problems caused by the lighting and HVAC systems in Crill Recital Hall so that the facility can be used as a professional quality recording space.

9. In conversation with the university administration, the department will develop a long-term budget plan for maintenance and replacement of mission-critical large equipment, such as pianos, keyboard lab, risers and stage equipment.
10. The department will develop a plan to complete the unfinished wing of Wenger practice room modules.
11. The university administration needs to resolve the structural defects in the Cooper Music Center that cause that allows sewer gas leakage into the ventilation. A solution for this flaw in either the design or construction of the facility must be found in order for the music department to operate safely and effectively.

In light of missional concerns and in preparation for NASM accreditation, the Department of Music has reviewed its own mission, goals and objectives; the department faculty has diligently studied and revised mission, goals and objectives in order to more clearly and succinctly articulate our vision for the future. In preparing to revise the mission statement, the faculty met with a business faculty member who has expertise in the area of mission statement formulation. This meeting helped faculty to think through the process of formulating mission, goals and objectives.

Our department mission statement clearly identifies us as an institution combining faith and learning. Our goals reflect our desire to prepare some students to develop leadership capabilities in the music profession as well as to prepare others in a more liberal sense to become lifelong participants in music. Goals stated are for the department as a whole. Some goals are specific to particular majors. For example, the first department goal reflects our desire for majors to develop as leaders; some will develop as leaders in education, some in composition, some in performance and some in worship. As the new curriculum is implemented and evaluated, the department will continue to use mission, goals and objectives to assess our progress.

In our Departmental Program Review (2000) Consultative Reports (Appendix C), one consultant pointed out a possible conflict between the university mission in regards to liberal arts and the departmental desire to prepare students for careers in music (3). It seems clear that the institutional mission statement includes emphases on both liberal arts and on preparing students for selected professions. It should also be noted that the institutional mission statement is currently being reviewed and it is likely that a revised University mission statement will be approved in spring 2003. While remaining strongly devoted to the liberal arts, the institution recognizes the importance of professional programs and is committed to supporting professional programs in the Department of Music.

Department ensembles have also formulated goals and objectives. These objectives are found in Appendix U.

## **B. Size and Scope**

The PLNU Department of Music has grown from around 30 majors to over 60 majors in 2002-03. With this number of music majors and over 250 students participating in performing

ensembles and private lessons, our students are able to achieve the interaction they need to pursue musical excellence as they develop their musical knowledge and skills.

Our retention has been less than desirable. Several factors can be cited as to the cause of this problem and several solutions are in process. The department, and the PLNU general admissions policy, has allowed any student to declare a music major regardless of musical experience or aptitude. This has resulted in students declaring the music major who have been less than prepared for such a venture. Recommendations made by Jack Schwarz regarding retention in the Departmental Program Review (2000) consultative reports, include a required audition, placement auditions in music theory, keyboard and applied study levels (Appendix C 6). An entrance policy has been developed and will be implemented for new students entering in fall 2003 and fall 2004. Already in place are the placement auditions in theory and keyboard. An applied study audition has also been in place for piano and voice and will be required of all incoming music majors in fall 2003. Along with these entrance evaluations, Dr. Bill Clemmons has been tracking student data for several years as a means for predicting a student's success as a music major.

Jack Schwarz in the above-mentioned consultative report also suggested a centralized system for tracking student advisement and program progress (6). For several years now, we have had online access to student registration and course completion data; in the past year, we have also established a departmental spreadsheet tracking student progress in a variety of areas, including piano proficiency exam, recital attendance, applied study level, class standing, completion of prerequisite courses MUT 100 and MUA 141, and completion of degree recital(s). All music majors have a faculty advisor who guides them through the curriculum. Student and faculty advisor meet at least once each semester. This departmental spreadsheet has recently been made available to faculty advisors.

Graduation numbers have also been adversely affected because graduates of the two interdepartmental concentrations counted for only one-half of a music major in institutional statistics. These interdepartmental majors are being eliminated; they are not being submitted for plan approval and will not appear in the 2003-04 *Catalog*.

PLNU admission standards have become increasingly more demanding over the past decade. Many more students apply than can be accepted; this has resulted in a continual increase in the quality of students attending the University evidenced by climbing high school GPAs and SAT scores of entering freshman.<sup>1</sup> This increase in the quality of entering freshmen is influencing the retention of PLNU students overall.

Also noted is the fact that many college students change majors several times during their college careers. With this in mind, it is understandable that many students who leave the music major still continue on to graduate from PLNU; fifty-two percent of freshman in 1995 continued on to graduate from PLNU (*Catalog* 170).<sup>2</sup>

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<sup>1</sup> Average SAT scores for first-time freshmen have risen from 1042 in 1998 to 1120 in 2002 while average high school GPAs for the same group and time period have risen from 3.53 to 3.65.

<sup>2</sup> Six-year graduation rates are cited. According to the Dean of Admissions, "Our freshman retention is strong averaging over 80% the last three years, however our grad rates will not show demonstrable improvement until these last four freshman classes get to 6 years after initial entry. Perhaps it will be worth noting that the last two years we have advanced 73% of our freshmen into their 3rd fall (junior year) and the 2002-03 senior class has retained from freshman standing at nearly 70%, which is above our 10 historical average for Freshman to Sophomore retention before 1998."

Our ensemble program continues to improve. Choral directors had combined auditions this year. This is only the second year of combined auditions and demonstrates the high level of cooperation between the choral directors, one of which was newly hired for 2002-03. Concerns regarding the overlapping functions of the Concert Choir and Point Loma Singers were noted in the Departmental Program Review (2000) Consultative Reports (Appendix C 5-6). These issues have been addressed by decreasing the size of the Point Loma Singers to a 16-20 voice chamber choir, and increasing the Concert Choir to nearly 80 voices. Also noted in the Departmental Program Review (2000) Consultative Reports was the need for an orchestra program (Appendix C 5). Dr. Philip Tyler, a full-time string specialist, has been hired and is in his second year of building the orchestra. Comparing programs from several years ago with those of 2001-03 reveals growing student participation and an advancing repertoire. The Chamber Orchestra and chamber music programs of 2001-02 included more students and less reliance upon hired professionals.

The degree programs that will be described in Section II have been carefully designed based on the expertise of the faculty. Specific information on faculty and the relationship of faculty to program scope will be discussed under **E. Faculty and Staff**.

New advanced courses, also discussed in Section II, have been added to address the scope of specific majors and the mission and goals of the department. These courses were deemed necessary in order to equip students with competencies needed for the professional music degrees that have been instituted.

Our ensemble offerings provide a wide variety of experiences to meet the needs of music majors and non-majors alike. Many changes have occurred in the ensemble structure in order to adequately address scope and mission issues. Specific changes will be discussed in Section II. Requisite ensemble experience is part of the core curriculum for all music majors and minors.

All students at Point Loma Nazarene University must complete a major in order to earn the baccalaureate degree; a minimum of 24 upper division units must be taken within the major (*Catalog 37* "Completion of the Major"). A minor is optional and consists of at least 16 units in one area of study, 12 of which must be upper division units. (*Catalog 35* "Minors"). A concentration identifies an emphasis area within a discipline; the only emphasis area in the curriculum submitted for NASM plan approval is the Bachelor of Arts in Music with a concentration in Music and Ministry.

## **C. Finances**

The financial health of the University seems strong. However, with the University reaching its city-imposed enrollment cap, no additional student growth is possible at the main campus. The University, while growing in the area of graduate programs and teacher credentialing sites, is learning to operate both in a recessed economy and with the inability to rely on an increasing undergraduate population. Notwithstanding the financial climate, the University administration is very supportive of the needs of the Department of Music. While Jack Schwarz suspected marginal financial support for music department operations in his 2000 report, he did acknowledge that he was not able to investigate thoroughly the finances of the department (Appendix C 7). Harold Best, in his 2002 NASM Consultative Report, stated that the funding for the department was minimally adequate (9). The Department of Music budget



has experienced deficit spending for the past nine years. The administration has tolerated this overspending as the number of music majors has doubled while the music department budget has slipped from 16% percent of the total departmental budgets to 10%. It should be noted that the administration has provided additional funds for the department outside of the department budget. Of the \$134,070 budget for institution-wide extra equipment items, the music department was awarded \$20,000 for requested items purchased in 2002.<sup>3</sup> The administration has also committed the necessary funds for NASM application, membership fees and convention attendance. In addition to the department operational budget, the following financial support is also available (see Appendix II): music scholarships, endowed music scholarships, cultural events budget, library budget and media budget. To augment the financial support from within the University, the current chair has continued the development of donor relationships. During his four-and-one-half-year tenure, approximately \$100,000 has been received in cash or instrument donations. The continuation and growth of donor development is essential.

The administration must take a careful look at the music department budget and make adjustments based on the growth of the department and commensurate with the administrative support the department has experienced in its pursuit of excellence. The music department chair needs greater input into the budgeting process. While the administration does ask department chairs to submit a budget for the following year there is little dialog about costs and benefits of the diverse program components. Further, there is an increasing demand for the department to support the administration's initiatives with special music events that have no commensurate funding source to offset the added expense. While proposed budget increases beyond projections are considered, at least in theory, they are not encouraged. Seemingly, the administration has predetermined what the department budget must be. While budgetary concerns are acknowledged, the chair needs real authority to submit a budget based on actual expense need rather than merely submitting a budget as an obligatory but meaningless process. The argument could be made that the current chair has not fought hard enough to secure additional budgetary resources. Part of the difficulty lies in the administrative timetable. Within the first two weeks of January, the department chair is expected to submit the budget, submit the course schedule for the following year and for summer school, complete music department faculty chair evaluations and edit *Catalog* copy. Under the current arrangement of load credit release for these administrative responsibilities effective financial management and planning is hampered considerably. The NASM Consultative Report recognizes the need to offer greater release time for the department chair (Appendix A 4).

#### **D. Governance and Administration**

The governance structure of the institution is clearly delineated in the Corporate Bylaws (Appendix D) and in the Administrative Structure Chart (Appendix E). The Board of Trustees oversees the institution and is "...empowered to establish policy, ... approve programs recommended by the administrators, adopt budgets, approve major building programs, authorize major fund-raising activities and authorize the incurring of indebtedness as may be prudent and necessary for the institution" (Appendix D 2-3).

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<sup>3</sup> Items over \$750 cannot be purchased out of the department budget. The equipment funds approved were \$2600 for a synthesizer workstation for Victor Labenske's office, \$5,000 for sound systems, \$7,000 for classroom sound systems and \$5,392 for risers.

Duties of department faculty are very clearly spelled out each spring for the next school year. There is open and frank discussion that takes place as to load and extra responsibilities so that the members of the department feel ownership in the development of loads and duties.

The chair of the department received one-third release time for duties as chair (4 units per semester). He also is paid for three extra weeks during the summer though his actual work hours during the summer far exceed this three-week assignment. In addition, the chair teaches six units of private piano lessons (9 hours of teaching per week) and one section of class piano (sometimes alternating with a course such as piano pedagogy) each semester. In addition to his assigned responsibilities, the chair maintains an active solo and collaborative performance schedule. It is probably the case that the chair's duties are not as clearly defined as those of other faculty and the staff. This is not a negative factor; instead, this allows the chair latitude to balance management issues with visionary leadership. The chair has been successful in developing an individual leadership style that balances camaraderie with managerial leadership. Clearly defined responsibilities of the department chair include having the final authority on budget issues, hiring support staff and building faculty schedules.

The chair also exercises leadership in program evaluation and planning. He has been at the forefront of formulating department objectives and the evaluation, planning and projections section of this study. Complementing his commitment to departmental planning, the chair is a member of the University Strategic Planning Committee, the committee responsible for the long-range planning of the institution. This gives him a unique position from which to show leadership in evaluation and planning. By order of the structure of the department, the chair is more of a "chief among equals" than an executive, but he is free to show his vision for the department and to encourage the department to work towards that vision.

The chair encourages faculty development. He encourages faculty members to pursue professional growth opportunities appropriate to individual specialization, giftedness and interest. The department budget has subsidized recital performances by hiring accompanists and auxiliary performers. The chair has encouraged involvement in professional organizations such as MTNA, NATS, ACDA and MENC by hosting events or granting release time for faculty to serve as guest conductors, performers or clinicians. There is a serious effort made to fit teaching loads to the strengths of individual faculty to the extent possible in a department of this size. Resources have been provided to allow faculty to adopt new technology and media into their teaching. The chair encourages a highly collaborative environment where faculty perform with one another, conduct one another's ensembles, perform colleagues' compositions and arrangements, and are conspicuously engaged in dialogue about shared musical interests.

The chair has been effective in promoting a spirit of responsibility, understanding and cooperation among faculty and staff. He patiently dealt with past difficulties between support staff. He helped to mediate faculty tension involving a former faculty member. The chair does an excellent job in developing a sense of purpose, mission and direction in the department, and allows its members to do their job without a sense of his "watching over them." There is a great deal of independence, while at the same time the members of the department feel part of the larger organization. There is excellent cooperation in the design and implementation of department programs. This comes from the chair. He works very hard at maintaining open lines of communication with each faculty and staff member.

The Department of Music has equitable representation in campus decision-making bodies. One of the members of the music faculty is the longest tenured member of the Academic Policies Committee, the committee through which all changes in academic policy are approved.

As mentioned earlier, the music department chair is a member of the Strategic Planning Committee. In addition, the faculty member who supervises music education work is a permanent member of the teacher education committee, the committee responsible for all work done in the teacher credentialing processes. A music faculty member is on the University Assessment Committee as well.

The music department answers to the Dean of Arts and Sciences. While the dean has direct authority over the department, he has maintained an approach that allows very clear autonomy in the department. He does not “second guess” department decisions. He is very involved in processes such as budget, staffing and equipment requests, providing final approvals rather than telling the department how to do its business. The department has an excellent working relationship with the dean.

The administration has empowered the music department faculty to develop the academic program in conjunction with existing rules and governing bodies outside of the institution. For example, the faculty redesigned the music education requirements to fulfill the requirements of the state of California, through the California Teacher Credentialing Commission (CTCC). NASM accreditation process is another example. The University assumes that the music faculty will take the lead in the restructuring and redesigning of courses to meet the requirements set forth by the NASM. In addition, as the University changed from quarters to semesters ten years ago, the faculty was the body charged with the redesign of the academic program. Nothing was dictated to the faculty by administration.

The faculty also plays a major role in evaluating and influencing the standards and conditions that pertain directly to instruction, creative work, and research. The university has put a number of Centers into place for this very standard--to allow the faculty to be a part of the evaluation and influencing the standards and conditions listed above. One of these is the Center for Teaching and Learning (run by faculty) that works at creating an environment to help faculty teach more effectively. The Faculty Council is a sounding board committee designed to be a “watchdog” for conditions that pertain to instruction, creative work and research. Also, there are a number of grants available on campus—including Research and Special Projects (RASP), the alumni Teaching Development Award, Wesley Center Scholars and Fellows—which are awarded to faculty who have submitted peer-reviewed proposals.

Student views and judgments are also a factor in Music Department decisions. The Department involves the students most directly in the hiring process of new faculty. They are integrally involved in the interviews, in the analysis of teaching, etc. Each performing group on campus has a consultative body of representative students. These are not just for the formality of being able to say that there are councils; these student bodies are vitally involved in the decisions made concerning their respective performing groups. The students have also been empowered to make programming decisions through a newly instituted student chapter of the MTNA. Student opinion has been informally sought during the curricular study that has accompanied the NASM accreditation process. Student survey data was used to assist the reconfiguring of the choral program as well. Students seem excited about the changes being made. The department needs to find even greater ways to solicit student input into important departmental changes; departmental objective #1c is one attempt to solicit student input into departmental operations.

In addition to department office staff, campus-wide support services assist with the department’s logistical operations. Available resources are building maintenance and custodial work, computer support, moving needs (e.g. orchestra pit setup, riser and instrument transport) and media services.

Policies are in place for the review of our department chair, dean and provost. The chair serves a three-year term. While some departments at PLNU rotate chairs every three years, the music department chair historically has served for several terms. It is uncertain as to which path the music department will follow in the future; if a change is made, it most probably will be based upon the desire of the current chair rather than that of the other faculty members.

The chair is evaluated by music faculty at the end of the second year of the three-year term. The Dean of Arts and Sciences is evaluated by area faculty every three years. The Provost is not evaluated by faculty; instead he is evaluated by the President every three years.

The administrative structure has grown as the institution has moved from a smaller liberal arts college to a small teaching university. The organizational charts show the current structure that has evolved from a time when department chairs answered directly to the academic dean (now provost) to the present system of area deans placed between department chairs and the provost. This administrative structure seems to have served the institution well, dividing responsibilities in such a way that each administrator can be effective in his/her more specialized assignment.

The music department chair effectively communicates with his faculty. He uses one-on-one conversations and individual meetings as his most effective communication tool. The department also has monthly department meetings. The meetings are more effective as the chair uses regular e-mail to the department to deal with day-to-day issues. Communication inside the music department is open, candid, and congenial.

## **E. Faculty and Staff**

### **1. *Qualifications***

The strength of our faculty has affected the choices of degree programs in our curricular revision. The presence of two full-time faculty with doctorates in piano performance—Paul Kenyon and Victor Labenske—and two in vocal performance—Derrick Pennix and Juliette Singler—gives credence to our offering of B. Mus. degrees in piano performance and vocal performance. The presence of a faculty member with a doctorate in violin performance, Phil Tyler, and many adjuncts who are San Diego Symphony players support our offering of the B. Mus. in instrumental performance. The B. Mus. in Composition is supported by two strong faculty members. Bill Clemmons holds a Ph.D. in Music Theory and guides the composition program. Our composition teacher, Phillip Keveren, has been successful in producing composition graduates over his past six years of teaching at PLNU. He is a staff writer for Hal Leonard and continues to gain acclaim for his orchestration work in Nashville; this real world experience has been invaluable for our composition students. Unfortunately, in the middle of the fall semester 2002, we learned that our composition instructor was leaving academia to pursue opportunities in the recording industry. As a department faculty we are committed to finding a suitable replacement capable of mentoring talented composition students at PLNU. Our B.A. in Music Education is led by Dan Nelson, who holds a Ph. D. in music education and has taught public school music for 17 years. Two other full-time faculty, Keith Pedersen and Dan Jackson, have spent a combination of 29 years in public school music teaching. Both are choral specialists; Keith Pedersen holds the D.M.A. in Choral Music and Dan Jackson brought his high school choral groups to national recognition through repeated appearances at ACDA conventions. All of the full-time music faculty are committed to the mission of the University and the department. Data in Appendices I and III provides evidence of faculty qualifications.

## 2. *Number and Distribution*

If one examines the number of faculty and their respective areas of expertise, it is clear that our faculty represent a broad cross section of the disciplines essential to our program. Teachers for all of the major instruments of the orchestra are found among our ranks, as well as for auxiliary instruments such as guitar and organ. Our full-time faculty brings a breadth of skill to our program. We have one specialist in music theory, one music education specialist who conducts and teaches wind instruments, one specialist in strings, two in piano, two in choral music, and two in solo vocal music. Those disciplines that have more than one specialist (piano, choral, and vocal) require a higher number of professors, due to the number of students enrolled in those disciplines. Even so, each faculty member in these disciplines has divergent strengths that help to round out the program and help to achieve our mission. For instance, our pianists each have distinct areas of focus, with Paul Kenyon being well versed in 20<sup>th</sup> century music and improvisation and Victor Labenske being well versed in music history and composition. Our choral faculty bring particular strengths to the program as well, with Keith Pedersen focusing on chamber choir music and vocal jazz and Dan Jackson concentrating on music ministry. Our solo vocal faculty members also have divergent strengths and interests. Derrick Pennix is a distinguished gospel singer and leads our gospel choir, while Juliette Singler excels in lyric stage direction. There is considerable interplay between all of the full-time and part-time faculty which evidences itself in regular faculty meetings and in a panoply of performances and special projects which draw on the skills of the entire faculty. All of this allows us to effect our mission to “pursue musical excellence in a community of grace.”

All nine full-time faculty positions are recognized as tenure-track, while the part-time positions are viewed as adjunct. All part-time applied faculty are paid based on an hourly wage except for two who are on contract. Adjunct classroom teachers are paid per credit unit. Adjuncts teach few classes but when they do they are in areas of individual specialization, such as instrument methods classes, classes for liberal studies majors pursuing teacher training, and occasionally the general education course (1-2 of the 6 sections per year are taught by adjuncts). Adjuncts very occasionally have taught specialized courses such as choral arranging.

Both faculty and adjunct positions are curricular in nature, meaning that persons in these positions are scheduled to teach on a regular basis, except for one workshop faculty member. For the full-time positions, several ranks are recognized—professor, associate professor, assistant professor, and instructor—depending on level of education, experience, and length of service. These designations are outlined in our *Faculty Handbook*. (Appendix N). We currently have no visiting professors, nor graduate students who teach.

## 3. *Appointment, Evaluation and Advancement*

The *Faculty Handbook* outlines the methods for appointment, evaluation, and advancement of faculty. (Appendix N). To summarize, appointment of faculty entails a thorough process where each position is advertised on a national scale; candidates are pre-qualified and then invited for interviews. The entire full-time faculty and the Dean of Arts and Sciences is involved with the hiring process, often with input from students taken into consideration. Evaluation of faculty begins in the first semester of hire, with student, self, chair and peer input all becoming factors. (See Appendix F). Regular evaluation is a continuing part of faculty life.

Advancement of faculty occurs in two ways. First, there are regular steps of financial promotion based on level of education, experience, and cost of living increases (Appendix N).<sup>4</sup> Faculty compensation is generous and great strides have been and continue to be made in terms of faculty salaries; however, the cost of living in San Diego is high and most faculty have felt the impact of moving into a housing market that is one of the highest in the nation.<sup>5</sup> Second, after six years of service, a faculty member may undergo a lengthy formal review through the Faculty Status Committee that may result in tenure. Promotion of faculty to tenure status requires a two-thirds majority affirmative vote of the Faculty Status committee. However, if tenure is not awarded the faculty member may continue to serve the University and be eligible for pay increases. In this tenure process, all of the elements that relate to that person's area of expertise, whether they be scholarly or performance-related may be considered. Three music faculty members currently hold tenure.<sup>6</sup> The criteria for faculty evaluation are clearly stated in the *Faculty Handbook* and are articulated to each faculty member in the interview process and through orientation in the first months of hire. All campus faculty have the same status, opportunities for advancement, and scale of pay.<sup>7</sup>

#### 4. *Loads*

Faculty classroom loads in music are calculated according to procedures outlined in the *Faculty Handbook* and are the same for all faculty. Basically, each faculty member is expected to carry a regular load of 12 classroom units per semester, with three hours of private instruction translating to 2 units of classroom instruction. Loads for ensemble directors are calculated on the following basis. Directors of major ensembles receive four units, directors of small ensembles receive one unit. Exceptions are Choral Union and Chorale which each receive two units. One faculty member receives two units for administering the chamber music program (which covers several small ensembles). The department chair has a one-third teaching load reduction. Service to the University (e.g. committee work), advising, and office hours are expected as a regular addition to hours of instruction.

#### 5. *Student/Faculty Ratio*

Music department student to faculty ratio was 7.6:1 for 2001-02. Campus-wide student to faculty ratio was approximately 16:1 for the same period. Ratio data back to 1989-90 is available in Appendix G.

#### 6. *Graduate Teaching Assistants*

N/A

#### 7. *Faculty Development*

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<sup>4</sup> The base salary for 2001-02 on the salary scale found in the *Faculty Handbook* was \$31,448. Current average salary target is based on the 80th percentile of IIB schools in the AAUP rating scale (see <http://chronicle.com/stats/aaup/2002/2002aaupratingscale.htm>)

<sup>5</sup> The San Diego cost of living is 27.3% above the national average according to *Statistical Abstract of the United States*, 2001 ed.

<sup>6</sup> A fourth music faculty member has applied for tenure; this decision will be made in March 2003.

<sup>7</sup> More detail regarding faculty appointment, compensation, tenure, increases in salary, promotions, and fringe benefits for full-time and part-time faculty are found in the *Faculty Handbook*. Information for adjunct faculty is found in the *Adjunct Faculty Handbook* available at [www.ptloma.edu/academicaffairs/AdjunctHndbk/Contents.htm](http://www.ptloma.edu/academicaffairs/AdjunctHndbk/Contents.htm)

PLNU provides excellent support and encouragement for faculty development. Two centers for faculty research and development exist on campus, the Center for Teaching and Learning and The Wesleyan Center. Both provide resources that faculty members can avail themselves for personal development on both professional and spiritual level. Numerous grants are available for faculty projects through the university --including Research and Special Projects (RASP), Alumni Teaching Development Award, Wesley Center Scholars and Fellows--which are awarded to faculty who have submitted peer-reviewed proposals. Information on grants outside the university also is readily obtained. It should also be noted that each faculty member receives \$1000 annually for professional development (membership dues, conference attendance, etc.). Additionally, sabbatical leaves are awarded and are seen as an opportunity for faculty members to distinguish themselves in new ways and bring that knowledge back into the teaching community. Sabbatical leave may be granted after a faculty member has completed six years of service to the university with the rank of assistant professor or higher. Evidences of regular opportunities for sabbatical leaves in music are Keith Pagan's leave in Spring 1995, Victor Labenske's leave in Fall 2000 and Paul Kenyon's leave in Spring 2002. Further, intellectual development is encouraged through offering financial aid for work on an advanced degree, and through offering a faculty lecture series and discussion groups.

#### 8. *Support Staff*

The music department is supported by three department assistants, one of which involves secretarial duties, one of which involves interface with the public, and one of which involves facilities management. All are competent and have specific responsibilities. One staff member serves as the personal administrative assistant to the chair for 15 hours per week. The chair has spelled out clear job descriptions for the departmental support staff.

The receptionist handles "foot traffic" in the department lobby providing information and directions. She processes orders for event tickets when necessary. She maintains the music events phone lines and assists with logistical needs for the Cultural Events Series. She coordinates the appointment calendar and correspondence for the department chair. Finally, she assists with secretarial and clerical work.

The department secretary maintains all music student records and department files. She processes purchase orders and check requests. She maintains the music library and prepares concert programs for department performances. She prepares department correspondence and supports faculty secretarial needs.

The building coordinator schedules the facility and coordinates the logistical needs of the department. She arranges support services from campus agencies such as the move crew, media services, public safety and the physical plant (maintenance and custodial services). She also oversees event publicity for department performances and assists with department secretarial duties.

These positions report to the department chair. The three individuals who hold these positions are highly committed to the ongoing success of both the department and the institution. They have made serving students a top priority. Their efforts allow the music faculty to concentrate their work on excellence in teaching and performing. PLNU staff members are guided by the *Staff Handbook* (Appendix P). Compensation policies are also described in the *Staff Handbook* (sections 5 and 6).

## **F. Facilities, Equipment and Safety**

### *1. Facilities*

The Cooper Music Center is a state-of-the art facility, dedicated in November 1995. As Harold Best, stated in his NASM Consultative Report, "...the facilities are among the finest of its kind, given the size and scope of the University and the music unit. These facilities are beautiful, clean, well-lit and comfortable" (Appendix A 3).

Classroom space is adequate. There are seven rooms available as classrooms; six are routinely scheduled.<sup>8</sup> Three of these rooms are also used for rehearsal space. The classrooms are also sometimes scheduled for classes outside the music department. This sometimes creates inconvenience for the Music Department but is outside of our control. Non-music department music groups, such as traveling ministry groups sponsored by the Spiritual Development Office, also use rehearsal spaces, usually in the late afternoon and evening hours

Teaching studios are located on the outer perimeter of the upper floor, so that all but one enjoy views of the campus and ocean.<sup>9</sup> Teaching studios are acoustically designed and treated to minimize sound intrusion and eliminate both standing waves and "dead" spots. Asymmetrical room dimensions, floor and wall treatments and soundproof doors create comfortable room acoustics. While the rooms are not completely silent, especially with a loud instrument performing next door, they do minimize the sound intrusion to an acceptable level. Four of the teaching studios (counting the chair's office) are large enough to accommodate two grand pianos. The consensus among both faculty and students is that these are first-rate spaces for teaching and learning.

The fourteen practice rooms in Cooper Music Center are prefabricated Wenger units with integrated lighting, power and ventilation systems. The units are of varying sizes, from the smallest, large enough for a studio upright piano and a solo performer, to the largest that holds two grand pianos and room for chamber ensembles. All practice rooms have at least a single, upright piano (7 of the 14 have a relatively new Samick upright). One unit is equipped with technology-assisted variable acoustics, capable of recreating the ambience of a variety of spaces (from a small room to large hall) at the push of a button. Four units house stereo equipment that can be used to record or use "Music Minus One" CDs. One unit houses a practice organ, one houses assorted percussion equipment, and five house grand pianos for piano students. All of the practice rooms are located on the lower level of the building that has room to add an additional bank of eight Wenger practice units when funding becomes available. The office staff reports that all rooms are typically being used on weekdays between noon and 3 PM; the wait time for a practice room during these hours is 20-30 minutes. With practice rooms being filled to capacity on a regular basis, these additional units are needed. One possible option for dealing with this problem until we are able to complete the missing units would be to schedule the use of these rooms through assigned practice times. Plans for funding these units is addressed as department objective #10.

The building includes two rehearsal facilities, one for instrumental ensembles and the other for choral ensembles. These are large rooms with high ceilings, acoustically treated walls and concrete floors. Both have risers available for secure, comfortable seating. At the present, the choral rehearsal room is being used for ensembles of less than a hundred singers. The instrumental rehearsal room is accommodating the orchestra and bands. Due to an increase in enrollment, the eighty-member concert band is approaching the limits of this facility. The

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<sup>8</sup> Cooper 115, 116, 117, 128, 210, Cooper Parlor, Crill Hall

<sup>9</sup> Photos and schematic diagrams are available at <http://www.ptloma.edu/music/coopertour.htm>



director has eliminated the risers to accommodate more players but will more than likely move his rehearsals to the stage of Crill Hall, the performance auditorium, due to its greater seating capacity. Crill Hall is currently used for at least two regular rehearsals (the Jazz Choir and Point Loma Singers) and one classroom is used for handbell choir rehearsals.

Cooper Music Center's main performing space is the Chester C. Crill Performance Hall—an almost 400-seat auditorium consisting of a full stage, stage support area and orchestra pit. This state-of-the-art performance hall was made possible due to a generous gift from the late Dr. Chester C. Crill and his wife, Alice. The hall's acoustics are superb. It is considered one of the warmest and most pleasurable venues in San Diego for its rich acoustics and quick response. It is used regularly by the internationally acclaimed Mainly Mozart festival, held each year in the San Diego and border area. It is especially well-suited for chamber music performances. The multi-use stage was designed with a movable shell and power-assisted curtain for variable acoustics. Stage right wing is also designed with a movable wall that gives wall-to-wall and floor-to-ceiling access to an ample dock for the construction of sets and flats. The dock is on street level so that large equipment—grand pianos, for instance—can be moved on a single level from stage to rehearsal rooms to the loading area without the encumbrance of steps. The stage features a removable apron that covers an orchestra pit. The orchestra pit has a separate entrance and exit from the lower level. The auditorium has its own computer-controlled lighting system for theatrical productions, and an isolated sound booth at the rear of the auditorium. A modest balcony provides seating for sixty.

A second large performing space is Brown Chapel. It is a shared facility, co-owned by the University and San Diego First Church of the Nazarene. It is not a music department facility per se but is available for our use when large crowds are expected. Brown Chapel seats 1800 people. The acoustics for musical performance leave much to be desired. It is used by the Music Department for department-wide fall and spring concerts, Choral Union performances and some concerts on the university Cultural Events Series.

The music library and music library holdings are currently in a transitional phase. Until a few years ago, the vast majority of both scores and media holdings were stored in Cooper Music Center in the music library. Students accessed these holding by signing them out through the music office. This procedure proved extremely convenient for music faculty who could dash in at a moment's notice and acquire materials for class. The disadvantage was that searching for materials was cumbersome, inaccessible to students, and off limits after the music office closed at 5:00 PM. Perhaps the greatest disadvantage was that materials began disappearing. We are currently in the process of moving all of our holdings, both print and media, to the main library where they will be accessioned and maintained by our library staff. At this point all of our media holdings mostly LPs and CDs, are accessioned and searchable through the university's on-line catalog, *Phineas*. Students can now search our entire collection at a glance.

[www.ptloma.edu/Library](http://www.ptloma.edu/Library)

The next phase is to move about a thousand scores off of the shelves in Cooper Music Center, and place them in the Ryan Library stacks. We expect to have this finished by Summer 2003. We currently have no plan in place to handle the more than 2000 performing editions, but would eventually like to have these items accessioned and available online as well. The challenge with performing editions is their lightweight construction, often with thin paper covers. These items will need to be recovered and made ready to withstand the stress of circulation.

As with many schools of our size, we have almost three times as many LPs as we do CDs. Our plan is to eliminate those LPs that have passed the point of playability in order to open

up storage space in Media Services, and increase our holdings of CDs. We currently purchase between fifty and one hundred CDs per year. We know that we need to increase our holdings and spend all that we can on increasing the size of our holdings.

The University has recently acquired a server dedicated to streaming media and we are in the process of putting our media holdings online and making them available to students who live on campus via internet access. The plan is to place a link on each catalog entry in *Phineas* that points to the corresponding media file. The student would be able to hear the streaming file by clicking on the link. The server that houses this media is an on-campus server only. It cannot be accessed off campus. While this will prove a hardship to students who commute, current copyright restrictions do not allow us to provide any wider access.

As with most multi-use facilities, Cooper Music was designed with modest but functional storage facilities. Students are provided with instrument storage in two facilities on the main and lower floors of the building. These two facilities house a variety of Wenger units from small cages suitable for the storage of books and woodwind instruments, to cages large enough for tubas, basses and cellos, and instrument garages large enough for a harp, tympani, or a full drum kit. The facility on the lower level is positioned between two banks of practice rooms to provide ready access for students who store their books and instrument in the building. The facility on the main floor is stationed adjacent to the instrumental rehearsal room so that band and orchestra members can get access to their instruments and equipment at rehearsal times. Music for ensembles is housed in the Cooper Music Center music library in track-mounted rolling shelves. These shelves provide a maximum amount of storage in an economical space. Finally, the lower level of the building contains storage space for items that are not immediately in use. While this space is limited, it does provide room to store a TV and VCR on a rolling cart, instruments for ensembles, and publicity materials.

The administrative staff works out of four spaces--three offices and a ticketing office. The chair of the music department has a large, well-lit office/teaching studio adjacent to the main music office. Both offices open onto the music lobby. The main entrance to the building also opens into this lobby and allows the receptionist to monitor traffic through the building. Both the building coordinator and the department receptionist share this department office space. The music department secretary works out of the music library where she can maintain music library holdings. The building also has a ticketing office that the Cultural Events coordinator uses to manage ticket sales.

We have both a piano lab and a computer (MuTech) lab in the lower level of the building. The piano lab contains thirteen Yamaha Clavinova® electronic pianos; there are twelve student stations connected to a central teacher's piano and control station. Students have the ability to communicate via a headset, and the central station allows the teacher to hear either individual students or groups within the classroom. The MuTech lab consists of thirteen student stations and a teacher's station at the front of the room. Each station has a PC running Windows 2000 Pro® and a 17" monitor, an Alesis® synthesizer, and a variety of software packages, including Finale®, Microsoft Office®, and an assortment of utilities. Students can listen via headphones. All stations are connected to the internet, email and the central campus network. There is a Hewlett-Packard® 600 dpi laser printer available in this facility. The teacher's station also has a flatbed scanner and music scanning (music OCR) technology installed. Student lab assistants work in the MuTech lab 20 hours per week.<sup>10</sup>

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<sup>10</sup> Ten hours per week are provided from the Information Technology Services budget; ten hours per week come from the Department of Music budget.

## 2. *Equipment*

The equipment needs of the department are being adequately met by our current situation. Great progress has been made in the area of music technology as described in the previous section. Our music technology lab has grown from a startup situation involving discarded PCs to new Windows-based machines. Dr. Bill Clemmons has been instrumental in these improvements.

Likewise, the piano lab, has equipment that greatly enhances group piano teaching. Before 1997, we were using an old Baldwin® piano lab system that was only partially functional. Still needed is a teacher headset that would allow the instructor to roam around the room and still be able to hear and speak to students through the headphones. Five years ago, this type of headset was not yet available. Research needs to be done to see if this product is now available. Also, a regular checkup of the lab needs to be implemented so that any malfunctions are properly noted and addressed. Objective #9 addresses this need.

Our department owns three nine-foot grand pianos, manufactured by Steinway, Baldwin, and Samick. These instruments are housed onstage in Crill performance hall and in the choral rehearsal room. There is a storage garage off of the main stage where two of the concert pianos can be stored. There are pianos in each of the faculty studios (except for the guitar studio). Each of the piano faculty has two pianos in their teaching studios. Three faculty studios have a synthesizer in addition to an acoustic instrument. Each of the 14 practice rooms has a piano, of these six are grand pianos (one room has two grands). Each classroom, including the Cooper Parlor, is equipped with a piano. The pianos are uneven in quality. In 1997, an attempt was made to equip the new building with new pianos. Some new pianos were acquired, mostly through an arrangement with Samick. However, through damage caused by an incompetent piano technician, many of our instruments have serious repair issues.<sup>11</sup> Our current technician has developed a method for removing oil from the pianos to the greatest extent possible. In addition, Samick is working with the University to repair the damaged Samick instruments; two of our Samick instruments are currently at the factory being refurbished. Some dialogue has been made with Samick (who now owns Bechstein and Knabe) to explore the possibility of becoming an all-Bechstein and Knabe school. The campus is currently beginning a study of institutional facility and equipment replacement strategies as part of its long term planning process. As part of this discussion the Vice-President for Financial Affairs has encouraged the department to draft long-range plans for capital investment in large equipment item replacements, including pianos, band and orchestral instruments and theater technical equipment. (See Objective #9.)

In terms of other keyboard instruments, the department owns two harpsichords. We also own one practice room organ and a concert Allen organ in Crill Hall. Brown Chapel also houses a large Allen organ that can be used for practice and performance. Electronic keyboard instruments have been noted in the discussion of facilities and faculty teaching studios.

The department neither owns nor maintains recording equipment. This equipment is maintained by our campus's Media Services. Our main performance hall has cassette and DAT recorders installed in the main rack for recording any performances in this space. All faculty and student performances are kept in an archive in the music office. In addition, DAT, cassette,

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<sup>11</sup> The tuner, who has since been dismissed from the San Diego Chapter of the Piano Technician's Guild, insisted upon oiling various parts of the piano mechanism. The oil eventually travels along the strings and is absorbed into the pin block, dampers, action and soundboard.

mini-disk and multi-track recorders can be ordered on a rolling cart for recording in locations other than in Crill Hall. There is some dissatisfaction with the quality of recordings made with the equipment in Crill Hall by Media Services employees.

Media Services provides access to a variety of audio and video playback formats, including CD, DAT, VHS and audio cassettes, LP, laserdisc, multimedia and computer-based media such as the mp3 format. They can also provide mobile units to classrooms for playback and recording. In addition, data projectors for use with Powerpoint® presentation are provided through Media Services. Recently acquired by the department is a one-touch recording system installed in the instrumental rehearsal room and an eight-channel portable sound system with recording capabilities used primarily by the choral ensembles.

Minimal listening facilities are located in four practice rooms. More extensive listening facilities are located in Media Services in Ryan library. Each listening station has CD and cassette players, a PC and assorted other media hardware. LP record players are also available in Media Services.

The department owns a number of string instruments. We also own a matched quartet built by Robert Fischer and donated to the department prior to his death in 1999. These instruments are made available to advanced students who play in the orchestra. The department also has sizable holdings in band instruments, and adds a number of instruments every year. We are fortunate to have an arrangement with the U.S. Navy band where we can purchase rare and high quality instruments from their inventory at a fraction of their cost. The band has added five to ten instruments per year through this program. (Appendix H).

The University Information Technology Services maintains all aspects of computing including faculty PC's, lab machines, and the network. The campus has an installed fiber-optics backbone and a 5 Mb T1 connection. Numerous servers provide access to information across the network. Faculty are provided Windows PCs, and students are encouraged to purchase laptops. The University maintains two main labs in Ryan library, and several smaller labs throughout campus, including the MuTech lab. PCs, monitors and printers are maintained and replaced regularly.

Given the ready access to computer-based visuals, it is understandable that our use of traditional audio-visual aids has diminished. Our faculty increasingly use streaming audio, video, digital imaging and animation to enhance more traditional types of classroom instruction. Current projects involve steaming audio using Quicktime®, RealMedia® and MS Media Player® formats and streaming Powerpoint® as a means of delivering lectures, course content and materials outside of class. Dr. Bill Clemmons develops custom applications in Java and is using these materials to place a complete course online for beginning music theory students. Students also have access to Powerpoint and digital media in our labs and are required to use these tools as part of their music history classes.

Supplies are adequately provided for in the department budget. One concern should be noted. The Department of Music and several other departments on campus routinely exceed the copier budget each year. A plan to deal with this issue should be formulated including policies regarding personal copies made on the copy machine or printed on the laser printers from the internet and email.

Building maintenance charges are covered by the University but are not paid from of the music department budget. The building is cleaned five times per week. Extra cleanings can be arranged when special events are held in the facility. Building maintenance is provided through the University Physical Plant. Two weeks are blocked off of the Crill Hall calendar each

summer for routine maintenance. Last summer, painting was done on the Crill Hall stage floor, one faculty office, and on all doors and hallways. (A detailed list of maintenance done in Summer 2002 is found in Appendix S.)

Cooper Music Center was designed with the help of acoustical engineers. As a result, a number of acoustical treatments are in place in the building. Doors have integral seals and sweeps and are of heavy, acoustical construction. Walls are double sheet rocked and built asymmetrically to eliminate standing waves. Walls of rehearsal spaces are acoustically baffled. Rooms were also placed so that large rehearsal rooms are at opposite sides of the buildings to eliminate acoustical bleed. No rehearsal space shares a common wall with the recital hall.

The one disappointing area is the acoustical treatment of the recital hall, which otherwise has superb acoustics. Due to budget constraints the heating and air conditioning system of Crill Hall was not baffled at the time of installation so that it produces a noticeable hiss and hum. The lights in the hall are also of inferior design and produce a noticeable crackle and hum. Neither of these are noticeable to an audience during a performance, but render recordings made in the hall practically unusable. If these two areas could be addressed, the hall could be used as a prime recording facility, greatly enhancing the facility's usefulness to the musical community. Objective #8 addresses this issue.

The department does not have the budget to purchase technology. However, the University allows the department to submit requests before March 1 for fall acquisitions. The department has been extraordinarily successful in securing funds to update all aspects of our program, including instrument repair and purchase, and replacement and acquisition of our technology holdings. Department Objective #9 deals with maintenance and replacement of department equipment.

Cooper Music Center meets safety and accessibility standards set by municipal authorities. The building is designed so that all traffic moves past the window of the main office. This arrangement provides security for the building, especially after hours when a minimal staff is working in the building. There is an elevator that provides access to all three floors of the building for those with physical challenges. Crill Performance Hall also has a wheelchair lift for those who require special access needs, and wheelchair accessible seats are located strategically in the Hall.

Evening safety is provided by two monitors, one on the main level and one in the computer lab on the lower level. All building doors have glass panels for the safety of students. Practice room doors are locked by key. Campus safety patrols the building at regular intervals and ensures that doors are secured after hours.

One safety concern should be noted. The sewer trap in the upstairs restrooms has a design flaw that allows sewage gasses to escape into the building if the trap is not irrigated on a regular basis. In the past, perhaps once or twice a year, the custodian apparently has neglected this very important duty and the building has suffered from a toxic odor. One office staff member became physically ill when this happened and had to leave work. The University needs to pursue a workable solution, perhaps with the architect and or contractor, to bring a permanent solution to this problem. Objective #11 seeks to resolve this issue.

## **G. Library**

The Ryan Library and Learning Center is the major book and periodical repository of the campus. These facilities contain approximately 143,577 volumes and 52,572 microforms.

Facilities for reading, research, and study are provided for students and faculty. A curriculum library, special collections, and resources including Information Technology Services, the Wesleyan Center, the Language Learning Center, and Media Services are located here. Media Services supports the use of non-print learning resources across the campus. These resources range from computerized presentation systems to video in several formats, audio in most forms, and various types of film. Audio and video production, viewing and listening carrels, preview rooms and a self-service materials preparation area are located in Media Services. At present our music holdings consist of:

- Approximately 1000 music study scores
- Approximately 2500 performing editions
- Over 3000 scores and books on circulation shelves
- Approximately 350 reference volumes, including New Grove's® (2001), American Grove®, Baker's Biographical and Song Index®
- New Grove online, and IIMP® full-text database
- Lexis, Nexis, Eric and OPAC search utilities
- Approximately 1000 CDs
- Over 3000 LP's
- Approximately 200 Videocassettes, laserdiscs, and interactive CDs

The music library is an integral part of our music program. Music history and theory students have regular research projects. Students and faculty alike access recordings and scores for use in many classes such as music history, theory and church music courses. Harold Best questioned the use of library budget for New Groves online and the IIMP (Appendix A 8). However, both resources have been invaluable to the music history sequence. Faculty members have also greatly benefited from the availability of Groves at their desktop or at home. In fact, all online resources available in the library are also available from faculty offices, most classrooms and dormitory rooms. In this age of instant information, these two resources seem essential for 21st century institutions. Library usage statistics and budget information are found in Appendix R.

Where our own holdings are lacking, our students and faculty have access to some truly great music libraries. The University of California, San Diego has an outstanding music library. This library is approximately 30 minutes from campus. A number of PLNU music students and faculty go to this library to supplement research materials found in the PLNU library. Also, San Diego State University, also about 30 minutes from PLNU, has an adequate music library. Both libraries admit the public to their stacks. UCSD also permits the public to use their extensive collection of recordings. Both libraries permit students of other institutions to purchase a library card. UCSD provides faculty of other area institutions with a free library card. A courier travels to UCSD, SDSU and to the University of San Diego each day to photocopy articles requested by PLNU students and faculty. In addition, the interlibrary loan office provides materials and no charge or at a nominal cost.<sup>12</sup> The PLNU library provides a portal for students to search the

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<sup>12</sup> Books, and other loaned items, are generally free. There are, however, some libraries that lend material at a price of up to \$20 a book. Usually the interlibrary loan assistant tries to avoid those libraries, but if a book is rare enough sometimes it can't be helped. The patron, of course, is notified before those types of transactions take place. Photocopying articles from other libraries usually costs \$.10 a page. The department pays for faculty charges that are related to PLNU work.

holdings of the UCSD, SDSU and USD libraries through its homepage. The San Diego City Libraries offer a free library card; recordings available through the San Diego City Library system are substantial.

Harold Best in his NASM consultative report pointed out the lack of contemporary scores in the library (Appendix A 8). It is true that this is an issue that needs to be addressed; however, contemporary scores abound in the personal libraries of faculty and these scores are often loaned to students. The amount of contemporary music performed by ensembles and in faculty and student recitals reveals the importance placed on more recent composition. (See Appendix A 6 par. 1)

Listening facilities seem adequate. In the Media Services center adjoining the library, there are four listening stations. All of the music history courses, including Introduction to Music (the general education course) use textbooks that come prepackaged with listening CDs. While the necessity of supplemental repertoire is not questioned, the presence of a large recorded repertoire purchased by every student enrolled in the music history sequence certainly takes some of the burden off of having a larger listening facility.

The majority of our holdings, both print and media are housed in Ryan library, a building centrally located two buildings down from the Cooper Music Center. We have a few print holdings still housed in the music library of Cooper Music Center, but these items are being phased out. We expect to finish the transition within the next year. This will help us comply with NASM standards to have scores and recordings under one roof, although students will still have to check out the score, and walk around to the opposite side of the building to access the listening facility.

The music faculty periodically reviews holdings and submits items for acquisition. In addition the music librarian submits items monthly for review. Budget information for library resources is found in Appendix R. The music faculty reviews its policies and holdings at the May meeting. PLNU assigns each librarian to several academic departments. The librarian who interacts with the music department is Beryl K. Pagan, M.L.S. (1994), whose undergraduate degree is in music. Beryl advises faculty about the state of the music collection, makes suggestions for acquisitions and is available to train students. The music history courses have a library training class each semester with Beryl Pagan. Ryan Library is open 7:15 AM to 11:00 PM Monday through Thursday, till 5:00 PM on Friday, 10:00 AM to 5:00 PM on Saturday, and 1:00 PM to 11:00 PM on Sunday. Reference librarians are available until 5:00 PM during weekdays. The library tends to increase its hours during final exams. *Phineas* is our online library catalog. It provides a central access to our library's holding including media materials. It can be readily searched via any web browser, and provides a portal to our online databases, such as the New Grove's online ([see www.ptloma.edu/Library](http://www.ptloma.edu/Library)).

Regarding acquisitions, the music librarian circulates information about new music titles, usually in the form of Choice cards generated from the MLA lists. Music faculty members review these cards and selections are submitted for approval by the department chair. In addition, faculty can place requests at any time they feel that a text in their field of expertise needs to be added. We currently have no plan in place for students to requests the purchase of texts, but if they have particular requests they can ask faculty to request the item for them.

## **H. Recruitment, Admission-Retention, Record Keeping, and Advisement**

We believe that communication with prospective students and parents is accurate and is presented with integrity. According to PLNU's Dean of Admissions, our school's admissions

counselors are given information from a hand-out printed by the music department chair regarding programs and faculty. This information, combined with *Catalog* and web-page information taken from music department requirements, forms the basis for their answers to questions prospective students ask. More detailed questions are usually directed to the chair or faculty member involved. After a suggestion by the Dean of Admissions, our department is developing a Frequently Asked Questions web-page so that prospective students, majors and non-majors alike, can have ready access to the latest information regarding programs and procedures. We are also trying to disseminate information about our department to all incoming accepted students through a newsletter put out by the Office of Admissions to ensure consistency of information and message. Currently, according to our Dean of Admissions, the only consistent disconnect between the department and prospective students arises from the nature of our Music-Business interdepartmental major; the name suggests to some prospective students a course of study or career preparation it does not, in fact, provide. This is one of the factors that led to the elimination of the Music-Business interdepartmental major beginning in fall 2003.

Admission to PLNU is the responsibility of the Office of Admissions, overseen by the Dean of Admissions. Once students have been accepted into the University, they may choose, drop, or add any major they like, with the exception of the nursing program. While the Admissions Office tries to accept students it feels have a good chance of successfully completing a baccalaureate degree, it does not dictate which major accepted students may or may not choose. This system does guarantee that 1) students are not forced into majors for which they have little aptitude or subject to “bait-and-switch” procedures in order to fill teacher loads or department quotas and 2) should students decide to drop a major, they may gain access to other majors without reapplying to the university. There is, however, currently no audition process to guarantee prospective music majors meet minimum musical requirements. This will change beginning in fall 2003. Each student will audition, or in the case of the composition major, will present a portfolio, and this audition or portfolio, along with the theory placement exam already in place, will determine which major a student may select. It should be noted that we audition many of our incoming music majors before their admission to the University through the process of scholarship auditions. This audition will become mandatory for all prospective music majors as stated above.

The current screening processes for incoming music majors are as follows:

- 1) We require a theory placement exam of all incoming freshman music majors, and those who are not placed into Theory 1 immediately are required to take a remedial theory class during their first semester;
- 2) All incoming students are required to take a keyboard placement exam so that they may be placed in the correct level of keyboard instruction to facilitate their passing the keyboard proficiency exam by the end of the second year;
- 3) Students in majors requiring a recital may not perform a recital unless recommended to the appropriate level of applied study by the jury faculty, and
- 4) Each student has a full-time faculty advisor charged with assisting their advisees with choosing not only the courses needed for graduation, but also a major or concentration appropriate to their aptitudes, skills, and experience.

The list of new department procedures for acceptance into music majors is found in Appendix T.

We endeavor to be honest in the dissemination of information about our program and the achievement of recruitment targets. Moreover, we expect to assist all scholarship students, music majors and non-majors alike, for the full four years of their education, rather than just the



first year, so long as they continue to meet the conditions of the scholarship contract. These include stipulations requiring private study, ensemble participation and minimum GPA standards. Furthermore, according to our Dean of Admissions, none of our recruitment personnel are compensated in any way according to the number of students they recruit.

PLNU's recruitment policies are carefully controlled by the institution. As mentioned above, all of our students are admitted through the Office of Admissions. Prior to acceptance, admissions counselors evaluate students' past academic achievement (as evidenced by their high school GPA and ranking as well as their SAT or ACT scores) and institutional fit (as evidenced by recommendation from high school counselors or teachers or their clergy and a personal interview and/or essay). Currently PLNU accepts only 73% of the students who apply (2002: 1026/1404 first-time freshman applicants; 263/453 transfer applicants), which suggests that our institution is selective, admitting students who have a high probability of academic success and degree completion. All incoming freshmen are subject to screening tests in English and Math that they must pass in order to graduate. (The conversion rate of applicants into accepted students is 73%, at or lower than many schools in our category, and our yield rate of accepted students to matriculated students is 50%, higher than most schools in our category.) The newly approved department acceptance procedures for music majors are reflective of our missional commitment to musical excellence. Objectives #1a and #3 reflect departmental concern for improving admission standards.

The institution provides the requisite course work and experienced at the appropriate level for all students enrolled. Our department offers classes and lessons and, in the choral area, ensembles at various levels so incoming students can have experiences appropriate to their own background. Remedial theory (Basic Music Theory) is mandatory for all students needing preparation for Theory I as determined by the placement test. In addition to Class Piano I and II, Piano Proficiency class is offered to help students pass the piano proficiency exam. Private lessons are offered at different levels based on student ability, experience, class standing and achievement. The Choral Program offers an entry-level ensemble (Chorale) for beginning choir students as well as a concert choir (Concert Choir) and a chamber choir (Point Loma Singers) for more experienced choral musicians. Advanced instrumental ensembles also exist, including the jazz band and the string quartet.

Retention policies are found in the *Catalog* on pp. 41-42 under the heading, "Academic Standing." The policies are clearly stated and are easily understood.

The University Records Office keeps accurate, up-to-date records of each student's list of courses taken, grades received or courses being taken. These records are now available on-line for students to review. The Music Department keeps accurate records for internal requirements such as piano proficiency exam, recital attendance requirements and jury records. Institutional records are available via intranet access. Departmental records are available in the department office. In addition, copies of all recital programs are kept in the music library. Audio recordings (1 DAT and 2 audio tapes) of recitals and concerts are kept in Media Services.

Before the end of each semester, students are required to meet with their faculty advisor to plan academic progress. Potential graduate programs and employment opportunities are advertised each year on department bulletin boards. Faculty are also actively involved in helping students apply for jobs and graduate programs. The Career Services Office offers assistance for students nearing the end of the curriculum.

## **J. Published Materials**

Overall, published materials provide accurate information. The few errors discovered through the self-study process are listed below. Each list of errors has been communicated to the department responsible.

The following observations have been made regarding the *Catalog*:

p. 2 - Under "Professional Goals," bullet 2 needs to include music with the addition of the B. Mus. degree.

p. 4 - Under "Library and Learning Resources," mention of *Media Services* as a music listening facility is important.

pp. 6-7 - Under "student organizations" eliminate the MENC student chapter. Add the MTNA student chapter.

p. 7 - Under "Music, theatre, forensics" mention private and class lessons

p. 35 - Under "The Fine Arts," correct the MUT numbers; should read MUH

p. 113 - Under "Concentration: Performance-Vocal" MUA 331 should be listed as Acting for Singers.

p. 114 - Under "Concentration: Music Education" the following should be added after "Department of Teacher Education": "under the Single-Subject Teaching Credential"

p. 115 - Under "Special Requirements #4," Vocalists need to have a list of approved one-unit ensembles - i.e. Chorale, Concert Choir and Point Loma Singers

p. 115 - Under "Special Requirements #6," "student recitals" should be changed to "Monday afternoon student recitals" and "for their entire period of study" should read "until applied study requirements are completed."

pp. 117-19 - should courses "offered on demand" be changed to "alt."?<sup>13</sup>

p. 149 - MUT110 is listed as an upper division course.<sup>14</sup>

The following observations have been made regarding the website:

In the Cooper Music Center tour, <http://www.ptloma.edu/music/CooperTour/COOFCTS.HTM> and <http://www.ptloma.edu/music/CooperTour/crill.htm>, the recital hall is listed as having 400 seats; it should say almost or approximately to be completely accurate.

The Student Handbook erroneously follows "singers may try out for:" with a list of all music department ensembles. The opening phrase should be changed to "students may try out for."

The following observations have been made regarding the admissions brochure:<sup>15</sup>

Photos should reflect scenes from the music department; the picture of the DJ in the control booth could be considered misleading as it might imply that we offer courses in recording technology.<sup>16</sup>

Under "Tradition of Excellence," the statement that all full-time faculty members have doctorates from major schools of music in the United States" is inaccurate now with the hiring of Dan Jackson. It really should be removed as it seems to hearken back to a time when there were

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<sup>13</sup> Courses currently listed "offered on demand" will be changed to alternate year course listings for the 2003-04 *Catalog*.

<sup>14</sup> MUT110 will be combined with MUE341 next year so this is a moot issue.

<sup>15</sup> The music department does not produce this brochure and in the past sometimes has not see it before publication. Department input has been given for next year's brochure.

<sup>16</sup> This photo was found to be a template for all academic departments; the photo of the DJ was not specific to the music department brochure.

few faculty members with doctorates and the institution was trying to show its worth. Also, the statement, "students gain a performance edge..." should be removed.

Under "Step Into Your Future," "choirs and orchestras" should be changed to "performing ensembles." "Many" should be removed from the statement "Many students are actively involved..." "Highly" should be eliminated in the next sentence. Many students go directly into teaching positions..." should read "Many graduates..." "and an extremely high percentage are involved in church music..." should read "Other graduates are involved...." "In recent years" should be replaced with "over the past two decades."

Under "Performing Ensembles" the list of ensembles needs to be updated.

### **K. Branch Campuses, External Programs, Use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program**

PLNU has several branch campuses; however, none of the branch campuses offer any music courses at present.

### **L. Community Involvement and Articulation With Other Schools**

PLNU music has a strong tradition of community involvement, illustrated by tours undertaken by our performing groups, summer music camps, and special performances and competitions that reach out into the community. Some PLNU performing ensembles, including the Choral Union, the Concert Band and the Orchestra, allow community members to participate. PLNU articulation agreements with Junior Colleges can be found at <http://www.ptloma.edu/records/Transfers/index.htm>.

The department has run a summer piano institute for young pianists every year since 1997. The program continues to develop; new strategies were implemented in the 2002 institute featuring department piano faculty rather than a guest artist. It is hoped that the greater visibility of the piano faculty will lead to a higher percentage of institute participants enrolling in the University.

The department also sponsors "Strings by the Sea," a summer string camp with a teaching staff which includes two of our full-time faculty members and one adjunct.

The department also routinely hosts high school band and choral festivals. Other festivals, including the Music Unlimited reading session and a summer strings camps run by Mark O'Conner, bring outside groups into interaction with department faculty and facilities.

The University also hosts an annual church music conference. The new church music faculty member will need to find ways to help this conference grow and become a vital resource for area churches. This need is addressed in Objective II.E.4. under the Bachelor of Arts, concentration in Music and Ministry.

### **M. Non-Degree-Granting Programs for the Community**

Contingent on the acquisition of necessary funding, the Point Loma Nazarene University Music Department will begin offering a community preparatory strings program in fall 2003. The Point Loma String Project, by virtue of a competitive application, has been provisionally accepted into the National String Project Consortium sponsored by the American String Teachers Association with the National School Orchestra Association (ASTA with NSOA), and will coordinate its activities with the other consortium sites around the nation.

Point Loma String Project is presently the only non-degree-granting program for the community to be offered by the department; the goals and objectives for this program will also serve the effort as a whole. The list of proposed goals and objectives included in the addendum will incorporate an effort to clarify priorities among musical and other important purposes. After the project begins, operations will be evaluated regularly in terms of internal coherence (part (a) of this standard) and their coherence with the degree-granting programs of the department. The program will serve children in the San Diego community and will provide teaching experience to student interns from PLNU.

Philip Tyler came to PLNU in the Fall of 2001 to coordinate strings activities. Since then, the University has begun to build a string education program. Based on the number of current and incoming students, as well as ongoing recruiting activities, five to eight string majors--that is, either music education or performance majors--are expected to compete for a stipend in the first year of the grant. The String Project will help attract students to the string teaching profession and to PLNU. It will give string majors practical experience in a structured environment; it will help them determine whether string teaching is an attractive career choice for them while it is still early enough to allow for a change of major if necessary; and it will give them a market advantage when they are looking for a teaching position.

### **Addendum – Goals and Objectives of the Point Loma String Project:**

#### **Goals: The goals of the Point Loma String Project are**

- ❑ To address the national shortage of string teachers by helping to attract and prepare string teachers for the profession
- ❑ To enhance the training of string majors by providing realistic teaching experience under the guidance of a master string teacher
- ❑ To complement the strings programs in area schools by training significant numbers of young string players
- ❑ To provide significant numbers of area children the opportunity of learning to play a string instrument
- ❑ To bring recognition to the University and the department for its leadership in training string teachers

#### **Objectives:**

##### **To meet its goals, the Point Loma String Project will**

- ❑ Help train an appropriate number of University string majors as measured by counting the number of university participants
- ❑ Improve the teaching skill of selected University string majors as measured by periodic teaching performance reports
- ❑ Recruit and serve significant numbers of area children, as measured by counting the number of participating children
- ❑ Develop the string instrument playing skill of participating children, as measured by longitudinal observation and periodic performances
- ❑ Promote its contribution and the benefits it offers to the community and to string education

### **N. Credit and Time Requirements**

The Baccalaureate degrees offered at PLNU are 128 units in length. The B. Mus. degrees beginning in fall 2003 will be 138 units. This enlarged degree program is found in other NASM schools who also have particular general education requirements to meet which are non-negotiables inside the institution. The music faculty proposed a 128-unit B. Mus. degree to the Academic Policies Committee (APC) at Point Loma Nazarene University. The APC rejected a reduced General Education requirement for the B. Mus. degree, which would have allowed the B. Mus. to be 128 units while still meeting the 65% music content standard of NASM. The music department then proposed the 138-unit B. Mus. degree that meets the general education expectations of the University and meets the 65% music content standard of NASM. There are ongoing discussions among the faculty committees throughout the institution regarding the size of general education at PLNU; some faculty members support a reduction in the general education requirements. If a reduced general education curriculum is ever approved, then a reduction in the size of the B. Mus. degree can be studied. The 128-unit degree can be completed in four years, assuming a 16-unit load each of the eight semesters. The 138-unit degree normally will take an extra semester to complete (unless a student takes summer school courses, brings in AP courses, or takes a load larger than 16 units per semester). The *Catalog* provides all policies regarding graduation (Appendix L 37).

The University operates on a 16-week semester schedule. The academic calendar is published in the *Catalog* (Appendix L ii). Short-term offerings include a few quad classes (an 8-week session in either the first or second half of each semester). The only music classes that have been offered in the quad format are MUH100 Introduction to Music, MUP334 Choral Union, and two music education courses, MUE 110 and MUE 341 (which have been consolidated into a 3-unit course, MUE 341 Music Skills for the Elementary Classroom Teacher). In addition, three summer school sessions are offered, two five-week sessions and one three-week session. All short-term offerings are expected to require the same number of contact hours and amount of preparation as during the normal semester.

Lecture courses receive one hour of credit for each 50-minute session. The only exception is the freshman and sophomore music theory sequence. We have changed Music Theory I from four to five units. However, Theory II, III and IV are given four units. These courses combine the traditional harmony course that meets three days a week with a laboratory section comprised of ear training and sight singing meeting twice per week.

Other laboratory courses fit the model described in the NASM *Handbook* in which one hour of credit is given for two 50-minute periods. These courses include applied class instruction (class piano, class voice, class guitar) and instrument methods courses for music education majors (in brass, strings, woodwinds and percussion).

Ensembles receive one unit of instruction for several hours of rehearsal each week. Half-unit ensembles meet from between 1.5 to three hours per week. Choral Union is a required part of registration for Concert Choir, Chorale<sup>17</sup> and Point Loma Singers. Concert Choir and Point

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<sup>17</sup> Chorale, a relatively new ensemble, has been offered as 1/2 unit; music majors were allowed to count Chorale as a major ensemble when co-registering with Choral Union. Beginning in fall 2003, music majors will be required to register for 1 unit of Chorale, thus qualifying it as a major ensemble as defined in special requirement no. 4. on p. 115 of the *Catalog*. Non-majors will have the choice of registering for 1/2 or 1 unit. Making this change also allows special requirement no. 4 to be clear and consistent for music majors who meet their ensemble requirements in choirs.

Loma Singers each meets for 3.5 hours per week.<sup>18</sup> Concert Band and Orchestra each meets for three hours per week.

The applied faculty expects six hours of practice per week for one unit of private lesson credit and ten to twelve hours for two units of private lesson credit. Performance majors, while only receiving two units of private lesson credit per semester, are encouraged to exceed these minimum requirements. All music majors are required to take juries in their major performing areas until their applied requirements are completed. The jury grade is one-third of the final grade for instrumental juries; for piano and voice, the final grade can be no more than one letter grade higher or lower than the jury grade.

All B.A. students take half-hour lessons in their major performing area for at least two years. All performance majors will take one-hour lessons for all eight semesters in the B. Mus. curriculum. Music education majors take a minimum of a half-hour lesson for four years (eight units required). Most music education majors take one-hour lessons in preparation for their junior recital (and most complete the junior recital in the senior year, thus resulting in a total of 12 units of private instruction in their performing area).

All transfer work is referred to the Records Office for evaluation. When there is a question as to the applicability and value of a transfer course, it is referred to the chair of the course being questioned. The judgment of the chair then becomes the deciding factor in the granting of credit. If a student wants to petition the decision on a transfer course, he/she may do so in the following sequence of appeals:

The Dean of Administration

The Academic Policy Committee

The Provost

The level of transfer work is evaluated to ensure that a student is capable of successfully completing subsequent coursework at PLNU. This is particularly critical in the theory and history sequences. When there is a question as to the competency in particularly these fields, the chair evaluates prior course materials, consults with course professors when deemed necessary, and may request that an examination is given to determine proficiency. Policies regarding transfer students are found in the *Catalog* (Appendix L 13-14). Published policies dealing with program length and credit-granting policies also are found in the *Catalog* (Appendix L 112-119).

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<sup>18</sup> The 3.5 hours is an average; these groups meet for 4 hours/week in the first quad and 3 hours/week in the second quad.

## Section II: Instructional Programs

For the past several decades, Point Loma Nazarene University has offered a Bachelor of Arts in Music with a variety of concentrations. Many of these degree programs have exceeded the minimum standards for the B.A. and have claimed to prepare students professionally while not meeting the NASM standards for the professional degree. Harold Best asked in his 2002 NASM Consultative Report, "Is the music unit truly a liberal arts department or a professional music unit?" He continues: "...any given visiting team would certainly question the music unit in great detail if it chooses to leave the degree as it is" (Appendix A 10-11). Even before this consultative visit, the department was in discussion about this inconsistency. The institutional Program Review self-study prepared in 2000 and the subsequent visiting consultants' reports by Schwarz and Warkentin (see Appendix C) served to stimulate this thought process. Out of these several years of thought, the Department has overhauled the entire curriculum in its pursuit of musical excellence.

### C. Baccalaureate Degrees

#### 1. *General Standards for Graduation from Curricula Leading to Baccalaureate Degrees in Music*

##### a. Musicianship

The department is vitally committed to developing musicianship skills. Department objective #7 reflects this commitment. The musicianship core for all music majors includes a traditional approach to sight-singing, ear-training, harmony, conducting and music literature. "Conceptual understanding of musical components and processes" are covered in Music Theory I and II. "Practice in creating, interpreting, presenting, analyzing and evaluating music" is covered in applied lessons, conducting, music theory and music history courses. "Increasing understating of various musical cultures and historical periods" is covered in music history courses. "Acquiring capacities to integrate musical knowledge and skills" is covered in the entire core curriculum.<sup>19</sup> "Accumulating capabilities for independent work in the music professions" is covered in applied lessons and in the capstone course (MUH 421).

An additional music history course for first semester freshman has been added to the curriculum (MUH 101). This course will focus on listening skills and will provide students with an introduction to the historical eras of Western music. In the old curriculum, students were not exposed formally to historical concepts until the music history sequence taken during the junior or senior year. This was noted as problematic and thus the freshman course was added. A world music course has also been added to the curriculum. While this shortens the Western music sequence to six units instead of eight, the Western music sequence is spread over 3 semesters instead of two, thereby giving students more time to assimilate the vast scope of the subject matter. These four music history courses, when combined with the new freshman introductory course, give students a much stronger background in listening and literature. In addition, a capstone course, "Faith, Life and Music" has been added to the curriculum. This course helps

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<sup>19</sup> The 31-unit core curriculum for all music majors, B.A. and B. Mus., is as follows: MUT 120 Music Theory I, MUT 121 Music Theory II, MUH 101 Introduction to Listening, MUH 321 Music History I, MUH 322 Music History II, MUH 323 Music History III, MUH 324 World Music, MUH 421 Faith, Life and Music, Ensemble- 4 units, Applied Music in performance area- 4 units, MUA 212 Beginning Conducting, MUA 201 Piano Proficiency Exam, MUA101 Recital Attendance - 4 semesters.

students to integrate their Christian faith with learning, thereby supporting our mission to "...pursue musical excellence in a community of grace" and our goal to develop critical thinkers as well as worshipful servants.

In addition, the music faculty determined too much theory was required in the curriculum for a liberal arts degree. The core curriculum now includes only the first two semesters of the music theory sequence. The B.A. in Music (no concentration) must also take three additional units of musicianship units from a list of seven choices, three of which are theory courses.

Improvements have been made in the conducting curriculum as well. The old curriculum attempted to incorporate choral and instrumental conducting into one 3-unit course. In the new curriculum, all music majors will take a basic conducting course as part of their core curriculum. Two additional conducting courses, one choral and one instrumental have been added to the overall curriculum.

b. General Studies

As was mentioned under "Credit and Time Requirements," all music majors must complete 60 units of general education. General studies are categorized into four sections (Appendix L 34-35):

- Responding to the Sacred
- Developing Cognitive Abilities
- Exploring an Interdependent World
- Seeking Cultural Perspectives

Each category contains either specified courses or a menu or choices. Under "Seeking Cultural Perspectives," the course MUH101 Introduction to Listening in the new curriculum (and either course in the music history sequence under the old curriculum) counts as a general education course for music majors. While the music department argued before the Academic Policies Committee that some additional music courses should meet general education standards for B. Mus. students, (e.g. Music History I and II instead of World Civilizations I and II), our proposal was not accepted. While it is the desire of the music department for B. Mus. students to have fewer general education courses, this curricular matter is outside of our control at this point in time.

c. Relationships Between Musicianship and General Studies

In MUH 101 Introduction to Listening, designed as an introduction to the major in music, students will examine "the interrelationship between music studies and the General Education Program" (Appendix K). The faith and learning component in the above course and in the capstone course, MUH 421 Faith, Life and Music, also corresponds with institutional and department mission, and with the general education component, Responding to the Sacred (Appendix L 34).

d. Residence

All students must meet institutional-wide standards for residency (Appendix L 37 "Residency"). Petitions for exceptions to any curricular policy are governed by specific guidelines (Appendix L 42 "Curricular Exceptions").



The institution is strongly committed to assessment; program reviews are required for every department on a regular basis. Both the institutional assessment mandate and the NASM self-study process has led the music department into developing objectives in which excellence in musicianship is measured.

The institution is also strongly committed to general studies, perhaps too strongly so as faculty and administration campus-wide acknowledge that our general education requirements are more substantial than many schools. As most of the music faculty feels that the number of general education units required, especially for the B. Mus. programs, needs reduction, the music department needs to express its concerns in campus-wide forums and committees. The current general education committee and administration overseeing this university committee is moving philosophically toward an approach to general education that would exclude departmental substitutions for general education courses; for example, instead of allowing music majors to meet part of the fine arts requirement with a music history course, future general education courses may be structured in a way in which all music majors would have to take one course integrating several of the fine arts.

The new courses, MUH 101 Introduction to Listening and MUH 421 Faith, Life and Music provide music majors with the opportunity to examine interrelationships between their general studies and musicianship. This introduces an improvement into our curriculum missing prior to this point.

## 2. *Competencies Common to All Professional Baccalaureate Degrees in Music*

The process of curricular revision and self-study has given us ample opportunity to examine competencies for the professional degrees in music. Department objective #6 specifically addresses the implementation of these degree programs. It has been noted that our old curriculum intends to offer performance and composition concentrations, but with insufficient course work in the major fields. These issues have been addressed in the B. Mus. curriculum that has been developed.

### a. Performance

Performance is discussed below in terms of the new curriculum. Performance majors have one-hour lessons in their major performance area. "Technical skills requisite for artistic self-expression" are evaluated and confirmed through semester juries, in pre-hearings for degree recitals<sup>20</sup> and in graded degree recitals. The "overview understanding of the repertory in their major performance area" is accomplished through specific literature courses required in each performance area for performance majors, through studio classes required by most studio teachers and through the requirement, verified at juries and in degree recitals, that students must study music from a variety of eras (and in specified languages for vocal performance). "The ability to read at sight with fluency" is tested in the piano proficiency exam and in theory sightsinging exams; ensemble work also supports the development of sightreading skills. The ability to work as a leader and collaborator is confirmed in pedagogy teaching apprenticeships, in small ensemble courses and, for music education majors, in music education courses. Rehearsal and conducting skills are gained in two conducting courses for all B. Mus. majors, and three courses for music education majors. Keyboard competency is confirmed through the piano proficiency examination. Ensemble participation in a major ensemble for eight semesters is

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<sup>20</sup> Departmental objective #6 ensures our commitment to make recital pre-hearings standard for all degree recitals. In 2001-02, all junior and senior recitals required a pre-hearing.

required for all professional degrees. Major ensembles vary in size and include a mixed chamber choir, two large mixed choirs, a chamber orchestra and a large concert band. Piano and instrumental performance majors are also required to participate in small ensembles (e.g. string quartet, piano trio, duo piano, etc.) while vocal performance majors participate in Acting for Singers (an opera scenes course culminating in a performance) and/or Production (a course culminating in multiple performances of a musical theater production). No secondary performing area is expressly required, but pianists are required to take two units of voice, while vocalists and instrumentalists must meet the minimum keyboard skills referred to above. Performance and ensemble experience must continue for a minimum of eight semesters.

b. Aural Skills and Analysis

Music Theory I, II, III and IV, common requirements for all professional degrees, include written analysis, sightsinging and eartraining. These three components are developed in all four courses in Music Theory. The course syllabi demonstrate the priority of developing and evaluating essential competencies in aural, verbal and visual analyses. Discussion of form is covered in Music Theory III and IV, in Analysis of Form and Texture in Music (required of all performance majors) and in the music history sequence required of all majors. In addition, applied lesson instructors incorporate the discussion of form when teaching the performance repertoire. "The ability to place music in historical, cultural and stylistic contexts" is strengthened with the new curriculum which adds Introduction to Listening, thus ensuring that students begin to meet this standard in the first semester of the freshman year, and World Music. These two courses, in addition to the three-semester music history sequence develop these skills.

c. Composition and Improvisation

Composition projects are required in the music theory sequence. Basic improvisational skills are tested in the piano proficiency exam in the folk song harmonization. Keyboard harmony skills, including improvising a two-hand accompaniment from a chord chart and realization of figured bass, are required in MUT 220 Music Theory III.

d. History and Repertory

Students acquire "a basic knowledge of music history through the present time" in the music history sequence and in Introduction to Listening. Required recital attendance (12 per semester for eight semesters) strengthens this knowledge. A new record keeping course beginning in fall 2003 puts recital attendance on the transcript and requires students to pass the course each semester. This corrects a problem with students who in the past have skirted this requirement by declaring the major after the freshman year or transferring into PLNU. It also keeps students on track, since under the old policy, students got behind on recital attendance and on several occasions were not able to graduate because they had not attended 96 performances by the time they were scheduled to graduate. The existing music history courses require students to attend an opera one semester and another off-campus professional performance the other. This required exposure to off-campus performances will continue in the new curriculum. Additionally, the new course in world music offers a very specific means to address an additional repertoire that is missing from our existing curriculum.

e. Technology

In 1998 the department of music abandoned the practice of teaching dedicated music technology courses in favor of a model that teaches technology across the curriculum. In this

manner, technology tools are taught alongside their classroom application. Skills are developed gradually over the course of five semesters. Students use *MacGamut*® to complete ear training and dictation drills, and *Finale*®, a music notation software, to complete analysis, composition, arranging and counterpoint assignments. These tools are used in increasing complexity from Basic Theory (MUT100) to Orchestration (MUT432). Each music student is given four hours of free instruction on the use of *Finale* in order allow them to learn the basics of the program. In music history, students create webpages and create *Powerpoint*® presentations on topics relating to the course. They evaluate music history software. Internet research is expected in writing the music history term papers. Additional music software applications are available to students in the MuTech lab. Also, performance majors gain competence in technology in their areas of specialization through pedagogy courses through the use of tutorial software and MIDI resources that accompany many pedagogical methods.

f. Synthesis

The junior recital for music education majors, the senior composition recital for composition majors, and the junior and senior recitals for performance majors all demonstrate a student's ability to synthesize knowledge and skills gained in the undergraduate experience. In addition, the capstone course requires synthesis of musical and Christian thought. In this capstone course, students also form and defend value judgments about music. Tools to work with a comprehensive repertory are gained in history, theory, literature and conducting courses. "Understanding basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise" is met through the capstone course, MUH 421 Faith, Life and Music.

3. *Specific Undergraduate Programs and Procedures*

**Bachelor of Arts in Music**

Goals:

- To develop lifelong participants in music who are
  - Critical thinkers
  - Discerning listeners
  
- To develop an atmosphere that fosters individual and corporate growth

Objectives:

- To be curricular leaders on our campus in the understanding and pursuit of liberal arts education in the midst of pressures toward specialization and professional pursuits.
- To help our liberal arts students feel validated and valued as musicians in a department that supports liberal arts and professional degrees.

General Education Courses:

The general education curriculum equips students to "...think, speak and write clearly and effectively." Courses including Introduction to Philosophy (or Ethics), Problem Solving, Freshman Composition and Principles of Human Communication develop these skills. "An informed acquaintance with the mathematical and experimental methods of the physical and

biological sciences" are encountered in Problem Solving (and the prerequisite demonstrating basic competence in mathematics or a remedial math course) and in a biological and a physical science course. The "...ability to address culture and history from a variety of perspectives" is gained in the World Civilization courses. "The capacity to explain and defend one's views effectively and rationally" is learned in at least one course, Principles of Human Communication. Understanding other fields of art is gained in the literature courses and in the fine arts course. The entire general education program gives students "the ability to respect, understand and evaluate work in a variety of disciplines."

Musicianship studies produce the "ability to hear, identify, and work conceptually with the elements of music-rhythm, melody, harmony and structure" in Music Theory I and II. Both the music theory and music history sequence lead these students into "an understanding of compositional processes, aesthetic properties of style, and the way these shape and are shaped by artistic and cultural sources." The music history courses also provide "an acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources." MUH 421 Faith, Life and Music, as well as the music history sequence, helps students "...develop and defend musical judgments." Students also choose three additional units of musicianship coursework that may include an upper division theory course or a literature course in a specific performance area.

Performance and Musical Electives include ensemble work, a conducting course, applied lessons, the piano proficiency exam and fourteen music elective units. Students gain experience sightreading in applied lessons and in ensembles; sightreading skills are evaluated in the Piano Proficiency Exam. Various styles are realized in ensemble and lessons. Students may pursue additional coursework in music if they so desire.

Students are left with twenty units of electives and are encouraged to pursue a minor in another field. Recommended minors include Theatre, Media Communication and Business Administration.

It should be noted that our music-business interdepartmental major will be eliminated from the 2003-04 *Catalog*. Incoming students were often misguided by the title of this program, thinking that we offered courses in music business rather than our true offerings of business courses and music courses. While no longer claiming such an emphasis, we feel that liberal arts major in music might allow a student to pursue interests in music-business in the following ways. First, a student interested in music business would be encouraged to apply for the one-semester (16-unit) Contemporary Music Center offered by the Coalition of Christian Colleges and Universities that offers either an "artist's track" or an "executive's track" (see <http://cmc.bestsemester.com>). In addition, a student may design his/her own emphasis by choosing a minor in business administration (which requires 22 units in business related courses as compared to the 25 units in business related courses required in the music-business major). If a student were to choose both the Contemporary Music Center semester and the minor in business administration, (s)he would be better prepared in music business than a student who graduated with our defunct music-business major.

## **Bachelor of Arts in Music with a concentration in Music and Ministry**

Goals:

- To develop leaders in biblical congregation singing.

- Teach students about contemporary and traditional worship.
- Teach students how to blend traditional and contemporary worship.
- Teach students how to develop a worship band in the church.
- Teach students how to put together an orchestra with symphonic instruments.
- Teach students how to design a meaningful worship service that would complement the pastoral message.
  
- To instill techniques and concepts that will enable students to reach out to their community through evangelical efforts.
  - Involve students in seasonal productions.
  - Involve students in frequent concerts at rest homes, prisons, hospital, schools, etc.
  - Involve students through ensemble performances at state festivals, conferences, etc.
  
- To develop lifelong participants in music by
  - Stressing the importance of God's Church as a vehicle of expression in proclaiming the gospel.
  - Establishing a partnership with Christian Higher Education and the Church through annual tours, occasional concerts at churches and a joint conference experience for local churches and university students.
  - Imparting a love of music through the performance of quality literature from diverse styles

Objectives:

- To help place students in music ministry positions immediately after graduation through the reputation of this program
  
- To provide students opportunities to develop their leadership skills in worship, choral, and instrumental skills.
  - By leading in chapel worship services.
  - By moderating and leading congregations worship on annual choir tours.
  - Through laboratory opportunities in CMU201 Instruments in Worship.
  - By conducting University choirs and small instrumental ensembles.
  - By choosing section leaders in choirs who will rehearse their sections during scheduled rehearsals.
  
- To provide students with the necessary skills needed to be successfully employed in the field of music ministry while building a reputation of excellence within the churches that employ our students.
  - By providing a foundation of biblical and historical scholarship in worship studies
  - By providing quality instruction bringing personal excellence and a high standard of expectation for their parishioners.
  - By providing an understanding of what the church and church leadership expects from music pastors.
  - By encouraging practical "people skills" necessary to maintain a vibrant music program within a church.

- To provide a broad perspective of Biblical worship and foster a spirit of unity and respect between worship traditions from diverse denominational backgrounds.
  - Students will be encouraged to attend meeting of the Choral Conductor's Guild, American Choral Director Association, the Hymn Society, MENC, ACDA.etc.
  - Students will have a theological background in traditional, contemporary, and liturgical worship.
  - Students will have experience in numerous genres of music which will include historical, contemporary, and contemporary worship choruses as well as hymns.
  
- To provide a high profile performance status of the students in churches as well professional organizations such as CMEA, ACDA or MENC.
  - Students will continue to have annual performance tours for churches and schools.
  - Students will be featured at various profession conventions and college festivals.
  - Students will continue to provide quality presentations for the San Diego community through their ensemble concerts.
  - The University will host numerous festivals and workshops for perspective students. Efforts will be made to increase the visibility and attendance at the annual PLNU Church Music Conference.
  
- Students will learn to evaluate the musical contribution of the service for biblical content as well as relevance to the needs of their local congregation.

#### General Education Courses:

The general education curriculum is the same for that discussed above for the **Bachelor of Arts in Music**. Musicianship studies are also the same with the addition of Hymnology that, along with the music history courses, provides "an acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources."

Performance and Musical Electives include ensemble work, conducting courses, applied lessons, the piano proficiency exam and courses in church music. Students gain experience sightreading in applied lessons and in ensembles; these skills are evaluated in the Piano Proficiency Exam. Various styles are realized in ensembles, lessons and in church music courses. Students may pursue additional coursework in music if they so desire.

Students are left with twenty units of electives and are encouraged to pursue a minor in another field. This may be one of four minors in the department of philosophy and religion or one of three in the department of Communication and Theatre all of which coordinate with the skills needed to participate in 21st century ministry in the evangelical church. Minors specifically recommended for the Bachelor of Music degree are Youth Ministries, Theater, Communication Studies and Media Communication.

The Bachelor of Arts in Music and Ministry is intended for students who are interested in music ministry but are not necessarily committed to being career musicians. The degree may offer some students skills and knowledge to help them in becoming worship pastors in evangelical churches where a broader skill base is needed than one might find in a traditional B. Mus. program in church music. It may also serve some who wish to receive a broad education in music and who have an interest in Christian ministry. Some students in this program may go on to seminary to become pastors. The University will provide an atmosphere that will nurture and expand their music potential while given them a background in the theological, historical, cultural, and sociological aspects of music in worship.

This student could easily have a double major with music education as many secondary education majors eventually become music ministers while they are teaching. The music and ministry degree does not emphasize performance skills as much as the music education degree because of other emphases that are necessary to become effective in music ministry for the 21<sup>st</sup> century. The students are required to be proficient in theory skills and music history that provides them with a foundation of scholarship enabling them to examine thoughtfully the function of music in the 21st century church.

The new music and ministry curriculum will add CMU 202 Multi-Media for Worship Ministry and CMU 201 Instruments in Worship. It is a fair assumption that music in the church has changed dramatically in the last 25 years in that contemporary and traditional worship traditions require the music ministry clergy to be more versatile than ever. While many churches hire two music pastors, one for the traditional service and one for the contemporary, Point Loma Nazarene University is endeavoring to prepare their students for ministry in both of these traditions.

The multi-media class will train the students in the basic knowledge of public address systems, computer lighting technology, Powerpoint for worship, film and video in worship, as well as providing a foundation knowledge of producing a seasonal musical or oratorio. Through the “Instruments in Worship” class students will learn basic knowledge of how to play guitar, drums, keyboard, and bass guitar. The students will design a worship service and have laboratory experiences on these instruments while alternating rhythm instruments they are playing. The course will also include information on using traditional instruments in a worship service, such as piano, organ and handbells. Other courses include Hymnology, Church Music Administration, and Music and Worship. These three music ministry courses are also required of students at similar institutions and have proven historically to be useful in preparation for music ministry.

During their studies, students will be exposed to a wide diversity of contemporary and traditional worship styles within the context of the “liturgical” or “free church” traditions. Students in the music and ministry program will have opportunities to develop their skills by leading worship at chapel services, conducting and leading congregational worship on choir tours, as well as completing an internship during their final year of study. As students are placed in internship positions or given music ministry positions in churches, the university will be given feedback in regard to the preparation of our students and will adjust the curriculum in order to serve the church by providing competent musicians for their congregations.

## **Bachelor of Arts in Music Education**

### **Goals**

- To develop leaders in education
- To develop lifelong participants in music who are critical thinkers
- To develop an atmosphere that fosters individual and corporate growth, high performance standards, and community service

### **Objectives**

- To equip each music education student with the tools necessary to be successfully employed in the field of music education. These tools would include:

- Personal excellence in his/her field of performance.
- An understanding of the resources available to him/her as a music educator.
- Comprehension of what society expects from a music educator (including understanding of the standards from both the national and state mandates concerning competencies).
- Knowledge of child development so as to be able to teach students effectively.
- To maintain full employment goals for students who wish to pursue a career in music education.
- To give music education students opportunities to be leaders in the university music program. These opportunities would include:
  - Conducting the university ensembles.
  - Teaching in guided laboratory situations, closely monitored by competent faculty.
  - Writing and arranging music for varieties of music ensembles.
- To give music education students opportunities to interact with professionals in the field. These opportunities would be facilitated by:
  - Having a functioning MENC chapter on campus
  - Attending local, state, and national conferences, such as ACDA conventions, MENC local, state, and national conventions, Midwest International Band and Orchestra Clinic, Reno Jazz Festival, IAJE regional and international conventions, etc.
  - Bringing to campus professionals in the field of music and music education. This would include graduates, local practitioners, and experts in the fields.
- To continue with partnerships with local schools and districts.
- To maintain high visibility of the program and its faculty in the community. This would be accomplished by:
  - Hosting festivals.
  - Faculty serving as guest clinicians and adjudicators.
  - Visiting local schools on a regular and consistent basis.
  - Involvement in the local and state music education organizations.
- To continue to show growth in both the number of graduating music education majors and the number of those who actually enter into the field of music education.

The music education degree is designed to give competencies in the field of music education, which are established by the California Commission on Teacher Credentialing (CCTC). The University received accreditation by that governing body in the fall of 2001. The accreditation allows students to receive a single subject waiver, which allows them to enter into an approved teacher education credential program without having to take the National Teacher Examination in the field of music (also known as the “praxis”).

A student graduating with a B.A. in music education is prepared to teach subject matter in elementary and secondary choral, instrumental, theory, and general music. The student is not, however, prepared to teach in the public schools because of this degree. The state of California differentiates between competency in subject matter and competency in the act of teaching. Therefore, the degree of B.A. in music education must be accompanied by a teaching credential that requires additional coursework beyond the B.A. in music education. While there are some classes in the B.A. in music education that might be considered “education” courses, these courses do not, by themselves, qualify a student to teach. The credential must still be obtained.

While it is acknowledged that these percentages do not line up with those listed in the *NASM Handbook*, the degree program qualifies for accreditation with the CCTC, and, with the



post-baccalaureate teaching credential program added to the percentages, the program more than fulfill the listed competency requirements.

The program has graduated 18 students over the past three years. Of that number, every student who has desired to enter into either a teacher credentialing program or has sought work in the public or private sector has done so. The professor of music education has maintained close relationships with the large majority of students who have graduated with music education degrees. One of the major assessment tools used to continue to improve the degree program is a meeting held once a year with practicing educators who have graduated in the preceding ten years. These educators are asked to evaluate the program and to give input as to how the program met their needs and can be improved. This has been shown to be a valuable and effective means of program improvement and of validation for existing strategies.

One of the many strengths of the program is the experience that the professors bring to those courses. The six instructors who teach the basic music education core bring to the university over fifty years of public school instruction to their classroom. In addition, one other professor who has not begun to teach music education courses has over twenty years of public school teaching experience. This is one of the major strengths of the program. In addition, the instructors are teaching in their areas of expertise; for example, Choral Techniques and Literature is taught by a professor with many years of choral experience, Elementary School Music Methods is taught by an adjunct classroom elementary music teacher.

Another strength of the program is its instrumental holdings. The university has invested in instruments that are used in two ways: as teaching tools in instrumental methods classes, and as specialty instruments in the instrumental ensembles. The inventory is listed in Appendix H. The instruments are of good quality, allowing especially the students working in the methods' classes to have a reasonable experience with the instrument.

The professor of music education supervises music student teachers. There is a cordial relationship between the professor and the city and county directors of Visual and Performing Arts. Both this professor and both of the choral conductors have high visibility in the community, visiting schools in both the city and the county. Each of the conductors has participated in city and county-wide honors performances. The music department and the local high school, Point Loma High, are completing a three-year partnership that allowed the director of bands at the University to work on a daily basis with the director of bands at the high school. In addition, this partnership has allowed for music education students to be involved in the instructional process at a much earlier time than student teaching. This program has allowed students to get involved as freshmen/sophomores in the educational process.

Some weakness can be noted in the current program. Most weaknesses have been addressed through the self-study process. The current program needed a more comprehensive conducting sequence. The addition of two conducting courses in the new curriculum helps us to address this area of concern. Also, the current program lacks study of non-traditional music forms. The CCTC determined that while the institution met the minimum requirements for competency in non-Western music, it would be beneficial if there were more attention given to this area. The addition of MUH324 World Music in the new curriculum has addressed this weakness.

The department needs to develop more systematic mechanisms for tracking the long-term placement and success of its Music Education graduates. The alumni survey that is to be implemented in the Spring 2003 should begin a more concrete assessment process of this vitally important measure of student success.

Other areas targeted for improvement include providing earlier experience in the classroom. It is vitally important that students have an opportunity to enter into the classroom experience as early as possible in their development as future teachers. To fulfill the aims of providing music education students more laboratory teaching experience, the department must continue developing partnerships with schools and districts that enable students to get earlier experience in the classroom.

The department wishes to improve its visibility within San Diego and southern California. Frequently prospective high school students in the area are not familiar enough with the program to think of PLNU as an option for college. Some possibilities would include building visitation of local schools into the schedule of the music education faculty, doing workshops for the local schools both at the University and at the local schools, and continuing to get credentialing students placed in local schools for their student teaching.

The most important evaluations that can be used to determine whether or not the music education program is meeting the needs of the students are the evaluations received from employers. To that end, a committee is being formed of administrators, master teachers, and recent graduates to assess the program. This committee consists of the county director of visual and performing arts, the city director of visual and performing arts, two select instrumental directors, two select choral directors, two recent graduates of the program, and two school administrators. It is the charter of this committee to help assess whether our music education degree is preparing students for long-term success in their chosen field.

### **Desirable Attributes**

It is the desire of the music department to produce students who have learned what it means to be a part of a program of excellence while experiencing a community of grace. Another objective of this program is to develop students who are interested in learning about teaching the whole person, not just a performer. Special attention is given in a number of classes to this end, but particularly in the courses of secondary school music methods and elementary school music methods, where materials are chosen with the whole student in mind.<sup>21</sup> In addition, the music department hosts many city and county-wide activities for the students to become involved with students from many socio-economic and age variances (such as the community wide Peninsula Bands Concert, held each spring for all of local music students from elementary, middle, junior high and high school music programs).

The students in the Elementary School Music Methods course participate in the creation and performance of an opera that is then performed at the local public elementary schools. This opera is always based on a children's story (or stories), and integrates the themes of the stories with original and popular music.

Throughout a music education students' matriculation, they are asked to be able to define a "philosophy of music education" which includes rationale for desiring to be a music teacher, answering the question as to whether they will teach subject or student (whether or not their classroom will be a subject-oriented or student-oriented classroom, and how those two designs differ), what will be the priorities in their approach to education, and so forth. These are invaluable tools for students as they develop into educators.

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<sup>21</sup> Some examples of that would be the assignments of reading materials such as Marian Wright Edelman's *The Measure of Our Success*, Joseph Alsobrook's *Pathways*, Mary Pipher's *Reviving Ophelia*, and others that clearly give students insights into issues in education other than just music.

In both secondary and elementary school music methods students are given the most recent research findings concerning the place of music as a component of all students' education. Findings of government and private studies are discussed and understood. Scheduling issues are discussed at length, both in theoretical terms, and by bringing in local music educators to discuss block scheduling, modular scheduling, etc.

The students are exposed to the standards and expectations that are continually being reworked at the local, state, and national levels, assuring that the students will be prepared to remain current with educational theories and practices. The instructors in music education continue to attend and present at the local and state levels of music education conventions, and are visible in state organizations. This allows them to be a part of the ongoing dialogue in music education trends.

### **Music Competencies**

Music education students are required to take three semesters of conducting, including a basic conducting course and a semester each of instrumental and choral conducting. The department has also made a commitment to its upperclassmen to give them many opportunities to conduct University performing ensembles on a regular basis (for example, when the concert band tours, the conductor conducts no more than one tune on any performance; the students conduct the rest of the concert).

In addition to the music theory courses in the core curriculum, Music education students are required to take either choral arranging or orchestration, depending upon their interests and goals. Students are actively encouraged to produce original compositions and arrangements for ensemble performances. The University has a strong tradition of performing student works (an example would be the "wall of composers," a space in the corridor outside the instrumental rehearsal hall which exhibits the first page of any work composed by a student and played by an instrumental ensemble in concert). Student compositions and arrangements have been featured on tour concerts, department-wide concerts presented at Homecoming and Commencement, and have been included on department CD recordings.

There are many competency gates through which a music education student must pass. The piano proficiency exam is a requirement for music education majors. Each major must perform a junior recital a minimum of thirty minutes in length. Competency in the four methods classes is measured through final examination. In addition, each music education major is required to take at least two semesters of class or private voice instruction where functional knowledge of the voice is learned.

Students are introduced to, and competence is evaluated in, disciplined-based music education. The texts, *Teaching Musicianship through Performance*, are recent additions to the library holdings. These texts are invaluable tools to supplement the work done by the students in their ensembles and studios to help them understand the relationship between performance and historical context, performance and criticism. This work makes the students much more able to evaluate performance as more than just playing or singing.

All music education students, whether they concentrate in vocal or instrumental music, are required by the state of California, to be proficient in both vocal and instrumental music. Each music education major is required to take a course in choral and vocal techniques, which includes laboratory experience in teaching beginning vocal techniques. Music Education majors must also take two semesters of class or private voice. The required piano proficiency exam prepares students to use the piano as a teaching tool. All music education students are required

to take the four instrumental methods courses, all students must perform a junior level recital in their instrument or voice and be a member of a performing ensemble for eight semesters (vocalists in vocal ensembles, instrumentalists in instrumental ensembles). In each of the instrumental methods classes students are given the opportunity to teach the instruments in a controlled environment.

### **Teaching Competencies**

Classroom management, ensemble and rehearsal skills are learned in elementary and secondary school music methods class, both by hands-on application and by extensive observation. Each class requires twenty hours of observation of current music educators. Discussion of child development is emphasized in the Teacher Credentialing program in the state of California, but students are introduced to Maslow, Piaget, Skinner, et al., in the elementary school music methods course.

As was stated above, students are expected to research current practices in the field of music education in elementary and secondary school music methods classes, in conducting, and in the instrumental methods courses. Materials researched include *Choral Journal*, *Teaching Music*, *Instrumentalist*, and *Journal of Research in Music Education*.

Possibly the best opportunity the students have to experience music education firsthand has been the close relationship the department maintains with the city school district, including, but not restricted to, the Point Loma cluster of schools. This partnership has produced many long-term benefits, the most important being the opportunity for music education majors to interact with students at an earlier point in their studies than the student teaching experience. That has proved invaluable in the development of students' attitudes and views on education in general and on music education in specific.

### **Professional Procedures**

1. The experience of the music education faculty has been cited above.
2. The music department has, as stated above, an ongoing partnership with the local Point Loma cluster of public schools which enables the music education students access to laboratory experiences at a very early point in their matriculation.
3. Currently there is no initial assessment procedure for admission to the program. This has been corrected with the newly approved Department Acceptance Procedures (Appendix T). There is, however, ongoing evaluation that is possible with close interaction between students and the music education faculty.
4. As cited above, students are given many opportunities to conduct, compose, and arrange for performing groups on campus.

### **Bachelor of Music in Piano Performance**

#### Goals

- To develop leaders in piano performance.
- To develop effective piano teachers.
- To develop lifelong participants in music who are skilled pianists.
- To develop an atmosphere that fosters.
  - Individual growth as pianists/performers.
  - Corporate growth as ensemble members/players.

- High piano performance standards.

#### Objectives

- To study the entrance and placement process for piano performance majors.
- To implement a policy requiring a pre-performance qualifying jury prior to all junior and/or senior recitals.
- To encourage piano performance majors to participate in performances, masterclasses, and competitions outside of music department.
- To have 5 piano performance graduates enter graduate programs in music within the next 5 years.
- To use the summer Piano Institute as an effective recruiting tool for prospective piano performance majors.
- To evaluate the curricular changes leading FROM a Bachelor of Arts in Music with a concentration in piano performance TO a Bachelor of Music in Piano Performance for
  - Effectiveness of the piano literature course.
  - Effectiveness of the piano pedagogy courses.
  - Effectiveness of the small ensemble participation.

#### **General Education Courses:**

All undergraduates at PLNU must take one year of foreign language unless the requirement is waived by examination. Courses specifically complementing music study include fine arts (either a theater or art survey course), world civilizations and literature.

#### **Essential Competencies:**

All piano performance majors must work independently through hours of required practice in between weekly lessons "...to prepare performances at the highest possible level." Students gain knowledge of piano literature through the piano literature course, attendance at studio classes and recitals, and through performing the literature. Ensemble literature is learned through participation in a major ensemble (choral or instrumental); specific chamber music for the piano is studied in the required small ensemble courses. Ensemble performances are natural outcomes of these courses.

Solo performances are required through a number of opportunities. Studio classes provide performances in the private instructor's studio. Performances at department recitals are required at least one time each semester. In San Diego and in the greater southern California region there are numerous opportunities for students to perform in festivals, competitions and masterclasses. Performance majors are strongly encouraged to participate in these opportunities. All performance majors must present both a junior and a senior recital.

The B. Mus. in Piano Performance will allow us to reach our goals and objectives more effectively. In the past, we have allowed a few students to finish the performance concentration who were not well-equipped to do so. Newly instituted policies for entrance into the program allow us to lead students into or out of the program more appropriately (see Appendix T). New course work will help us to prepare future piano teachers more adequately as two courses in pedagogy replace one course and a teaching apprenticeship. Both courses will include supervised teaching thus giving students more pedagogical experience earlier in the curriculum. Piano majors in the past several years have begun to participate more frequently in off-campus

masterclasses and competitions. The prospects seem good that this trend will continue with our current and prospective piano performance majors.

Strengths in the program are the change from a Bachelor of Arts degree to a Bachelor of Music in Piano Performance. Noted weaknesses have been addressed through curricular changes.

### **Bachelor of Music in Vocal Performance**

#### Goals:

- To recruit students with greater performance ability.
- To prepare voice students for professional work in vocal music.
- To prepare voice students for studies in graduate school.
- To prepare voice students for studies in other countries.
- To develop voice students who are skilled, knowledgeable, and prepared leaders.
- To encourage students to have high performance standards.

#### Objectives:

- Assess feasibility of implementing study abroad program that emphasizes vocal arts by 2004.
- Establish strong relationship with local and regional high schools with strong voice programs.
- Graduate 5 vocal performance majors per year by 2007.
- Strengthen relationship with the Department of Communication and Theater as well as the Department of Art and Design.
- Establish collaborative or co-taught courses with the Literature, Journalism, and Modern Languages Department.
- Offer one masterclass featuring an off-campus specialist each semester.
- Increase literature, recording, and video/DVD holdings in the library.
- Develop an accompanying plan that will suit the needs of the students.
- Develop a plan for assessing exiting student's knowledge and abilities through the teaching apprenticeship course.
- Reassess course descriptions in order to strengthen current course offerings in 2003.
- Establish clear and concise literature and skill proficiencies for all voice levels by 2004.
- Develop evaluation process for lower-class students wishing to move to upper-division status in vocal performance.

In general education, vocal performance majors will be required to complete two semesters of French or German. These courses are not a substitute for Vocal Diction courses.

The curriculum complies with the essential competencies listed in the *NASM Handbook*. Students are required to perform once per semester in a student recital. Students have opportunities to audition for solos with Choral Union and other department ensembles. There are also opportunities for solo singing in musical theater productions. Students gain knowledge of solo and ensemble literature by meeting applied proficiency requirements for each level, completing the required literature courses (choral and solo), and by having the opportunity to select and teach materials as a part of their Teaching Apprenticeship. Students must also perform a junior and senior recital. The junior recital requires a minimum of 30 minutes of material in at

least three languages drawn from art song literature and either opera or oratorio; the senior recital requires approximately 60 minutes of material in at least four languages covering art song literature, opera, and oratorio.

An assessment of our curriculum reveals that we meet NASM standards in the major performance area and supportive courses. We have instituted changes to our lyric theater program (MUA 331 Acting for Singers and MUA 332 Musical Theater Production) that will yield opportunities for stage performances each year and an opportunity to develop skills as singer-actors.

Areas needing improvement include the minimal number of electives available, lack of sufficient holdings in our library, and an unstable accompanying plan. The few number of electives available to voice performance students is, in part, a result of a very large institutional General Education requirement as discussed earlier in this report. Our library does not have enough scores and recordings to meet the needs of Voice Performance students. Some of this is due to this department's historical emphasis on choral music. This issue will begin to be addressed immediately as library purchases are made for the current academic year.

The department needs to improve its accompanying plan. Currently we do not have a staff accompanist and we are using students with minimal experience and substandard skills to accompany our intermediate and advanced voice students. It should be noted that a specific objective dealing with this weakness has been formulated.

### **Bachelor of Music in Instrumental Performance**

#### Goals:

- To recruit and develop instrumental performance majors who will vigorously pursue a high level of performance ability on their major instruments while maintaining good academic standing in their other courses;
- To support this pursuit with appropriate private instruction and ensemble experiences;
- To support this pursuit with the necessary additional music courses for this degree program;
- To support this pursuit with appropriate counseling and career guidance.

#### Objectives:

- To evaluate effectiveness of ensemble recruitment efforts.
- To study logistical needs of the new Bachelor of Music in Instrumental Performance
- To study entrance and placement process for performance students
- To implement a policy requiring a pre-performance qualifying jury prior to all junior and/or senior recitals
- To encourage instrumental performance majors to participate in performances, master classes, and competitions outside of music department.
- To investigate the department's effectiveness in career-counseling for instrumental performance majors
- To evaluate the department's effectiveness in assisting instrumental performance majors with job placement or matriculation into a music graduate program.

The Bachelor of Music in Instrumental Performance at Point Loma Nazarene University is designed for the student whose performance level on an instrument (other than piano) is

sufficiently advanced to pursue an undergraduate performance degree program. Like other performance majors, those majoring in instrumental performance must work independently through hours of required practice in between weekly lessons "...to prepare performances at the highest possible level." Instrumental literature is studied in a specific literature course, and through performing and hearing the literature performed.

Instrumental performance majors at PLNU must take 16 units of applied music in the performance area, 8 units of major ensemble, and 4 units of small ensemble. All of these courses have significant performance requirements, both formal and informal. Both a junior recital and a senior recital are required for graduation with the instrumental performance degree.

## **Bachelor of Music in Composition**

### Goals:

- To develop skilled musicians who are capable of meaningfully expressing musical ideas through the art and craft of composition.
- To develop lifelong participants in music, and service through the art of music.
- To develop an atmosphere that values the art of composition, by fostering
  - Individual and corporate growth.
  - High performance standards.
  - Critical thinking.
  - Community service.

### Objectives:

- To equip each composition student with the tools necessary to fully engage the complex world of composing, arranging and music production. These tools include:
  - Personal excellence in his/her field of performance.
  - An understanding of the resources available to him/her as a musician and musical creator.
  - Competence in the wide variety of technology tools available in music.
  - An understanding of the range of musical style and media options available to the composer.
- To develop artistic and vocational goals for students who wish to pursue a career in composing, arranging, producing.
- To encourage and facilitate entry into high-quality graduate programs.
- To give composition students opportunities to fully engage their ideas in the university music program. These opportunities would include:
  - Conducting the university ensembles.
  - Teaching and tutoring in guided laboratory situations, closely monitored by competent faculty.
  - Writing and arranging music for a variety of music ensembles.
- To give composition students opportunities to interact with professionals in the field. These opportunities would be facilitated by:
  - Encouraging membership and participation in local, state, and national conferences, such as SMT, AMS, CMS, and ATMI.
  - Bringing to campus professionals in the field of music, music theory, and composition, including graduates, local professionals and experts in the field.



- To continue partnerships with local publishers, studios and professionals in order to provide students with practical internships.
- To maintain high visibility for the program and its faculty in the community by:
  - Hosting festivals.
  - Attending and presenting at conferences.
  - Encouraging participation in competitions.
  - Working as guest clinicians and adjudicators.
- To continue to show growth in both the number of graduating composition majors and the number of those who either enter the field or pursue in graduate work in composition or music theory.

NASM guidelines state that each student must exhibit competence in the tools necessary for a composer. The primary means by which composition majors gain these tools are the semesters of private composition study. The program supports these composition lessons with courses in music theory, studies in applied music, music history and literature, and other supportive courses.

In order to gain a broad overview of the materials of music, the music theory sequence is designed to take the students through a series of exercises that explore a variety of media, styles, and forms. Students study mostly basic materials in Theory I and II, such as solfège, diatonic harmonization and voice leading, and the basics of form. By the end of the theory sequence, students have: 1) studied gospel music in the African-American tradition, including the basics of chord substitutions, re-harmonizing, and “comping” in the style (Theory III); 2) studied non-western and modal theory and composition (Theory IV); 3) written, performed and recorded four compositions: a hymn, an art song, a small instrumental form, and a piece in a 20<sup>th</sup> century style (Theory I-IV).

Supporting this, the underlying philosophy in the composition lessons has been to begin with relatively simple compositions in the first semesters, move to compositions of increasing complexity and in differing genres, then create the graduation recital from the various compositions created over the course of the seven or eight semesters. Although some recitals have featured a single, large work, the majority have been a compilation of works completed over the course of the eight semesters of study.

Analysis in the theory sequence has centered on those two items that have proved central in music theory circles for the past twenty-five years: Schenkerian analysis of tonal literature and set theory and its related ideas for post-tonal literature. Students study diatonic harmony and species counterpoint in Theory I and II. Theory III deals with chromatic harmony through late 19<sup>th</sup> C. usage (Wagnerian practices). Theory IV centers on music after Debussy (1900 to the present). In Theory IV, students write four analytical papers dealing with 20<sup>th</sup> century topics, one of which is a piece in their performance repertory (Theory IV). In Theory III students study the basics of Schenkerian analysis through the analysis and voice-leading reduction of two compositions, one in a relatively diatonic texture and one in a mid-19<sup>th</sup>-century chromatic texture (Theory III). By the time students take the upper-division courses they already have a solid foundation in voice-leading reductions and set theory analysis of post-tonal literature and can deal with more advanced issues involving the relationship of form and texture.

Five years ago, the department adopted a policy of incorporating technology across the curriculum rather than concentrating technology skills in a single upper division course. Computer-based notation, graphics, computer-based ear training were all incorporated into the music theory and music history sequence. As a result, students are quite comfortable with technology by the second semester and are completing and submitting assignments completely in the electronic realm by the third semester.

### **Results of the Program Related to its Goals and Objectives**

The overall feeling of the faculty is that the composition program has improved significantly in the past five years. The course of study, the type of student that is being attracted to the program, and the quality of the current composition graduates have all improved dramatically. Current students appear to possess significant musical gifts, to have worked hard and improved significantly in their work at PLNU, and to have produced meaningful work for the final recitals. Their prospects seem bright, although at this point there are not enough of them to have graduated from the program to track a trend. Current students and recent graduates are applying for graduate study at Eastman, Indiana University, Peabody, Colorado State, and San Diego State University. It is difficult to tell whether they will all land their first choice for graduate study, but their enthusiasm for higher-level work is encouraging and commendable.

The theory faculty member maintains an active role in several professional societies, including SMT, ATMI, AMS, and CMS. He has taken students to professional meetings and regularly encourages students to join. He co-presented a paper with a graduating composition student three years ago.

Composition students regularly try their works out with available ensembles. Student works have been premiered by the Concert Band, Concert Choir, Point Loma Singers, as well as smaller chamber ensembles. Faculty members regularly perform alongside students in student compositions.

We have enjoyed a close relationship with Neil Kjos, a local publisher with a national reputation. One of our composition majors currently holds a part-time position as a typesetter and proofreader, mainly as a result of his skills in computer-based notation. Another graduate works as an orchestrator in Los Angeles, and regularly comes back to campus to talk to our composition majors about the LA film world. Our composition majors have also benefited from work with our composition teacher who works for Yamaha and Hal Leonard, two of the biggest names in the music business today.

We currently have five students who have declared composition as their major. Two of these are graduating seniors, the others are underclassmen. This situation can, and often does, change when underclassmen begin to understand how much work is involved in creating an hour of original music for the senior composition recital. The department expects to have its enrollment numbers plateau at about one hundred music majors. Seven to ten composition majors, or a maximum of ten percent would be an ideal number of composition majors in the department. We currently have two recent graduates who have entered graduate programs, and there are a handful involved in non-teaching positions.

Unlike the difficulties faced in earlier years, the program currently attracts a high-quality student who is genuinely interested in composing and in music theory. The music theory faculty tracks the students who have declared composition and counsels them continually about their fitness to continue the program. By the sophomore year, students who have not developed

sufficient skills are encouraged to seek other options. Most heed the advice. The result has been that composition majors have gone from being some of the weakest members of the major to some of our strongest. Three of our recent majors won our highest endowed scholarships and are considered by the faculty and students to be first-rate musicians in every way.

### **Means For Evaluating These Results**

- Statements articulating the standards for requisite student competencies are being developed so that they can be clearly communicated to all students pursuing the composition major.
- Means for using these competency evaluations as the basis for program improvement are being studied so that empirical data can be used to test anecdotal evidence of program improvement.
- Composition students need to be required to present an original work in performance on Monday recitals once per semester during their entire program of study.
- A weekly forum or seminar for composition students needs to be developed to address their particular needs and interests.
- A jury requirement in composition needs to be implemented during the final exam week of each semester for all composition majors. Students should be expected to present a portfolio of the work they have completed during the term for evaluation by a committee of music faculty.

### **An Assessment of Strengths and Areas for Improvement**

The composition degree program is strong in many ways. The music theory program is cohesive and reflects current trends in the discipline. Students have strong technology skills. Recent graduates and current students have strong musical skills and a genuine desire to aggressively pursue their careers. In addition to their compositional skills, recent composition majors have strong applied areas. We have begun tracking students through the program, from entry to graduation. Recent graduates have face little or not remedial work in their graduate programs.

Several weaknesses can also be noted. For example, some students, who have little or no future in composition or music theory, still continue in the program. The program's entrance requirements have been a little nebulous and need to be tightened up. Technology needs to be reassessed—"technology," and what it encompasses, has changed since 1997 when the program was redesigned. Current course offerings, especially in the upper division, are limiting. More course options need to be addressed. Students have no access to the creation of electro-acoustic music. Students have no access, and limited options for recording performances. Library holdings, both in print and media holdings, need to be increased.

### **Plans for Addressing Weaknesses and Improving Results**

The program in composition was, up the present, listed as a "B.A. in theory and composition." As part of our departmental review we have changed this program to a B. Mus in composition. The B.A. in theory and composition has been, historically, one of our least successful degrees. The program was plagued by a high number of students lacking in basic skills who were attracted to the program by its vagueness and lack of consistent controls. Due to

the format of the degree as a combination theory/composition degree, students were given the choice of either a final theory research paper or a composition recital as the final graduation project. About half of the students who chose the composition recital managed to finish the recital and graduate, but the majority of those who chose the research project never completed the paper nor received their degree. A student who finished coursework in 1980, for instance, only recently submitted his final paper and received his degree after twenty years of guilt and frustration. Contributing to this unsuccessful program were nonexistent entrance requirements, a history of attracting and the wrong type of student to the major, massive upheavals, personnel changes, and lack of a unified and cohesive approach to teaching music theory and composition, the lack of a required level advancement in applied music and no consistent means of monitoring student skills.

The self-study has given us the tools needed to evaluate the results of this program. A portfolio will be required of all students requesting entrance into this track beginning in Fall 2003. A semester jury for composition study has been added commencing in Fall 2003. Composition students will be required to have one composition performed on a student recital per semester at which time the full music faculty has the opportunity to evaluate a student's progress informally. The degree recital and its recital hearing will serve as the final evaluation. Dr. Bill Clemmons has tracked students through the program for the past two years, from entry to program exit. The collected data is already being used to evaluate the strengths and weaknesses of our program.

In light of these concerns, we have discontinued the theory portion of this degree and concentrated on the composition side. Our theory faculty believes that a student who is interested in either a career or graduate study in music theory should prepare with an undergraduate degree in performance or composition. In order to address the issues listed above, the new curriculum implements the following:

- An entrance requirement and careful screening of applicants.
- Level advancement is required of composition majors as it is for all applied study.
- Cooperation between theory and composition faculty to ensure a consistent program that covers all of the essential components.
- Composition majors must be advanced to the 300 level of applied study by the end of two years of applied lessons.
- Students must maintain applied study in addition to composition study.
- A keyboard requirement is in effect, along with a strong recommendation that keyboard study be continued if keyboard is not the student's primary applied area.
- A system of checks and balances is in effect in order to monitor student progress, including:
  - semester juries
  - required performance of a student composition on a student recital per semester
  - a recital hearing

Though these will encourage the development of strong in-house standards, the best means of assessment will be a consistently high placement of graduates in either graduate programs or professional situations. While we continue to attract students into the composition major, we wish to increase our graduates in this area. We are currently tracking our students and will continue to use this data to help us identify strengths as well as areas of need.

Another means for improving results will be to create a dedicated electronic music studio and a corresponding course to teach electro-acoustical music production and techniques. The basic items necessary for this course are probably readily available. They consist of:

- a dedicated facility
- a variety of tape-based recorders from 2-tracks to 16-tracks
- a dedicated audio workstation running
  - digital audio software
  - sequencing
  - digital video software
- a variety of video hardware
- a variety of microphones
- a variety of both input and output devices
- digital multimedia software, such as Director, Flash, Shockwave, Photoshop, and similar

This facility would give students the ability to explore the gamut of electro-acoustic music, from early experimental music in tape-based, natural sounds to the current practices involving converging media. The music building currently has a room dedicated for this purpose (a facility off of the green room on the second floor) that is currently being used for storage. It could be outfitted at minimal expense to the department and University. Added to this would be the creation of a dedicated course in electro-acoustic music. The best possibility for this would be to add it to the current upper-division MUT rotation where it would be offered once every four semesters.

The department also needs to address the needs for an in-house recording facility. A bare-minimum studio could be set up for about ten-thousand dollars which would provide:

- a single computer workstation with digital audio capabilities (see electro-acoustic music, above)
- two high quality microphones
- a recording-quality 16-channel board
- a studio-quality preamp
- cabling installed in the ceiling of Crill hall
- a multi-track recorder such as an Alesis ADAT, or similar.

All of the above items are fairly simple to acquire and represent a minimal outlay for the University. A plan needs to be developed at some point in the future to install a more extensive studio.

#### **D. Music Studies for the General Public**

The Music Department provides music study for the general public in a number of ways. In doing so, the department seeks to reach its goals of developing lifelong participants in music who are critical thinkers and discerning listeners while developing an atmosphere that fosters individual and corporate growth. Department objective #5 states our desire to improve the general education course, MUH 100 Introduction to Music. Several time lengths have been utilized for this course including the traditional semester, summer school and the quad (1/2 semester) format. In addition, one section per semester involves a combination of an online component with a weekly classroom forum. Approximately 200 students each semester enroll in this course.

Music majors and minors have met this part of the Fine Arts general education requirement through either of the music history courses (MUH 321 or 322). Recently the university General Education Committee approved MUH 101 Introduction to Listening as a course fulfilling one of the Fine Arts requirements instead of the newly numbered music history sequence, MUH 321, 322, 323 or 324. This change requested by the music department links the two MUH courses with the closest philosophical ties as the two music courses meeting general education requirements.

Of the nine full-time music faculty, five have taught MUH 100. Three full-time faculty members currently are assigned this responsibility. Several adjuncts have taught one or two sections per semester over the past five years. We do not have a specialist who owns the general education course. Newer faculty members tend to be assigned to teach this general education course.

PLNU students have access to many other music courses as well. Many non-majors enroll in applied private and class instruction. With the addition of new B. Mus. requirements in the performance degrees and corresponding administrative pressures to minimize staffing increases, our applied lesson instructors may have fewer spaces available for non-majors. If this becomes the reality, additional class instruction may need to be devised in order to accommodate non-majors wishing to study applied music. Non-majors also populate our ensembles; department objective #4 speaks to our intention to increase non-major participation in ensembles dramatically. Church music courses are also recommended in the Bible and Christian Ministries Major and in the Youth Ministries Minor (both programs are in the Department of Philosophy and Religion) (Appendix L 128, 130). The only restrictions placed on non-majors taking music courses are prerequisites (that could be met by a non-major if (s)he so desired) and the possibility that an applied instructor might fill his/her load completely with music majors.

In addition to the community program listed in Section I, M, the department has strong relationship in the community and amongst the various constituencies of the University. Concert Choir and Concert Band tour throughout the Southwest Region of the Church of the Nazarene (California, Arizona, New Mexico, Hawaii and parts of Nevada and Texas). Several European tours have been completed by PLNU ensembles in the past decade. San Diego community members frequent our recitals and concerts. The music department chair is also the campus chair for the Cultural Events series, concerts supported by the local community. The Choral Union invites community members to participate in large choral works each semester (the annual performance of Handel's *Messiah* attracts many community performers each year). Over 1500 people, both campus and community members, attend this performance each year. In 2001, an area church financed an additional performance of PLNU's *Messiah* at their facilities. Other ensembles, including the Jazz Band, Concert Band, and Point Loma Singers attract regular off-campus audience members in established performance venues.

Relationships between the music department and the media are improving. Press releases for music department events are regularly faxed to the local papers and TV/Radio stations. The campus newspaper is providing improved coverage of music department events as well. The campus media relations person has a specific job description that prevents her from providing as much assistance as the music department would like. For example, she does not have time to provide strategies to help us promote department and faculty recordings to area radio stations. In spite of the lack of institutional support, a relationship has been developed between the Jazz Band and one of the local jazz radio stations that enabled the broadcast of recent Jazz Band concert and has given air-time to our Jazz Band recordings.

## **E. Performance**

Performance is one of the key elements in the department goals stated in Section I.A. The department historically has emphasized performance to a great degree; in fact, Dr. Harold Best noted in his NASM consultative report that the existing B.A. program perhaps has had too heavy an emphasis on performance. The department sponsors five major ensembles (1-unit, meeting requirements for the music major) and seven or more (depending on the number of chamber music groups in each semester) smaller ensembles. All of these ensembles except for the string quartet and the handbell choir have regular performances on and off campus. Several ensembles regularly participate in adjudicated festivals, including the Jazz Band, Concert Choir and Point Loma Singers.

Performance is an integral part of the program in an individual student's applied areas as well. Semester performances in recitals and juries as well as degree recital requirements have been documented earlier in this report. The modification of our current majors into three performance degrees offered for final approval for listing indicated our strong desire to excel in solo performance. Department objective #6 addresses this topic.

Faculty performance is a regular part of the PLNU experience. Five of the full-time music faculty have earned the D.M.A. degree in performance. All five have presented campus recitals in the past two years. Faculty regularly collaborate in chamber music programs and recitals. A faculty piano trio recently has been established. Faculty also perform with students on occasion. Faculty performances are favorably considered by the University Faculty Status Committee when music faculty members apply for promotion and tenure. Many adjunct faculty are active performers in the community, many of which perform with the San Diego Symphony and the San Diego Opera.

Students have regular opportunities to hear world-class performances in San Diego. The San Diego Opera is a highly successful opera company. The San Diego Symphony is in a rebuilding phase after an unfortunate management fiasco several years back. Discount symphony tickets are sometimes made available to our students. The San Diego Chamber Orchestra also produces performances of a very high caliber. The La Jolla Chamber Music Society regularly sponsors recitals by world-class soloists and chamber groups. The music history courses, MUH 321 and 322, require students to attend a professional off-campus performance as a class each semester (e.g. San Diego Opera). The University also sponsors an annual Cultural Events series that brings in 4-5 artists/ensembles to campus, frequently allowing students to have access to the artists through seminars, masterclasses or collaborative performances. All student performances are free to the public. Most PLNU ensemble performances are free to the public. All cultural events tickets are free to PLNU faculty, staff and students.

### Section III: Evaluation, Planning and Projections

Upon entering the program as music majors, all incoming students are given three placement evaluations. (1.) The Keyboard Skills placement audition places students in the appropriate level of class piano or allows the student to waive class piano. (2.) The Music Theory placement exam evaluates students' music literacy skills and basic theory skills. Students with deficiencies are placed in MUT100 Basic Music Theory. Students who pass the exam are placed into MUT120 Music Theory I and are given the opportunity to place into more advanced levels by examination if they have more advanced preparation. (3.) The Applied Study Placement auditions provide opportunity for the music faculty to appraise students' performance abilities as they enter the program. This allows the faculty to place students with applied music faculty and to assess the students' degree objectives in light of their skill levels.

The Piano Proficiency Exam is a degree requirement for all music students and includes a battery of skill components including: (1.) the performance of a sonatina movement, (2.) harmonization of a folk tune with primary chords, (3.) playing a prepared hymn in a style appropriate to "congregational" singing, (4.) sight-reading a hymn, (5.) playing a patriotic song, (6.) open-score playing. The three-semester Class Piano sequence is intended to prepare students for this exam. Students are strongly urged to complete the exam before the end of their fourth semester so that the skills will be sufficiently developed in time to aid students in their upper division studies.

Music majors must perform a jury exam in a principle performance area each semester that they are registered for credit required by their respective degree program. If a student is registered for private lessons in more than one performance area, a jury is required in only the primary performing area each semester. Each performance specialization has technique and repertoire requirements for each level corresponding to the four-year academic program. These requirements are outlined in the *Music Student Handbook* (Appendix M 37-45). In the jury exam the music faculty assesses an individual student's performance for artistic and technical merit. As part of the exam the student also submits a form listing the repertoire, technical materials and other skills that have been studied during the term. The form also indicates what repertoire the student has performed during the semester. The music faculty grading jury exams provide detailed written comments about each student's performance and then assign a grade. Following jury exams in spring semester, students may be advanced to the next level of class standing in applied music. Students are excused from the jury exam requirement during the semester they perform a junior or senior recital in fulfillment of degree requirements.

Students pursuing degrees in Music Education, Music Composition and Music Performance are required to present public recitals as part of their degree programs. The specific parameters of these performances are listed in the detail in the *Music Student Handbook* (Appendix M 8). The student must attain the appropriate class standing in either an applied study area or in composition to be eligible to register for degree recital credit and the student is required register for credit in the recital discipline during the semester that the recital is presented. The recital is given a grade of "pass" or "fail" based upon the vote of music faculty in attendance. At least three voting faculty members are required for approval of a degree recital.

Music students' academic progress in music courses is evaluated in a wide variety of ways. The following brief descriptions discuss ways in which three types of core courses in music degree programs evaluate student achievement. (1.) Students in music theory courses are given traditional written assignments in part writing, analysis, sight singing, ear training and



dictation. However, they are also given arranging, harmonization and composition assignments that require creative application of assigned materials and frequently involve in-class performance of student assignments. Students are also required to make use of technology through the use of music notation and ear training software. There is an intentional effort to integrate students' theoretical studies with practical musical experiences. (2.) Similarly, the music history courses include assessments of the students' cognitive mastery through traditional testing measures based upon listening and reading assignments. Critical thinking and analysis skills are developed through writing research papers and an emphasis is placed upon research methodology and the use of library resources. Class trips to concerts allow students to encounter the music they study in live performances. A technology component is also introduced through the use of web-based research materials, through work designing web pages as part of their class work and through class oral presentations incorporating slide projection software. (3.) In conducting courses students are videotaped throughout the semester to create an archive of the students' individual development as conductors. These recorded performances are graded with commentary and are maintained as a longitudinal record of the student's evolving skills. Interested students who complete their conducting studies are frequently given opportunity to conduct department ensembles throughout the school year providing further opportunity for students to continue their growth in this vitally important area of musical skill.

At PLNU faculty are evaluated by three types of instruments (see Appendix F). (1.) Course evaluations are completed by students using SIR® or IDEA® forms that are tabulated by external agencies. These forms are most appropriate for classes with more than 12 students and are not directed toward the specific concerns of music learning. The forms do provide useful feedback about classroom management and general teaching effectiveness. There is opportunity for the professor to include additional evaluation questions of their own choosing but these are not tabulated in the standardized data comparisons. (2.) The Self/Chair evaluation is an internally generated two-part instrument. In the first section the faculty member summarizes his/her professional activities, church and community service, campus involvements, department and committee responsibilities. The faculty member is asked to assess his/her own strengths and weaknesses as a faculty member, and then articulate goals for the future. When completed, this form is submitted to the Department Chair who provides further details about the faculty member's performance in his/her teaching functions and in other roles within the department and institution. (3.) The Peer evaluation provides opportunity for the faculty member to invite a colleague to examine a single course. The peer evaluator can be a music faculty member or from another discipline and can come from PLNU or another institution. The evaluation form solicits a critique of course syllabi, texts and materials and usually includes a classroom observation.

These three evaluation instruments are applied in a schedule that rotates depending upon the faculty member's length of service at PLNU and academic rank. All faculty members complete a "full package" of evaluations at least every three years. Upon completion these materials are compiled and archived by the administration. The department chair and the area dean review these materials annually to track the effectiveness of faculty members and to plan any anticipated staffing changes. The Faculty Status Committee reviews this dossier at the time that a faculty member applies for promotions and tenure.

PLNU has implemented a comprehensive Program Review process by which all academic departments prepare a detailed self-study of their faculty, facilities and academic programs that is subsequently reviewed by a visiting team of evaluators. The music department completed its first such program review in 2000. This process yielded a valuable list of eleven

recommendations concerning faculty hiring, curriculum revision, program assessment, management of library resources and the pursuit of NASM accreditation. Since that time the department has addressed a significant number of these recommendations including,<sup>22</sup>

- Important changes to choral music offerings to improve educational and artistic quality of the program
- A Bachelor of Music program has been introduced in Performance and Composition
- An alternative format for the general education course, MUH 100 Introduction to Music has been introduced using on-line content
- A faculty member has been hired to address needs in church music
- A common core of courses has been incorporated into all music degree programs
- A faculty member has been hired to address needs in strings
- An assessment plan for the department is being developed
- NASM accreditation for the department is being pursued

The department has been in conversation with the administration to have the NASM Self-Study stand in place of the PLNU Program Review for the next planning cycle.

In addition to this review, the music education program is subject to approval by the California Teacher Training Commission. The statewide endorsement of the specific course contents in teacher training programs is a fairly recent development in California. The PLNU music education degree program has now been approved by the CTTC. Also, as an institution PLNU is accredited by Western Association of Schools and Colleges and is subject to its periodic self-study and review requirements.

As an institution, PLNU has struggled to develop effective initiatives for Strategic Planning and Assessment. However, there are now two functioning bodies designated to oversee institutional efforts in these areas. The Strategic Planning Committee is working to develop a thorough mechanism for institutional planning that has begun with an assessment of the institutional mission and its impact on institutional planning. The Assessment Committee is working to develop a systematic assessment plan for all of the University's academic and administrative units. With resources and assistance provided by this committee the department is evolving an assessment plan that includes data collection and analysis, the establishment of a department advisory board, a student survey addressing first-year experience and a survey of music alumni.

As the department continues working to develop meaningful assessment and planning there is a clear need for more data collection or better organization of data already collected. Of all of our assessment measures, none is more pressing than the need for longitudinal data tracking alumni outcomes that is organized in a useful way. PLNU music graduates are working successfully in church music, music education and administration, film industry, performance and music merchandising. Music alumni have successfully pursued graduate degrees in music education, performance, composition and theory. There is an active and enthusiastic MusicAlumni organization that is part of an increasing pool of donor-based scholarship resources. In particular, there have been five endowed scholarships honoring emeritus faculty established by alumni donors in the last decade. As a department we have very good

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<sup>22</sup> The complete list of Five-Year Plan Recommendations can be found in the Department Program Review (Appendix B 30-31).

relationships with our graduates but there has not been an organized effort to track their professional progress and then empirically assess the effectiveness of the education they received at PLNU.

The Strategic Planning Commission's work on institutional mission prompted the music department faculty to reexamine and reformulate the department's written statements of mission, goals and objectives. From this work a significant recasting of the department's degree programs was undertaken to yield the current plans to be implemented in fall semester of 2003. The essential features of these changes include the introduction of Bachelor of Music programs in Performance and Composition, the elimination of the Bachelor of Arts with an emphasis in music theory, the elimination of two interdepartmental majors, the creation of a core curriculum of lower-division music courses common to all music degree programs, the introduction of a capstone course, and the creation of a Bachelor of Arts program that allows considerably more flexibility in the choice of elective course work. All of these changes have flowed directly from the Program Review process and reappraisal of mission, goals and objectives.

The music department faculty has defined their mission in terms of two distinct thrusts that coexist in a symbiotic relationship. The department strives to pursue musical excellence in a community of grace. The music faculty seeks to nurture excellence through a number of department-sponsored initiatives that are intended to encourage musical excellence in various ways. Typically, PLNU music students have had the opportunity to . . .

- Compete for talent-based scholarships awarded on basis of performance audition, often awarded prior to matriculation.
- Compete for endowed scholarships awarded only to returning students on the basis of competitive auditions held in recital format.
- Have student compositions performed and recorded by University ensembles.
- Perform as concerto soloists with the Chamber Orchestra and Concert Band.
- Perform as vocal soloists for Handel's *Messiah* and other large choral masterworks.
- Perform roles in staged performances of music theater and opera workshop.
- Complete "Graduation with Distinction" projects in areas of academic interest
- Perform in masterclasses with guest artists.
- Co-publish or co-present scholarly work at professional meetings.

These opportunities tend to be very important shaping influences allowing students to gain valuable insights about their future lives as musicians. They also afford the music faculty occasions to provide additional mentoring and coaching that would not be possible otherwise.

### Summary

This self-study has been a protracted and comprehensive process for our music department. The challenge of thoroughly examining our curriculum, faculty, facilities and procedures has been revealing but also very rewarding. The revisions and innovations that have emerged from the process are significant but daunting. We believe that we are a much stronger department as result and that these new offerings will enable us to better perform our mission with both excellence and grace in the days to come.

## Appendices

Appendix I - HEADS Data Survey for Music (NASM Annual Report) - 2002-03

Appendix II - Financial Data

Appendix III - Faculty Data

Appendix IV - Curricular Tables

Appendix V - Published Materials

Advertisement

Recruitment materials

Music scholarship letters

Response forms used by students to accept scholarships

Viewpoint

Appendix A - NASM Consultative Report, Dr. Harold Best (2002)

Appendix B - Department Program Review (2000)

Appendix C - Departmental Program Review (2000) Consultative Reports

Appendix D - Corporate bylaws

Appendix E - Administrative structure chart (append music dept organizational chart - saved in operational standards folder)

Appendix F - Faculty Evaluation Forms

Appendix G - Program Review Data

Appendix H - Band and orchestral instruments

Appendix J - Transcripts

Appendix K - Course descriptions for new and revised courses

Appendix L - University *Catalog*

Appendix M - *Music Student Handbook*

Appendix N - *Faculty Handbook*

Appendix O - *Adjunct Faculty Handbook*

Appendix P - *Staff Handbook*

Appendix Q - Program Booklet, 2001-02

Appendix R - Library information

Appendix S - Building maintenance, Summer 2002

Appendix T - Department Acceptance Procedures

Appendix U - Goals and Objectives for ensembles