



ANNUAL PROGRAM REPORT

College	Letters, Arts, and Social Sciences
Department	Music
Program	B.A. and M.A.
Reporting for Academic Year	2017-2018
Last 5-Year Review	2010-2011
Next 5-Year Review	2019-2020
Department Chair	Buddy James
Date Submitted	October 15, 2018

I. **SELF-STUDY** *(suggested length of 1-3 pages)*

A. **Five-Year Review Planning Goals**

*Present your planning goals from your last 5-year plan.*

Our most recent 5-year Program Review took place nearly a decade ago, in 2010-2011, and our last accreditation review was 2009-2010. We outlined a set of planned program changes in the areas of curriculum, faculty, and resources, with the goal of implementing those changes by our next accreditation cycle in 2019-2020. We find ourselves facing many changes to the original plan and our department has a different makeup than it did in 2009-10. The planning goals from 2010-2011 included the following:

1. Curriculum & Student Learning

- a. Bachelor of Music degree proposal
- b. Bachelor of Arts in Music degree revision
- c. Master of Music Education degree proposal
- d. Increase the number of majors to a maximum of 350 total music students
- e. Explore a “blended” option for Music Education students wishing to complete their studies in music and earn a teaching credential within 4 years.
- f. Restoration of the audio production offerings and development of some degree options, possibly in collaboration with another Department
- g. Create online and self-support offerings to help boost SCU generation and “soft” revenue.
- h. Cultural diversity of non-major performance offerings

2. Faculty

- a. The Department of Music will request the following tenure-track lines:
  - i. Interactive Sound and Music Composition
  - ii. History / Ethnomusicology
  - iii. Jazz
  - iv. Orchestra Director
  - v. Voice / Opera Workshop

### 3. Resources

- a. The Department of Music will demand a restoration of a 12/12 timebase for the Music Resource Center staff and Music Technician Staff.
- b. The Department of Music will demand audio production technical staff in order to alleviate the burden of work currently placed on the Department Chair (whose expertise is in audio production) and two other staff who help (but then, by doing so, are working out of classification).

### 4. General

- a. Create an East Bay Arts & Media Preparatory Division for self-support musical offerings that the community can engage in.

## **B. Progress Toward Five-Year Review Planning Goals**

*Report on your progress toward achievement of the 5-Year Plan. Include discussion of problems reaching each goal, revised goals, and any new initiatives taken with respect to each goal.*

### 1. Curriculum & Student Learning

a. Bachelor of Music degree proposal: The department abandoned the Bachelor of Music degree proposal after conceiving it, having been advised that it would be too costly and would not likely be approved at the state level. The Department of Music is still interested in pursuing this degree if the funding could be attained. We particularly would like to offer qualified students the opportunity to receive hour-long lessons.

b. Bachelor of Arts in Music degree revision: We have made revisions to the B.A. in Music degree, but the revisions proposed in the earlier report were significant and contingent upon starting a Bachelor of Music degree. The B.A. remains largely intact since we were unable to propose a B.M. The curriculum committee is currently working on a significant overhaul to the B.A. that will be more attractive and attainable to the students who express interest in studying music at CSUEB, and we hope to get the new curriculum approved for AY 2020-21.

c. Master of Music Education degree proposal: Progress on a Master of Music Education degree has been limited to discussions, although we remain committed to this idea and believe there is a market for such a degree. There is currently a three-summer, self-support M.MusEd degree at San Jose State University.

d. Increase the number of majors to a maximum of 350 total music students: Not only have we not increased our number of majors, our numbers have decreased significantly since our last five-year review. We believe that we would be unable to sustain a department of 350 total music students who each receive one on one applied music lessons, and we find ourselves searching for ways to increase the number of majors to a number closer to 125 - 150 from the current 70, which would enable us to fill our music major courses without adding extra sections.

e. Explore a “blended” option for Music Education students wishing to complete their studies in music and earn a teaching credential within 4 years: We have not made progress on this goal due to the demands of the credentialing process in California, but we now offer a Certificate in Music Education. The Certificate in Music Education gives our

current students something to show for the work they have done in completing the Single Subject Matter Preparation Program in Music, and it also offers educational opportunities to non-degree seeking students, particularly post-baccalaureate students who could not previously gain entrance to our coursework except through the prohibitively expensive open university. We believe this will serve many people who already have degrees in music and need further training before pursuing a teaching credential.

f. Restoration of the audio production offerings and development of some degree options, possibly in collaboration with another Department: The Department of Music was awarded a tenure-track faculty musicianship/composition/technology faculty member who began Fall of 2018. This new faculty member will be integral in forwarding this goal and has begun to work on our curriculum committee to craft a series of courses that will be attractive to both music majors and non-music majors and will utilize the excellent equipment that we have in our possession.

g. Create online and self-support offerings to help boost SCU generation and “soft” revenue: We have put courses online, such as our MUS 106 History of Rock and Roll, which has helped to greatly boost SCU generation. We are now looking into self-support summer offerings that include the summers only Masters of Music Education and non-curricular workshops such as piano pedagogy.

h. Cultural diversity of non-major performance offerings: The department has had a vibrant West African Drumming Ensemble and Latin Jazz Combo in its offerings in recent years. There is still a great need for more work in the area of developing other types of ensembles that are representative of the cultural diversity of our student body and we are exploring course options such as Mariachi Band, Gospel Choir, Gamelan ensemble, Taiko ensemble, etc. . .

## 2. Faculty

a. The Department of Music will request the following tenure-track lines:

i. Interactive Sound and Music Composition: We have a new tenure-track musicianship/composition/technology faculty member who started this semester.

ii. History / Ethnomusicology: We have not requested a new faculty member in this area, as our needs are currently being met.

iii. Jazz: We held a successful search, but the faculty member has since left CSUEB. A nationally recognized lecturer is currently coordinating our jazz studies courses. The Department of Music will regularly reevaluate this situation, and may consider asking for a new search in the future.

iv. Orchestra Director: Our string program was growing in 2009-2010 but is not strong enough to warrant a search for an Orchestra Director at this time.

v. Voice / Opera Workshop: We have not requested a tenure-track line in Voice/Opera Workshop but this would be the most likely applied area for a future tenure-track request should the numbers of music majors increase. We are able to meet the needs of our current students.

### 3. Resources

- a. The Department of Music will demand a restoration of a 12/12 time base for the Music Resource Center staff and Music Technician Staff: We have been unsuccessful in our quest for a restoration of a 12/12 time base for our staff. Restoration of this time base would add a significant amount of flexibility and support to our current program.
- b. The Department of Music will demand some sort of audio production technical staff in order to alleviate the burden of work currently placed on the Department Chair (whose expertise is in audio production) and two other staff who help (but then, by doing so, are working out of classification): Our current Music Equipment Technician has been extremely helpful in working with audio production technical details, but he is most likely working out of classification. Our audio production technical needs are currently being met through student workers; however, our needs may grow should our numbers increase.

### 4. General

- a. Create an East Bay Arts & Media Preparatory Division for self-support musical offerings that the community can engage in: We have made no strides, beyond conversation, towards this goal. We have, however, struck a partnership with the Youth Orchestra of South Alameda County (YOSAC) that provides our top music education students with the opportunity to work students as they prepare to become music teachers. This is a reachable goal for the near future.

### C. Program Changes and Needs

*Report on changes and emerging needs not already discussed above. Include any changes related to SB1440, significant events which have occurred or are imminent, program demand projections, notable changes in resources, retirements/new hires, curricular changes, honors received, etc., and their implications for attaining program goals. Organize your discussion using the following subheadings.*

**Overview:** The Department of Music finds itself in a very different place than it was at the time of the last five-year review. The Department has gotten dramatically smaller and our curriculum offerings have remained the same. These challenges are more fully explained below:

**Curriculum:** The curriculum of the Department of Music has changed very little in the past three decades. Small changes have been made based on suggestions from the National Association of Schools of Music, and many new courses have been proposed and implemented. The heart of the degree, however, has not evolved. Our shrinking number of students is likely influenced by a greater variety of curriculum offerings at nearby CSUs. The Department of Music is currently revamping its Bachelor of Arts degree so that it will better serve the students who come to CSUEB. The department recently hired a consultant to help analyze current and potential offerings and we expect a proposal for significant change in the B.A. in Music to come to the CLASS curriculum committee by the end of Fall 2018.

**Students:** The number of music majors in both the B.A. and M.A has declined sharply (over 50%) in the last 10 years. The number of students who are expressing interest in studying

music at CSUEB, as evidenced through CSU Mentor, has also steadily declined but at a much less drastic rate. A positive sign appeared last year, however, when more students expressed studying music at CSUEB than in any of the previous five years. A revitalized curriculum is crucial and being considered to better appeal to the needs of students who are expressing interest in studying at CSUEB.

**Faculty:** We currently have six active tenure-track faculty and two 1.0 lecturers. We have the number of faculty we need to adequately serve the current number of students. It is likely that we will need to consider new tenure-track line requests in the future in order to address potential curriculum changes, but none at this time.

**Staff:** Our staff is entirely new since our last five-year review. Two staff members with over 30 years experience each retired, and we have filled those positions. Our Music Tech position has changed three times, and the current staff member is capable, enthusiastic, and appears to be an excellent long term fit for our program. We have recently extended an offer to a potential bookkeeper, which is a position that we have had difficulty staffing in recent years. We are optimistic that this person, with a nice history at CSUEB, will be a good fit for our program.

**Resources:** (*facilities, space, equipment, etc.*) The Department of Music facilities are old and dated. We have a small recital hall with very nice acoustics that is suitable for vocal and chamber music, but our University Theatre has very poor acoustics and is the only space on campus large enough for our larger instrumental ensembles. The Theatre, a space designed primarily for theatre and dance productions that has also been serving as a concert hall, is housed in the Department of Theatre and Dance so, in addition to having an inadequate acoustic for our ensembles, offers the Department of Music a limited schedule for performances and other use.

We have recently purchased and refurbished sorely needed pianos, computers, and A/V equipment. We still need new or refurbished pianos, and piano maintenance is a challenging and precarious part of our department's planning. While many music departments have an ongoing plan for maintenance and tuning of pianos, our needs have been met through yearly requests and funding. These generous allowances have allowed us to maintain our fleet, but we are constant wondering whether we will be able to fund those needs the following year. We also need to replenish the instruments used in our music education training courses, as they are extremely old and in dire need of replacement.

**Assessment:** We spent time in recent faculty retreats rethinking and reflecting upon our PLOs so that we can better assess whether our program is accomplishing the desired outcomes.

**Other:** (*e.g., major program modifications*)

## II. SUMMARY OF ASSESSMENT (suggested length of 1-2 pages)

### A. Program Learning Outcomes (PLO)

List all your PLO in this box. Indicate for each PLO its alignment with one or more institutional learning outcomes (ILO). For example: "PLO 1. Apply advanced computer science theory to computation problems (ILO 2 & 6)."

1. Quickly identify rhythms and pitches and maintain pitch accuracy for application in performance or composition. (ILO 6)
2. Bring an enriched tone production with improved technical skills to the performance of their primary instrument. (ILO 6)
3. Apply critical and creative thinking and analytical reasoning to address complex challenges in music theory and history. (ILO 1, 2, 3, 4)
4. Work collaboratively and respectfully with other musicians in a performance context. (ILO 1, 2, 3, 6)
5. Integrate musical ideas, theory, and practice, and communicate them to others clearly and persuasively in classroom and performance settings. (ILO 1, 2, 4, 6)

### B. Program Learning Outcome(S) Assessed

List the PLO(s) assessed. Provide a brief background on your program's history of assessing the PLO(s) (e.g., annually, first time, part of other assessments, etc.)

1. Quickly identify rhythms and pitches and maintain pitch accuracy for application in performance or composition. (ILO 6)

### C. Summary of Assessment Process

Summarize your assessment process briefly using the following sub-headings.

**Instrument(s):** A series of pitches and rhythms that occurred in each of the main ensembles (East Bay Singers, Wind Symphony, and Chamber Strings) were identified. Students were assessed on these rhythms in both the Sight-Singing and Piano classes at the beginning of the Spring Quarter 2018, and the same rhythms were assessed after the ensembles performed the repertoire during the course of the quarter.

**Sampling Procedure:** Students from our major performing ensembles (East Bay Singers, Wind Symphony, and Chamber Strings) were identified in our Sight-Singing and Piano Classes and were provided with assessments at the beginning and end of the term.

**Sample Characteristics:** Assessment characteristics included note accuracy, tone, ability to listen, method of performance, tempo, key, and articulation.

**Data Collection:** Students were given the assessments during the first week of spring 2018 and immediately following the final performances of AY17-18. Students were asked to

verbally and instrumentally (piano) perform excerpts of the occurring pitches and rhythms and aurally identify the rhythms performed in recorded and live examples.

**Data Analysis:** Nearly all of our first and second year music majors took part in this assessment. The data was analyzed separately by ensemble (three different ensembles) and together as a group. The results from each ensemble were very similar, whether coming from an instrumentalist or a vocalist.

#### D. Summary of Assessment Results

*Summarize your assessment results briefly using the following sub-headings.*

**Main Findings:** PLO 1 is a core PLO in the development of music majors. Although it is difficult to quantify, given the range of variables possible, the results were largely as we had predicted and hoped. Students improved in both pitch and rhythm, but rhythm improved more dramatically. During the final exam, students performed rhythms with an accuracy between 80 – 100% and performed pitches between 70 – 100% accuracy. In both cases, nearly every student improved dramatically from the initial assessment, most likely as a result of learning the examples and also performing the examples. All of these outcomes were expected, and consistent with our ultimate goals of quickly identifying rhythms and pitches for use in performance settings.

**Recommendations for Program Improvement:** These findings do not suggest the need to change our program. Finding ways to collaborate more between the musicianship classes (Theory, Keyboard, and Aural Skills) and our main ensembles might foster a better awareness of how to more quickly put the skills being learned into practice.

**Next Step(s) for Closing the Loop:** This particular assessment of collaboration focused on large ensembles. The next time that we study this PLO it would benefit us to study pitches and rhythms in smaller chamber ensembles. Small ensembles, such as duos, trios, quartets, etc... encourage students to listen and perform in a more deliberate way, because the individual contributions have a much greater impact on the final outcome.

#### E. Assessment Plans for Next Year

*Summarize your assessment plans for the next year, including the PLO(s) you plan to assess, any revisions to the program assessment plan presented in your last five-year plan self-study, and any other relevant information.*

This academic year we intend to assess PLO 5. Integrate musical ideas, theory, and practice, and communicate them to others clearly and persuasively in classroom and performance settings. (ILO 1, 2, 4, 6)

### III. **DISCUSSION OF PROGRAM DATA & RESOURCE REQUESTS**

*Each program should provide a one-page discussion of the program data available through CAPR. This discussion should include an analysis of trends and areas of concern. Programs should also include in this discussion requests for additional resources including space and tenure-track hires. Resource requests must be supported by reference to CAPR data only. Requests for tenure-track hires should indicate the area and rank that the program is requesting to hire. If a program is not requesting resources in that year, indicate that no resources are requested.*

#### A. **Discussion of Trends & Reflections**

##### **Notable Trends:**

*Summarize and discuss any notable trends occurring in your program over the past 3-5 years based on program statistics (1-2 paragraphs). You may include 1-2 pages of supplemental information as appendices to this report (e.g., graphs and tables).*

The most notable trend in the Department of Music over the last five years is a drop in headcount enrollment count of music majors. Enrollment of music majors dropped from 134 in Fall 2013 to 75 in Fall 2017 (-44%). The term FTES dropped from 108.40 to 61.47 (-43%). Digging deeper we find that male music majors dropped by only 28% and female music majors dropped by nearly 60%. Our community college institutional origin has only dropped 18% and California public high school institutional origin has only dropped 20%. Our foreign institutional origin numbers dropped 71%, from 55 in Fall 2013 to only 16 in Fall 2017.

The ethnicity of our Department has remained surprisingly constant with white being the only ethnicity experiencing a significant change, with a drop of -58%.

First-time freshmen cohorts have ranged from 4 to 14 since 2011 with highly varying rates of graduation. It should be noted that there have never been a cohort of more than 19 first-time freshmen in our program.

##### **Reflections on Trends and Program Statistics:**

*Provide your reflections on the trends discussed above and statistics and supplemental information presented in this report.*

The most significant number related to our enrollment in the data of the years available to us is the drop of 40 foreign institutional origin students between 2013 and 2017. This is directly related to the number of students who have been sent to us by South China Normal University, an institution in Guangzhou with whom we have had a relationship for the past decade. SCNU was hit with sanctions that suspended its program for a year and, as a result, the number of students that arrived at CSUEB from SCNU plummeted. These numbers will increase as we ramp up our presence there and the SCNU students return to our campus.

The other numbers of particular interest are the drops in female students and the drops in white students. We hope that having another female faculty member will help us attract more female students and bring our percentages more in line with other departments on campus. The drop



in white students is more difficult to break down and we will certainly consider this closely going forward.

The department has enough faculty members to effectively run our programs as they currently exist. We are also offering general education courses that bring students who might wish to become music majors into the Department of Music. The most pressing issue for the Department of Music is finding a way to get more first-time freshmen and then more students to enroll in Music major courses. We are reflecting on our program entrance procedures, which include an audition, and the types of programs is that we offer.

**B. Request for Resources** *(suggested length of 1 page)*

1. Request for Tenure-Track Hires

The Department of Music is not currently requesting tenure-track hires.

2. Request for Other Resources

Future changes in programs may result in the need for a variety of new resources. Our current resource needs appear in three areas: musical equipment, staff, and performance space.

1. We request consistent funding in the future for the upkeep and maintenance of all musical equipment, particularly our piano fleet. Attracting new students is directly related to our ability to provide them with quality equipment to complete their degree requirements. We have received generous funding in the recent past to purchase new equipment and to upgrade current equipment, and we need funds to maintain this costly equipment. This is a serious consideration for both attracting new students and in training the students that we have.

2. We respectfully request funds to reinstatement our staff to a 12/12 or at minimum an 11/12 work year. Our faculty and students continue to perform their increasing duties with less support than the department has historically had. Faculty are spending a greater amount of time on tasks that have traditionally been performed by staff, taking away their time for recruiting, maintaining, and innovating programs.

3. The Department of Music encourages the campus to consider the long-term vision of funding and building a new state-of-the-art venue that has a dynamic performance space for music events, and can also serve as a hub for creativity, innovation, multimedia, and global connectivity. Our location in the East Bay uniquely situates us to become a center for arts and creativity on a global scale, and new facilities would make that possible.