

**California State Polytechnic University, Pomona**



**Academic Program Review - Self-Study  
November 2023  
College of Letters, Arts and Social Sciences  
Department of Music  
B.A. Music • B.M. Music**

## TABLE OF CONTENTS

1	INTRODUCTION.....	3
1.1	<b>Program Overview.....</b>	<b>3</b>
1.2	<b>Mission, Vision &amp; Values.....</b>	<b>4</b>
1.3	<b>Credit Hour .....</b>	<b>6</b>
2	STUDENTS – GRADUATION INIATIVE 2025 .....	8
2.1	<b>Curriculum and Equity.....</b>	<b>8</b>
2.2	<b>Student Retention and Graduation Rates .....</b>	<b>16</b>
3	PROGRAM QUALITY .....	20
3.1	<b>Assessment of Student Learning.....</b>	<b>20</b>
3.2	<b>Stakeholders .....</b>	<b>27</b>
4	INCLUSIVE POLYTECHNIC IDENTITY .....	29
5	CONCLUSION.....	31
6	APPENDIX.....	33

## 1 INTRODUCTION

*The following is the California State Polytechnic University, Pomona's 2022-23 Department of Music Abbreviated Program Review, authored by the department chair with contributions from full-time tenured and tenure-track faculty. This is abbreviated because the Department, in 2022/23, completed a multi-year evaluation and review by our accrediting agency, the National Association of Schools of Music.*

### 1.1 Program Overview

Music has been part of Cal Poly Pomona since 1946 when the Men's Glee Club was first created. In those days, music courses were designed to give all students the opportunity to participate in college musical organizations, and to give students a broader insight into the general field of music, though by 1962, the music curriculum included preparatory courses for elementary school teachers. In 1972, the Bachelor of Arts degree in Music was first introduced. Since then, the Department has continued to provide quality general education and support classes to all divisions in the university, while also offering the BA in Music that holds fast to the University's over-arching polytechnic commitment to "learn by doing." In the late 1980s, we instituted a Music Industry Studies option (BA), designed to train students to work behind the scenes in the music industry and related fields. It quickly became our most popular program.

In 2015, the University prepared to switch from quarters to semesters in Fall 2018; and we thought it a perfect time to re-evaluate our offerings and make substantive changes to our music curriculum to be implemented at that time. We proposed a professional degree path, the Bachelor of Music (BM): in Performance, in Composition, and in Music Education (Pre-credential). While it was not approved by the Chancellor's office in time for implementation in Fall 2018, we did implement it beginning Fall 2019. Most of our students continue to be in the Music Industry Studies area, as well as our new General Studies BA, followed in numbers by Music Education (Pre-credential), Composition, and Music Performance.

The Music Department is housed within the College of Letters, Arts and Social Science. The music department is a hands-on creative community combining performance, musicianship, music industry and technology to empower musicians of the future. We promote music as a diverse practice that rewards and fulfills individual lives and the human experience. We foster ethical innovative careers in performance, teaching, and the music industry. We encourage all to realize their highest artistic, scholarly and professional potential. The department offers a BA with two options, a BM with three options and a minor.

- [Music, B.A. - General Subplan/Option: 120 units](#)
- [Music, B.A. - Music Industry Studies Subplan/Option: 120 units](#)
- [Music, B.M. - Composition Subplan/Option: 124 units](#)
- [Music, B.M. - Pedagogy \(Pre-credential\) Subplan/Option: 131 units](#)
- [Music, B.M. - Performance Subplan/Option: 120 units](#)
- [Music Minor: 25 units](#)

## 1.2 Mission, Vision & Values

**Department:** After the table, explain the relationship/alignment between the department/academic program(s), college and university mission, vision and values.

UNIVERSITY <sup>1</sup>	<p><b>Mission</b> - We cultivate success through a diverse culture of experiential learning, discovery, and innovation.</p>
	<p><b>Vision</b> - Cal Poly Pomona will be the model for an inclusive polytechnic university that inspires creativity and innovation, embraces local and global challenges, and transforms lives.</p>
	<p><b>Values</b></p> <ul style="list-style-type: none"> <li>• <b>Academic Excellence</b> – We demonstrate academic quality, relevance, and excellence through our teaching, learning, scholarship, and creative activities with student centered faculty in an evidence-based culture.</li> <li>• <b>Experiential Learning</b> – Our polytechnic identity fosters an integrative approach to education through collaboration, discovery, learn-by-doing, and innovation. Our approach encourages reflection, informed risk-taking, and continuous learning.</li> <li>• <b>Student Learning and Success</b> – We are deeply committed to educational experiences and supportive services that engage our students, enhance personal well-being and growth, provide career opportunities, and foster ethical citizenship.</li> <li>• <b>Inclusive</b> – Our diversity across multiple dimensions reflects and enhances our community. We are welcoming and respectful, and we value diversity.</li> <li>• <b>Community Engagement</b> – We nurture mutually beneficial and meaningful relationships with community partners and stakeholders.</li> <li>• <b>Social and Environmental Responsibility</b> – As global citizens, our individual and collective actions reflect our commitment to one another, society, and the environment.</li> </ul>
COLLEGE OF LETTERS, ARTS, AND SOCIAL	<p><b>Mission-</b> We cultivate one's intellectual development, ethical reasoning, and aesthetic sensibility to support creative and critical thinking in a diverse world of competing challenges.</p>

<sup>1</sup> Source: <https://www.cpp.edu/~aboutcpp/calpolypomona-overview/mission-and-values.shtml>

<sup>2</sup> Source: <https://www.cpp.edu/class/about/mission-and-vision.shtml>

	<p><b>Vision-</b> We will be a supportive, engaged, and diverse community of teachers, learners, and scholars committed to improving the human condition and to bettering the world.</p>
	<p><b>Values</b></p> <ul style="list-style-type: none"> <li>• Theoretical and experimental approaches in developing critical thinkers and creative problem solvers,</li> <li>• Discovery through research, scholarly, and creative activities,</li> <li>• Transparency, equity, empathy, integrity, diversity, and</li> <li>• Working towards a just, humane, and inclusive world.</li> </ul>
<p><b>Department of Music</b></p>	<p><b>Mission -</b> The music department is a hands-on creative community combining performance, musicianship, industry and technology to empower musicians of the future. We promote music as a diverse practice that rewards and fulfills individual lives and the human experience. We foster ethical innovative careers in performance, teaching, and the music industry. We encourage all to realize their highest artistic, scholarly and professional potential.</p>

We believe that music, as much as any field of endeavor, reflects the panoply of human life, from our need to work together to reach common goals to our need to strive and improve as individuals. It is through this work that we create a community that is stronger than the individual. That strong community is what we strive to foster in our department: a close-knit environment and an atmosphere in which diverse musical disciplines, ideas, and musicians work together and thrive. We are committed to creating and maintaining a setting that supports both faculty and student contributions, and promulgates a thoughtful, enthusiastic, and engaged community of learners focused on achieving their academic and pre-professional goals.

One point of distinction in the department is the assortment of performance opportunities for students that range from customary ensembles such as choral groups and traditional instrumental concert ensembles to innovative contemporary groups such as our Electronic Music Ensemble, Mariachi ensembles, and Soul Ensemble. These are quintessential “Learn by doing” activities. We believe this diversity of offerings helps to encourage a wide variety of performance styles that are in tune with today’s multifaceted society. Furthermore, we recognize the important role played by technology in our rapidly changing world. The University and the Music Department are committed to helping students develop fluency in music technology by giving students ample opportunity to work with new technologies themselves. This also reflects Cal Poly Pomona’s hands-on philosophy.

Finally, we believe that developing engaged, caring, and informed citizens is a critical component of preparing students for life beyond the University walls, perhaps the most important mission of all. The following document provides information in support of our commitment to quality education and to fulfilling NASM’s standards in our degree programs.

### 1.3 Credit Hour

*As of July 1, 2011 federal law (Title 34, Code of Federal Regulations, sections 600.2 and 600.4) requires all accredited institutions to comply with the federal definition of the credit hour. For all CSU degree programs and courses bearing academic credit, the "credit hour" is defined as "the amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than:*

- *One hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time; or*
- *At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution, including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours."*

*A credit hour is assumed to be a 50-minute period. In courses in which "seat time" does not apply, a credit hour may be measured by an equivalent amount of work, as demonstrated by student achievement.*

#### **Required question for analysis by department**

- How does the program guarantee that all courses meet the credit hour policy? (Note: This is specifically important for courses that do not meet in the traditional face to face classroom setting).

The Music Department uses the following procedures to ensure that the amount of contact time and independent work expected of students is being met:

- In our face-to-face and synchronous classes there are 50 minutes of direct instruction per week per credit hour at published times. Peer evaluations provide a check on this.
- Faculty are encouraged to provide information about the expected hours of work in their classes on their syllabi each semester.<sup>3</sup>
- The department curriculum committee also reviews the stated hours on the syllabus when approving new courses.
- For internship courses, students are required to submit an internship learning plan and an hour log to document the total number of hours spent in the field and other related activities.

As part of Title 34, Code of Federal Regulations, sections 600.2 and 600.4, an equivalent amount of work may include "laboratory work, internships, *practica*, studio work, and other academic work leading to the award of credit hours." Our BA and BM programs depend on

---

<sup>3</sup> Syllabi are available in Music Department One Drive: [Click here.](#)

ensembles and ensemble rehearsals, which fall into the category of “laboratory work,” hands on activities that engage students in participatory work that typically does not meet in a traditional classroom setting and is addressed via its “L” designated or laboratory courses. Additionally, we have skill-based activities classes designated as “A,” which includes *pratica*, such as piano and musicianship classes, in which part of the students’ time is spent in practice, in-class.

## 2 STUDENTS – GRADUATION INIATIVE 2025

### 2.1 Curriculum and Equity

Tables 1-5 below provide data associated with high non-passing rates. Numbers include only those students enrolled as Music majors, disaggregated by option as defined by the CSU Chancellor’s Office.

Table 1 – High – DFW’s by Non-Pass Rate for Music<sup>4</sup>

Non-Passing (Quarter system)					
Year Term	Course Code	Course Title	Enrollment	Non-passing Rate	Impact
All Academic Years - Quarter	MU221A	Musicianship	277	21%	59
All Academic Years - Quarter	MU100*	Introduction To Music	136	17%	23
All Academic Years - Quarter	MU101*	Music Appreciation	19	16%	3
All Academic Years - Quarter	MU218	Listening For Style and Strctu	316	13%	42
All Academic Years - Quarter	MU334	Woodwind Fundamentals	31	13%	4
All Academic Years - Quarter	MU418	Western Classical Traditions I	92	12%	11
All Academic Years - Quarter	MU419	Western Classical Traditions II	94	12%	11
All Academic Years - Quarter	MU407	Arranging For Voices	42	12%	5
All Academic Years - Quarter	MU222A	Musicianship	249	11%	28
All Academic Years - Quarter	MU107	Introduction To Concert Music	146	11%	16
All Academic Years - Quarter	MU303	Form and Analysis	97	11%	11
All Academic Years - Quarter	MU120	Music Theory I	302	10%	31
All Academic Years - Quarter	MU121	Music Theory II	303	10%	30
All Academic Years - Quarter	MU122	Music Theory III	292	10%	28
All Academic Years - Quarter	MU109	History of American Pop Music	160	10%	16
All Academic Years - Quarter	MU367	Vocal Techn For Secondary Educ	30	10%	3
Non-Passing (Semester system)					
All Academic Years - Semester	MU1000*	Introduction To Music <sup>5</sup>	30	37%	11
All Academic Years - Semester	MU1171S	Intro To Music Edu SI	12	33%	4
All Academic Years - Semester	MU3091	Instrumentation and Arranging	17	24%	4
All Academic Years - Semester	MU1201	Mus Theory I, Diatonic Harmon	58	22%	13
All Academic Years - Semester	MU1040*	Careers In Music	70	21%	15
All Academic Years - Semester	MU1030*	World of Music	47	21%	10
All Academic Years - Semester	MU3211A	Musicianship III	20	20%	4

<sup>4</sup> CSU Dashboard “In Which Courses Do They Struggle” Report  
<https://csusuccess.dashboards.calstate.edu/public/faculty-dashboard/where-do-they-struggle>

<sup>5</sup> This class has been eliminated from music students’ curriculum.

All Academic Years - Semester	MU2201	Form and Analysis	48	19%	9
All Academic Years - Semester	MU3010	Music Theory III Adv Mus Thry	34	18%	6
All Academic Years - Semester	MU1121A	Class Piano I	52	15%	8
All Academic Years - Semester	MU2211A	Musicianship I	36	14%	5
All Academic Years - Semester	MU3621L	Music Theatre Workshop	15	13%	2
All Academic Years - Semester	MU2221A	Musicianship II	25	12%	3
All Academic Years - Semester	MU1211	Mus Thry II, Chromatic Harmon	37	11%	4
All Academic Years - Semester	MU1290	Songwriting I	18	11%	2
All Academic Years - Semester	MU4620	Senior Project	10	10%	1
All Academic Years - Semester	MU4240*	Beatlemania	10	10%	1
All Academic Years - Semester	MU3640L	Chamber Singers	32	9%	3
All Academic Years - Semester	MU1131A	Class Piano II	34	9%	3

\*GE Courses

Table 2 – High – DFW's by Non-Pass Rate for Music Performance<sup>6</sup>

Non-Passing					
Year Term	Course Code	Course Title	Enrollment	Non-passing Rate	Impact
All Academic Years - Semester	MU3040	Beginning Conducting	12	33%	4
All Academic Years - Semester	MU3211A	Musicianship III	10	30%	3
All Academic Years - Semester	MU1040	Careers In Music	15	27%	4
All Academic Years - Semester	MU3640L	Chamber Singers	17	24%	4
All Academic Years - Semester	MU2201	Form and Analysis	10	20%	2
All Academic Years - Semester	MU1030	World of Music	12	17%	2
All Academic Years - Semester	MU3221A	Musicianship IV	13	15%	2
All Academic Years - Semester	MU2700	Performance Seminar	64	11%	7
All Academic Years - Semester	MU3631L	Music Theatre Production	10	10%	1
All Academic Years - Semester	MU3040	Beginning Conducting	12	33%	4
All Academic Years - Semester	MU3211A	Musicianship III	10	30%	3
All Academic Years - Semester	MU1040	Careers In Music	15	27%	4

<sup>6</sup> CSU Dashboard "In Which Courses Do They Struggle" Report  
<https://csusuccess.dashboards.calstate.edu/public/faculty-dashboard/where-do-they-struggle>

Table 3 – High – DFW's by Non-Pass Rate for Music Education<sup>7</sup>

Non-Passing (Quarter system)					
Year Term	Course Code	Course Title	Enrollment	Non-passing Rate	Impact
All Academic Years - Quarter	MU303	Form and Analysis	22	36%	8
All Academic Years - Quarter	MU407	Arranging For Voices	12	25%	3
All Academic Years - Quarter	MU323A	Musicianship	19	21%	4
All Academic Years - Quarter	MU307	Instrumental Conducting	14	21%	3
All Academic Years - Quarter	MU310	History of Technology In Music	10	20%	2
All Academic Years - Quarter	MU103	World of Music	17	18%	3
All Academic Years - Quarter	MU301	Advanced Music Theory	23	17%	4
All Academic Years - Quarter	MU222A	Musicianship	12	17%	2
All Academic Years - Quarter	MU334	Woodwind Fundamentals	19	16%	3
All Academic Years - Quarter	MU418	Western Classical Traditions I	19	16%	3
All Academic Years - Quarter	MU357	Instr Techn For Secondary Educ	20	15%	3
All Academic Years - Quarter	MU211A	Class Piano	21	14%	3
All Academic Years - Quarter	MU113A	Class Piano	23	13%	3
All Academic Years - Quarter	MU121	Music Theory II	24	13%	3
All Academic Years - Quarter	MU308	Choral Conducting	15	13%	2
All Academic Years - Quarter	MU104	Careers In Music	26	12%	3
All Academic Years - Quarter	MU322A	Musicianship	18	11%	2
All Academic Years - Quarter	MU321A	Musicianship	18	11%	2
All Academic Years - Quarter	MU419	Western Classical Traditions II	19	11%	2
Non-Passing (Semester system)					
All Academic Years - Semester	MU1201	Mus Theory I, Diatonic Harmon	32	38%	12
All Academic Years - Semester	MU1030	+World of Music	47	23%	11
All Academic Years - Semester	MU3010	Music Theory III Adv Mus Thry	34	21%	7
All Academic Years - Semester	MU2211A	Musicianship I	37	19%	7
All Academic Years - Semester	MU3381	Secondary Instrumental Methods	37	19%	7
All Academic Years - Semester	MU3051	Instrumental Conducting	40	18%	7
All Academic Years - Semester	MU3221A	Musicianship IV	41	17%	7
All Academic Years - Semester	MU4070	Arranging For Voices	43	16%	7
All Academic Years - Semester	MU3211A	Musicianship III	48	15%	7
All Academic Years - Semester	MU2121A	Class Piano III	33	15%	5
All Academic Years - Semester	MU2221A	Musicianship II	36	14%	5
All Academic Years - Semester	MU1161A	Jazz Improvisation, Beginning	14	14%	2

<sup>7</sup> CSU Dashboard “In Which Courses Do They Struggle” Report  
<https://csusuccess.dashboards.calstate.edu/public/faculty-dashboard/where-do-they-struggle>

All Academic Years - Semester	MU1171S	Intro To Music Edu SI	45	13%	6
All Academic Years - Semester	MU1080	Intro To Music Technology	52	12%	6
All Academic Years - Semester	MU1040	+Careers In Music	42	12%	5
All Academic Years - Semester	MU3040	Beginning Conducting	44	11%	5
All Academic Years - Semester	MU1211	Mus Thry II, Chromatic Harmon	19	11%	2

Table 4 – High – DFW's by Non-Pass Rate for Music Industry & Technology<sup>8</sup>

Non-Passing (Quarter system)					
Year Term	Course Code	Course Title	Enrollment	Non-passing Rate	Impact
All Academic Years - Quarter	MU120	Music Theory I	39	18%	7
All Academic Years - Quarter	MU122	Music Theory III	42	17%	7
All Academic Years - Quarter	MU222A	Musicianship	48	15%	7
All Academic Years - Quarter	MU121	Music Theory II	37	14%	5
All Academic Years - Quarter	MU221A	Musicianship	52	13%	7
All Academic Years - Quarter	MU218	Listening For Style and Strctu	75	12%	9
All Academic Years - Quarter	MU223A	Musicianship	44	11%	5
All Academic Years - Quarter	MU310	History of Technology In Music	37	11%	4
All Academic Years - Quarter	MU109	History of American Pop Music	42	10%	4
Non-Passing (Semester system)					
All Academic Years - Semester	MU1201	Mus Theory I, Diatonic Harmon	130	22%	28
All Academic Years - Semester	MU1000	+Introduction To Music*	39	21%	8
All Academic Years - Semester	MU1010	+Music Appreciation*	17	18%	3
All Academic Years - Semester	MU1211	Mus Thry II, Chrmtic Harmony	84	17%	14
All Academic Years - Semester	MU2281	Intro To Dig Aud and Pro Tools	131	15%	19
All Academic Years - Semester	MU3010	Music Theory III Adv Mus Thry	22	14%	3
All Academic Years - Semester	MU1030	+World of Music	148	12%	18
All Academic Years - Semester	MU1050	Music Foundations	34	12%	4
All Academic Years - Semester	MU2201	Form and Analysis	135	11%	15
All Academic Years - Semester	MU2211A	Musicianship I	142	11%	15
All Academic Years - Semester	MU1340	Voice Class (Open to non-majors)	38	11%	4

All classes in red have either been eliminated or revamped.

All classes highlighted in yellow are dealt with in the narrative below.

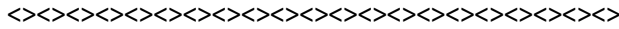
\*These classes no longer count in music majors' degree programs.

+GE classes open to all students.

<sup>8</sup> CSU Dashboard "In Which Courses Do They Struggle" Report  
<https://csusuccess.dashboards.calstate.edu/public/faculty-dashboard/where-do-they-struggle>

Table 5 – High – DFW's by Non-Pass Rate for Music Theory & Composition<sup>9</sup>

Non-Passing					
Year Term	Course Code	Course Title	Enrollment	Non-passing Rate	Impact
All Academic Years - Semester	MU3571A	New Music Ensemble	12	8%	1
All Academic Years - Semester	MU3590A	Electronic Music Ensemble	18	6%	1
All Academic Years - Semester	MU2700	Performance Seminar	22	5%	1



The figures below reflect all students enrolled in the respective courses from Fall 2018 onwards. Figure 1 depicts the Music courses with the largest equity gaps for URM and non-URM students. Figure 2 depicts the Music courses with the largest equity gaps for Pell recipients and non-Pell recipients. The scale uses grades (1 = D; 2 = C; 3 = B; 4 = A).

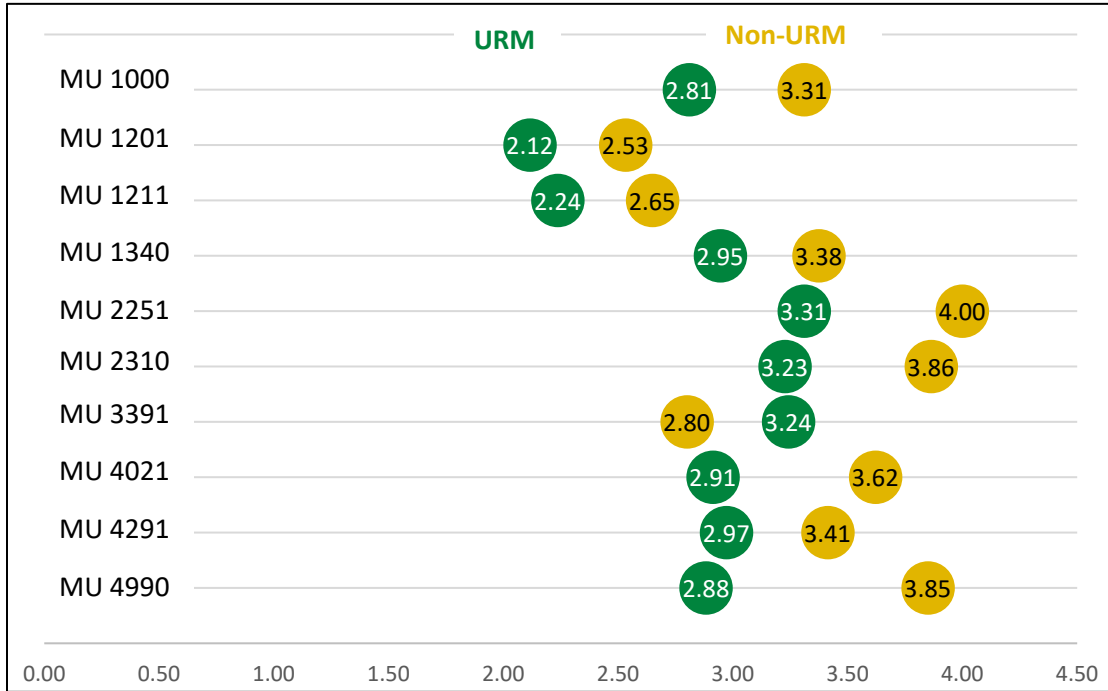


Figure 1 – Courses with the Largest Equity Gaps by URM Status for Music<sup>10</sup>

<sup>9</sup> CSU Dashboard “In Which Courses Do They Struggle” Report  
<https://csusuccess.dashboards.calstate.edu/public/faculty-dashboard/where-do-they-struggle>  
<sup>10</sup> Source: Tableau <https://analytics.cpp.edu/#/site/production/views/CourseEquityGaps/EquityGaps?iid=1>

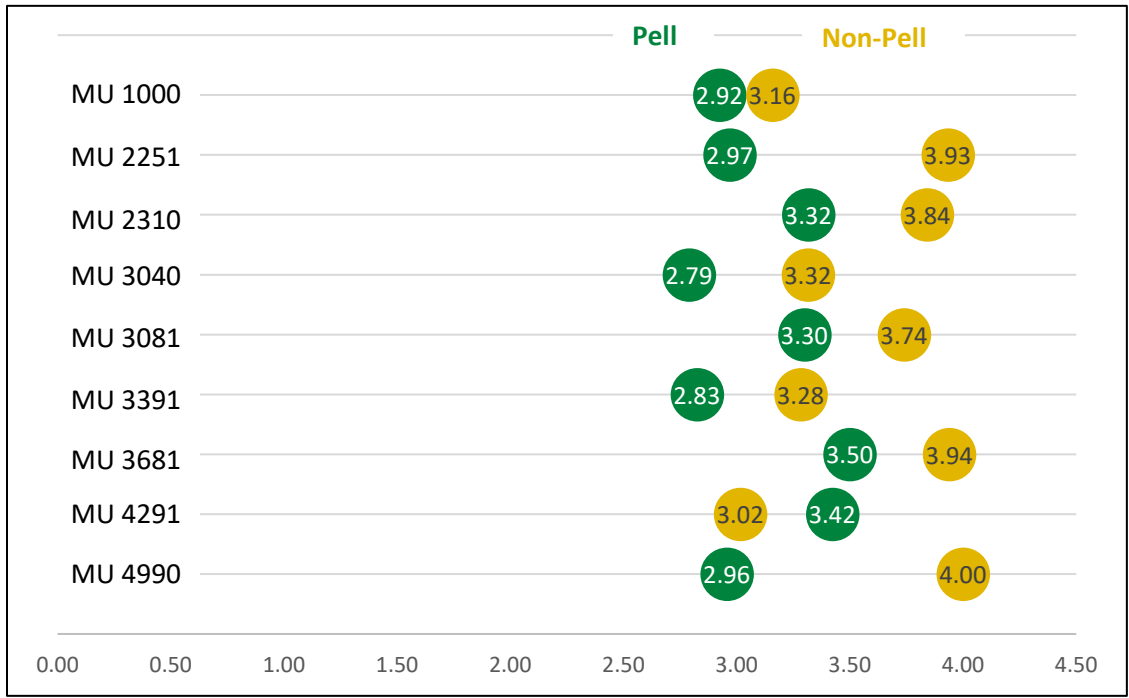


Figure 2 – Courses with the Largest Equity Gaps by Pell Status for Music<sup>11</sup>

**Potential question(s) for analysis by department:**

- What changes are being implemented within the department/degree program(s) to reduce the impact bottleneck courses have on students?
- How is the department supporting student success by reducing the impact of high drop/withdrawal/fail (DWF) courses within the department/degree program(s)?
- How is the department addressing equity gaps in courses?

<sup>11</sup> Source: Tableau <https://analytics.cpp.edu/#/site/production/views/CourseEquityGaps/EquityGaps?iid=1>

## Narrative as regards high non-pass rates above:

To reiterate, our entire program changed substantially in 2019. Indeed, the CSU dashboards do not even include information on the new BM programs, so much of this information is outdated.

Another note to start: we will not be addressing classes under the quarter system, most of which have either been revamped or eliminated, nor the classes above (In red) that have been eliminated. The following narrative deals primarily with **classes highlighted in yellow** above, all of which will be influenced by our decision to create a new introductory music theory/musicianship class.

One of the most important things we have done in our program has been to address our major classes with the highest DFW rate and try to bring that rate down. This is an ongoing initiative.

Historically, music programs have relied on students coming to music school with some training on an instrument, some background in music theory (especially as entering MU 1201) and musicianship (classes such as MU 2211A), and some music history under their belts. This is less and less the case,<sup>12</sup> and our highest DFW classes pointed this out to us, both in the major classes and in our GE offerings. All of our music theory professors agreed that students just weren't prepared for study of music theory and related classes (again, those above **highlighted in yellow**, including classes that rely on a solid music theory foundation).

Additionally, student focus groups that were conducted among our 2017-2022 graduates (May of 2023) consistently mentioned several classes that were harder than other classes, and these, too were among the higher DFW group (Musicianship, including MU 2211A, 2221A, 3211A, and 3221A, and MU 4180/4190, for example).

Our solution was to create a music major-specific class to prepare music students for further study in theory and musicianship, a skills-building class (MU 1050) that gives incoming students a stronger foundation as they embark on the music major curriculum. AY 2022-23 was the first year of MU 1050, but early reports suggest that the pass rate for the *next* course in the theory sequence, MU 1201 (One of our highest DFW rate classes), is up dramatically. Similar results are noted for musicianship courses. Time, and the resulting data, will tell us if the trend stays on this trajectory.

We further revamped the entire music theory offerings to reflect the modern student and modern musical needs, "decolonizing" the theory curriculum as a result. Many classes were eliminated (**above, in red**). A similar revamp of our music history offerings is planned to begin this year and will be ongoing. That includes such classes as MU 1090, MU 4180, and MU 4190.

Regarding MU 1171S. Particularly during COVID, MU 1171S has been a difficult class for students. As we have mentioned several times throughout this document, online music making is not really possible, and it definitely isn't satisfying. Visiting classrooms, which is the purpose of this class in the music education

---

<sup>12</sup> This is based on discussions with current instructors of these classes and information from discussions with other music professors at other schools. Additionally, there is ample data to support this statement; access this [study by the Arts Education Data Project](#) or [this link](#) or [this link](#) for supporting data. To wit "Only 1 in 5 public schools in California has a dedicated teacher for traditional arts programs like music..." (Beutner, *et al*)

program, was only possible online, not in person for several terms. As a result, not all students were able to complete observations in MU 1171S. We believe we will see improvements as we move out from COVID, though we will be watching this class closely.

Regarding MU 3621L – Music Theatre Workshop. The instructor of this class for many years, the now-retired Susan Ali, insisted that students enroll in the ensemble for both Fall and Spring semesters. During the review period of this report, she began changing grades and flunking students who did not follow through and enroll in Spring as well. This practice has stopped since her retirement in August of 2022.

Regarding GE classes. The general education student<sup>13</sup> just like the music major, brings much less background in music to the table these days, but this is not equitably spread across all demographics. Students who have music lessons paid for by their parents, for example, will do significantly better in classes such as MU 1000 or MU 1010, than those who did not receive such training. Indeed, for some, these classes are an “easy A.”<sup>14</sup> We also have students taking these classes thinking they will be fun and easy; though it is certainly not our goal to prove them wrong, they often will come to understand that learning about music is much more difficult than they had anticipated.<sup>15</sup>

### Other High DFW Classes

The onset of COVID-19 played havoc with music performance programs and classes across the country.<sup>16</sup> Real-time performance is just not possible on Zoom, for example, due to varying time lags and discrepancies from household to household, with some households having no internet providers. Students dropped out of classes, or stopped attending mid-semester in many performance ensembles, because of the difficulties associated with making music online. Though we were able to create a large outdoor tent for rehearsals and practice for some large ensembles, it was still not the same as in-person, live performance. Choirs, in particular, suffered the most since early reports of mega-COVID outbreaks among singing groups dampened interest and heightened safety precautions. (Indeed, singing was considered high-risk for a time.<sup>17</sup>)

In the prompt for this section, the Internal Review document suggest we look at what resources are needed beyond financial resources. It is clear: we need time to assess data extensively, such as student performance in revamped classes, and we have limited time. Release time for assessment – which really is money after all, isn't it? – would be an excellent first step. Easily accessible, up-to-date, and user-friendly databases would also help our cause.

---

<sup>13</sup> MU 1000, MU 1010, MU 1030, MU 1040, MU 3100, MU 4171, MU 4240, and MU 4250 are all GE classes.

<sup>14</sup> It is not uncommon in GE music classes to have students report playing piano for 15 years, or participating in high school band and orchestra. These students have a leg up on students from schools without music programs and parents without the resources to pay for music lessons. Every instructor in our department can attest to this. It is our view that this creates an equity gap in many of those GE classes.

<sup>15</sup> A full-on assessment of our GE offerings is overdue and will begin in earnest in Spring 2024.

<sup>16</sup> <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC8165223/>

<sup>17</sup> <https://www.cdc.gov/coronavirus/2019-ncov/your-health/risks-exposure.html>

One thing that the University has done that facilitates graduation is to create a professional staff of advisors, which we support heartily (some in our department had as many as 100 advisees in some years pre-Student Success Center). Still, much must be done with music students, particularly those who come in as transfer students.

## 2.2 Student Retention and Graduation Rates

### Overview

Most of the data available to us stops in 2019, ironically the year in which our revamped degrees were all fully rolled out. Previous to that, we had no BM degree, only the BA; additionally, the options we have now only have one degree option common to the old curriculum, the MIS BA, though its curriculum has changed from previous years.

Figure 3 provides graduation data for students entering the Music Department as First-Time Freshman only. Any on-campus transfers who started in another major as a freshman are not accounted for in the First-Time Freshman Graduation Rates for Music. The figure below shows that 24% of students who started in 2010 graduated in four years or less, 59% graduated in five years or less, and 68% graduated in six years or less.

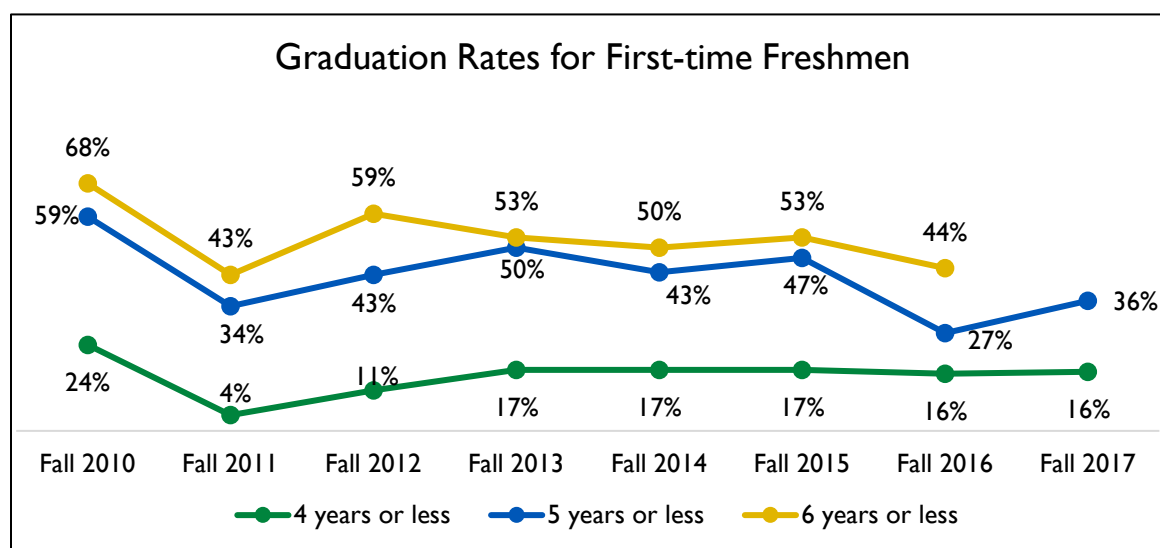


Figure 3 – First-time Freshmen Graduation Rates for Music<sup>18</sup>

Note: Timeline indicates the entering cohort year

Figure 4 provides graduation data for students entering as a Music major as off-campus fall term Transfers. Any transfers entering in a term other than fall or are on-campus transfers are not accounted for in the Fall Entering Transfer Graduation Rates for the Music program. The figure shows that 5% of students who started in 2012 graduated in two years or less and 70% of those who started in 2011 graduated in four years or less.

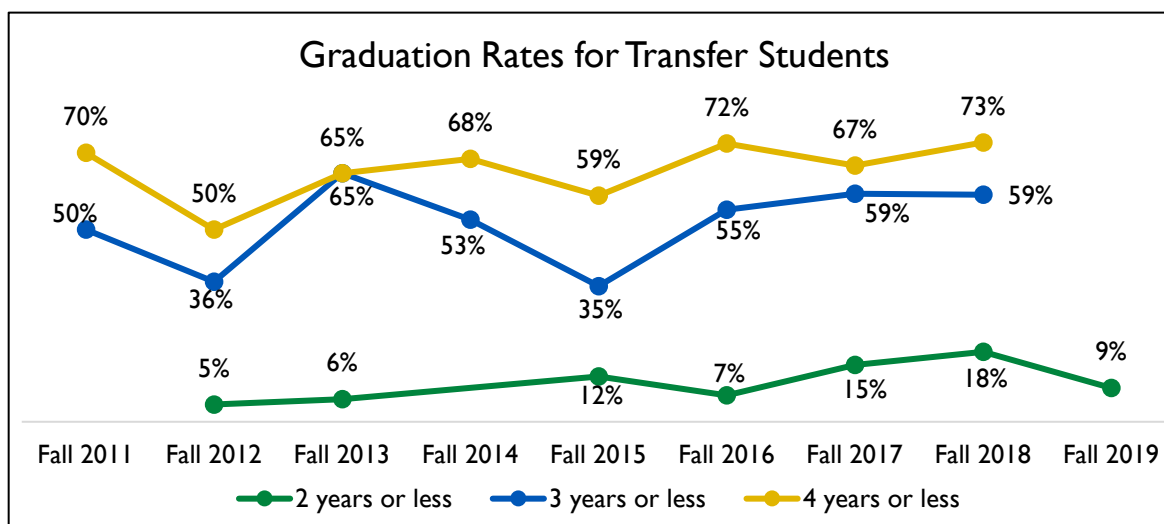


Figure 4 – Transfer Student Graduation Rates for Music<sup>19</sup>

The data below depicts six-year graduation rates for underrepresented minorities (URM) and Pell-eligible First-time freshmen majoring in Music. Figure 5 indicates that 67% of URM students who started in 2010 and 68% of non-URM students who started in 2011 graduated in six years or less.

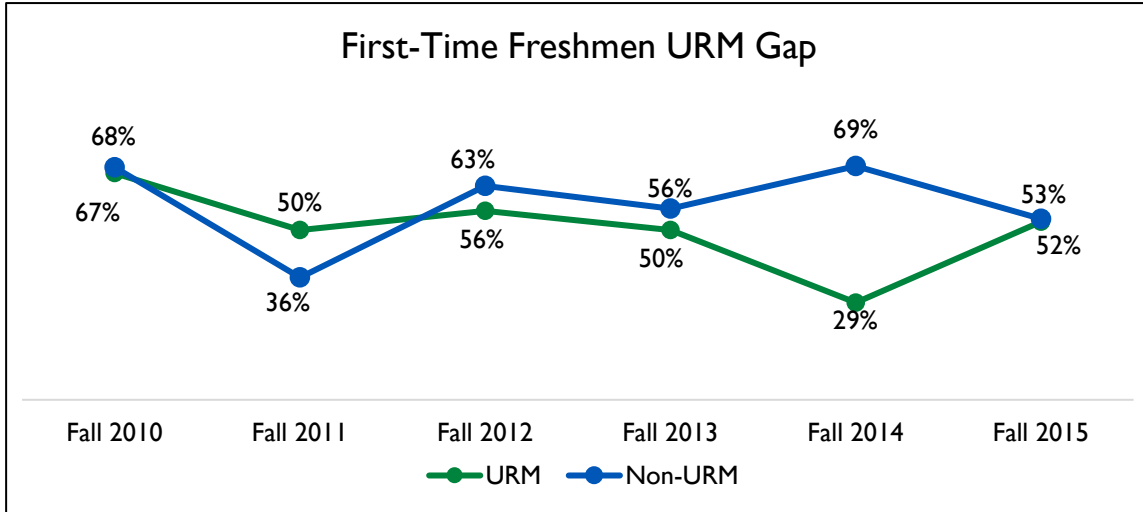


Figure 5 – First-time Freshmen URM Gap for Music<sup>20</sup>

Figure 6 indicates that 75% of students who received the Pell Grant and started in 2010 graduated in six years or less, and 64% of students who did not receive the Pell Grant graduated in six years or less. The Office of Assessment and Program Review could not find this data for transfer students.

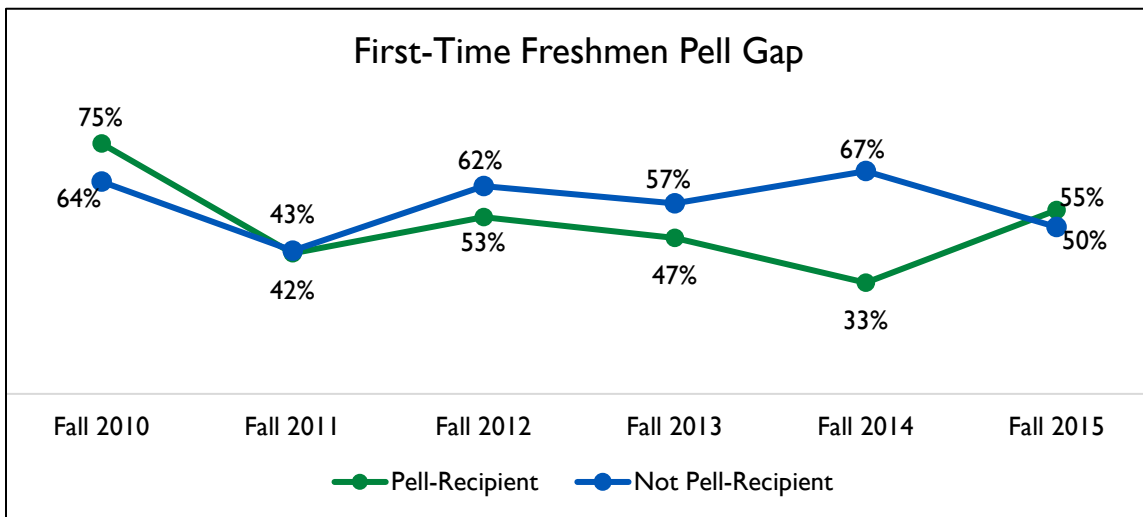


Figure 6 – First-time Freshmen Pell Gap for Music<sup>21</sup>

<sup>19</sup> Source: Tableau <https://analytics.cpp.edu/#/site/production/views/GraduationRatesDashboard/FTFGradRates?iid=2>

<sup>20</sup> Source: Tableau [https://analytics.cpp.edu/#/site/production/views/GraduationRates\\_0/FTFURMGap?iid=1](https://analytics.cpp.edu/#/site/production/views/GraduationRates_0/FTFURMGap?iid=1)

<sup>21</sup> Source: Tableau [https://analytics.cpp.edu/#/site/production/views/GraduationRates\\_0/FTFPellGap?iid=2](https://analytics.cpp.edu/#/site/production/views/GraduationRates_0/FTFPellGap?iid=2)

**Required question(s) for analysis by department:**

- What is the program currently doing to improve student persistence and graduation rates?
- How is the program eliminating equity gaps for both under-represented minorities (URM) and Pell-eligible students? Please be specific.
- What changes does your program want to make to improve student retention and graduation rates?

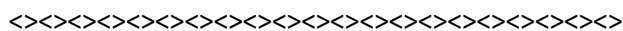
We have already discussed the major initiatives as regards a basic skill building class – MU 1050 – and its importance in the persistence and success of music students. The other important initiative, for which we have little data to date, is our redesigned curriculum overall.<sup>22</sup>

Eliminating equity gaps is only possible if we study what is causing that gap for URM and Pell-eligible students in our music classes. We have our working theory —as outlined above and strongly supported by many studies<sup>23</sup> — that students who have the benefit of music in their schools, home, and through private lessons do better in college overall. It is our belief that the opposite is also true, though much less data is available: to wit, URM and Pell-grant students do not get music in their schools, do not get private lessons while growing up, and may not have access to music making or musical instruments in their homes. This is likely the reason behind the gaps.

One thing that helps is individual tutoring. We have been working with students to become tutors in music through the Learning Resource Center on campus, a program that has shown to be successful in the past.<sup>24</sup> We originated this initiative to support struggling majors in upper division music history and music theory classes, and then discovered that students in lower division classes (MU 1000, for example) became the majority of our tutors’ clients. It is an ongoing challenge to find students who can take over for current students. A long-term goal is to keep the pipeline of tutors growing and active.

We have also made an effort to reach out to students even before they matriculate in our programs in order to identify which students may need extra help, or which students may need to be enrolled in our MU 1050 class before taking any other music theory-based classes. This comes in orientation advising, and we encourage our new students to reach out to their music department advisor each term.

Finally, as a result of this program review, we will begin looking at ways to gather evidence to support our contention that not having music in K-12 or at home helps create these URM/Pell-grant gaps.



Most all of our approach to retention and equity issues in the CSU system has been to look at *everything but financial issues*. So, for example, the last two charts above, the first-time freshmen Pell Grant and URM students, do show a worsening of graduation rates (though mostly in programs that no longer

---

<sup>22</sup> As noted above, most of our new program was introduced in 2019 and the charts above do not refer to those degree paths.

<sup>23</sup> See <https://files.eric.ed.gov/fulltext/ED541070.pdf>, <https://www.apa.org/news/press/releases/2019/06/music-students-score-better>, and <https://www.health.harvard.edu/blog/why-is-music-good-for-the-brain-2020100721062>, among others.

<sup>24</sup> This is anecdotal evidence, but it is clear: students who seek out the music tutor improve in their classes.

exist). What is not included in this is the cost of college. We contend that much of the struggle for freshmen and transfer students is financial, not academic. That is not to say that there is no area for improvement in the academic arena, but we believe the emphasis of GI-2025 may not have the right focus. With 10% of the CSU student population unhoused,<sup>25</sup> and even more struggling to make ends meet, a better path towards student success might be more financial help, more help for the unhoused to secure housing and food, and more support to rent and buy musical instruments for music majors.

To this end, we are doing our best to bolster scholarships for eligible students. We are putting renewed energy into getting students signed up for the scholarships we do have, noting that some scholarship money always seems to “stay on the table” for eligible students simply because they have not applied.

We are also reaching out to non-profit and for-profit entities to help students. In Fall 2023, we began working with the Theodore Presser Foundation, for example, which provides scholarship money to graduating seniors, and in 2020 we made contact with the Association of Independent Music Publishers, which provides competitive scholarship awards.<sup>26</sup> Furthermore, we raise money through our student ensemble and guest artist concerts; most of the money raised goes directly to supporting ensembles and student scholarships and awards.

Still, it is not nearly enough. We know that the expense of a college education has outstripped inflation for years, rising at a rate that is even having families question the value of sending their kids to college.<sup>27</sup> Many of us in music recognized this issue in music years ago: in a field in which a job has never been guaranteed upon graduation, we have long been preaching the need for frugality, persistence, and grit among music students.

---

<sup>25</sup> *LA Times*, November 26, 2023.

<sup>26</sup> Indeed, our recent graduate, Justine Hawelu, received their \$5000 Linda Komorsky Liker Award in 2021.

<sup>27</sup> One such study by the Federal Reserve Bank of St. Louis, suggests that the so-called college “premium” — the increase income earned by college graduates over high school graduates in a lifetime — may actually be more than offset by the added expense of getting a BA. Click [here](#) for study.

### **3 PROGRAM QUALITY**

#### **3.1 Assessment of Student Learning**

In the charts that follow below, we have matrices that outline how the music program's student learning outcomes are realized in all of our courses. Links to the studies are below. The charts themselves begin on the next page.

Curriculum Matrix for BM Music: <https://www.cpp.edu/assessment/documents/music-bm-curric-matrix-ay2022c1.pdf>

Curriculum Matrix for BA Music: <https://www.cpp.edu/assessment/documents/music-ba-curric-matrix-ay2022-clean1.pdf>

Assessment matrices for AYs 2023/24-2028/29 follow in the Appendix.

Table 6 – Alignment Matrix – BM Music

Program Learning Outcome	PLO/SLO Alignment	Student Learning Outcome	Core Competencies					Strategic Vision		
			Critical Thinking	Information Literacy	Oral Communication	Written Communication	Quantitative Reasoning	Innovation and Creativity	Civic Engagement	Problem Solving
4. Perform a variety of music with accuracy and artistry, both solo and ensemble.	also with PLO 3, demonstrate collaborative skills in producing a musical event or product.	1. demonstrate a high level of musicianship that facilitates independent preparation of music for performance			X			X		
5. Demonstrate knowledge of music history and styles, theory and musicianship, and technologies.		2. utilize current/recent technologies appropriate to the musical endeavor						X		
5. Demonstrate knowledge of music history and styles, theory and musicianship, and technologies.		3. demonstrate basic keyboard competency as needed for musical analysis and interpretation of intermediate level repertoire						X		
5. Demonstrate knowledge of music history and styles, theory and musicianship, and technologies.		4. articulate the distinguishing characteristics of multiple musical styles, traditions and historical periods, and apply that knowledge to performance		X						X
4. Perform a variety of music with accuracy and artistry, both solo and ensemble.		5. perform a wide variety of solo and ensemble repertoire for varied audiences						X		
5. Demonstrate knowledge of music history and styles, theory and musicianship, and technologies.		6. analyze, interpret, and defend judgments of various musical works for audiences of scholars and amateurs	X					X		

Program Learning Outcome	PLO/SLO Alignment	Student Learning Outcome	Core Competencies					Strategic Vision		
			Critical Thinking	Information Literacy	Oral Communication	Written Communication	Quantitative Reasoning	Innovation and Creativity	Civic Engagement	Problem Solving
4. Perform a variety of music with accuracy and artistry, both solo and ensemble.		7. demonstrate healthy body mechanics and technique								
2. Discuss and appraise the role of music in a balanced life. <i>And.</i> 3. Demonstrate collaborative skills in producing a musical event or product.		8. promote musical culture in the community	X		X				X	
1. Articulate the many influences on any musical endeavor (e.g., cultural, artistic, technological, economic, etc.).		9. think, speak, and write clearly at the college level		X	X	X	GE		X	
4. Perform a variety of music with accuracy and artistry, both solo and ensemble.	also with PLO 3, demonstrate collaborative skills in producing a musical event or product.	1. demonstrate a high level of musicianship that facilitates independent preparation of music for performance			X			X		

Table 7 – Overall assessment plan – BM Music

PLO/SLO Alignment	SLOs	Courses where each SLO is addressed.	Assessment activity (signature assignment) used to measure each SLO.	Assessment tool used to measure outcome success	How assessment data will be reported as evidence SLO performance criteria have been met	Designated personnel to collect, analyze, and interpret student learning outcome data for the program	Student learning outcome data dissemination schedule	Closing the loop strategies
3,5	1	MU1811 (LD studio) sem 4	UD audition w/ independent prep task	expanded jury rubric	P/F data	asmt chair	ongoing/ Y1 of review cycle	annual fac discussion
3,5	1	MU 3221A UD musicianship	performance exams	barrier/final exam	P/F data	asmt chair	annual/ Y1 of review cycle	annual fac discussion
5	2	MU 1080, MU 4601, MU 4610	projects and self-eval checklist for portfolio	rubric and Technology Skill Inventory	P/F data from 1080, trends	asmt chair	ongoing/ Y3 of review cycle	annual fac discussion
5	3	MU 2131A	performance exams	barrier/final exam	P/F data	asmt chair	annual/ Y1 of review cycle	annual fac discussion
5	4	MU 2700, ensembles (MU 3410-3690), and MU 4620, MU 4631	discussions, performances	rubrics	trends, rubric summaries	asmt chair	ongoing/ Y1 of review cycle	annual fac discussion
4	5	ensembles (MU 3410-3690), studio MU 1700-1801, MU 3700-3811, MU 4620, MU 4631	categorized repertoire lists by ensembles and in student portfolio	rubrics	list summaries	asmt chair	annual/ Y1 of review cycle	annual fac discussion
1	6	MU 4180, 4190, MU 4620, MU 4631	essays, program notes	rubrics	trends, rubric summaries	asmt chair	annual/ Y2 of review cycle	annual fac discussion
3	6	MU 3571	program notes/ composer's statements	rubric	trends, rubric summaries	asmt chair	annual/ Y2 of review cycle	annual fac discussion
4	7	MU 1811, MU 3700-3811	performance exams	expanded jury rubric	trends, rubric summaries	asmt chair	ongoing/ Y1 of review cycle	annual fac discussion
2	8	MU 3940S	reflective essay	rubric	trends, rubric summaries	asmt chair	annual/ Y5 of review cycle	annual fac discussion
6	9	MU 4601, MU4610	senior essay	rubric	trends, rubric summaries	asmt chair	ongoing/ Y2 of review cycle	annual fac discussion

Table 8 – Assessment Data Collection Timeline – BM Music

Student Learning Outcome	Academic Year					
	AY 18-19	AY 19-20	AY 20-21	AY 21-22	AY 22-23	AY 23-24
1. demonstrate a high level of musicianship that facilitates independent preparation of music for performance	X					X
2. utilize current/recent technologies appropriate to the musical endeavor			X			
3. demonstrate basic keyboard competency as needed for musical analysis and interpretation of intermediate level repertoire	X					X
4. articulate the distinguishing characteristics of multiple musical styles, traditions and historical periods, and apply that knowledge to performance	X					X
5. perform a wide variety of solo and ensemble repertoire for varied audiences	X					X
6. analyze, interpret, and defend judgments of various musical works for audiences of scholars and amateurs		X				
7. demonstrate healthy body mechanics and technique	X					X
8. promote musical culture in the community				X		
9. think, speak, and write clearly at the college level		X			X	
<i>There are additional SLOs relevant to each option, not included here due to space and time limitations.</i>	X	X	X	X	X	X

### Required question(s) for analysis by department

- Based on the review of the accreditation report there was an assessment plan but no evidence of assessment activities. How will the department operationalize the assessment plans to ensure close the loop and improve achievements of each program-level student learning outcome.

The statement above — “no evidence of assessment activities” —is not accurate.

There are several levels of assessment and assessment data in music including skills-based classes; classes that deal with music theory and history, including cultural aspects of music; technology classes; industry classes that concentrate on current trends and aspect of the music industry; and capstone class such as recitals, senior projects, and internships.

We also have overarching program SLOs for our BA and BM degrees. These were revised in 2021-22, though due to COVID and our three-years-and-counting accreditation review process, we have not collected data on these SLOS specifically.

We will cover the data we do have for each area below and summarize our assessment thereafter.

## Studio Classes

As mentioned previously, all music students must demonstrate competency on an instrument and take at least one year (two semesters) of studio instruction. At the end of each semester, every student enrolled in studio must present a jury, a live performance in front of a faculty panel. Students have a rubric on which they are graded and all jury sheets are archived.<sup>28</sup> Additionally, NASM asked us to clarify “levels” for the performance BM, which we did in our response to their evaluators’ Fall 2022 visit. (In NASM parlance, levels suggest what competency a student should have on their instruments at the end of each year in the program.)<sup>29</sup>

## Performance Ensembles

Every student in the program must take two years (four semesters) in ensembles. Beginning in 2022-23, students in the BM program were also required to be in both large and small ensembles (the assignment of which is dependent on instrument/vocal area). All public performances are recorded and archived. In our NASM evaluator visit, we were required to present a single concert that represented a cross section of ensembles, a mixture of freshmen through seniors, and student performers from all programs and degree options. This was, in effect, a NASM review of our assessment, and we passed with flying colors.

## Skills-based Classes

All students are required to develop a baseline of piano ability and a baseline of musicianship skills (sight singing, music dictation, etc.). An issue we noticed with these classes is the wide range of skill among incoming students, often resulting in a high fail or withdrawal rate. A solution we created was to assess

---

<sup>28</sup> Please see item 21 of the NASM MDP, link [here](#):

<sup>29</sup> Please item 10 in the MDP linked [here](#).

incoming students and be sure they had the requisite skill level before embarking on these classes. If students do not pass the incoming assessment, then they are channeled into preparatory classes (MU 1050 was created for this) and made aware of tutoring opportunities in music through the Learning Resource Center on campus. Indeed, having music specific tutors has been an ongoing project and anecdotally has yielded excellent results.

## Music Theory and History

Based on a higher-than-average DFW rate in music theory (MU 1201), we took a long hard look at the reasons in 2022. A faculty committee decided to revamp the theory curriculum significantly, starting with creating a more intensive and skills-based preoperatory class for MU 1201, and dividing the subsequent music theory classes into more equitable subject matter than worked for more students (Jazz and Pop Theory, 18<sup>th</sup>- and 19<sup>th</sup>- century theory, etc.). We then monitored the DFW rate in MU 1201 in Spring 2023 and noted a significant reduction in DFWs. We will continue monitoring this in Spring 2024. The classes **highlighted in yellow**, above, are all dependent on good basic musicianship and theory skills, and we believe that MU 1050 will help with those DFW rates going forward.

Music history offerings are next on our list, and one of the primary goals in that realm has been to “decolonize” the curriculum. It is among the least-popular of courses in our curriculum though interestingly, not among the highest fail rates.<sup>30</sup> This is work that we plan on completing in 2024.

## Technology Classes

Our technology offerings are project-based classes, and in many cases we have archived projects from classes. We have not, however, done a thorough study of that material, though in our defense, these same students often must complete senior projects and use the knowledge they have gained in those projects.

## Capstone Classes

All students in music must either complete a capstone project – a senior recital or senior project – or complete at least 200 hours of internships.<sup>31</sup> In every case there are documents of the projects included recordings, videos, and programs. All internships require a self-evaluation document and well as an evaluation document from the internship provider. This material is archived and mostly available online, according to the wishes of our accreditors. Additionally, this year, we embarked on a project to digitize recitals from earlier eras on modern equipment.

## Summary of Assessment

As mentioned above, key findings from assessment of the past several years include the need for a clarification of our expected levels of achievement in music performance—and the need to articulate those levels as part of how we develop the performance skills of our diverse student body. We are now at the point of implementing the expectations, determining how to modify our assessment tools

---

<sup>30</sup> The Wunderlin Group conducted a study of our students in 2023, included a survey of graduates from 2017-2022 and focus group studies among those grads.

<sup>31</sup> MIS and General BA students have the option of 400 hours of internships in lieu of a senior project.

(primarily the jury rubric and the elements of the “level” auditions). Another key finding from several years of monitoring pass/fail rates for music theory and musicianship was the need for reworked curriculum and reworked “sequence”—this resulted in the redesign of our music theory and musicianship courses, the creation of new courses which feature truly innovative and inclusive practices. We are now closely watching pass/fail rates of this new series of courses to assess their effectiveness in addressing the widely varied levels of preparation in this area of music study that is foundational to all aspects of musical expression.

As far as overall program data not related to the classes referenced above, we are behind schedule. In 2021-22, we revamped our BA/BM program SLOs, though we have yet to create embedded assessments for all of those SLOS, due in part to the onset and lingering effects of COVID and our ongoing accreditation review process. We will be implementing that missing assessment over this academic year and planning on finishing in 2024/25.

### 3.2 Stakeholders

**Data obtained from your department:** Department Alumni Survey (e.g., post-graduate success and perceptions of the program); Graduate school placements; Employer surveys/interviews of graduates’ job readiness

**Possible question(s) for analysis:**

- Based on the evidence, how well does your program prepare graduates for meaningful lives, further education and successful careers?

What changes will you make to improve student preparation?

In May of 2023, we commissioned a study of recent music department graduates, from 2017-2022 (conducted by the Wunderlin Company).<sup>32</sup> The survey and resultant focus groups were a deep dive into how well we educate our students, and how we’re doing training students for the workforce. Though the response rate was large enough to draw conclusions, it was not a huge sample, and it was skewed toward the BA degrees (since the BM was only introduced in 2019 and very few BM students had graduated by spring of 2022).

Here are some key findings in answer to the above questions:

- Our music education program does prepare students, but because of California credentialing for K-12, music students need an extra year beyond the bachelor’s degree to get their teaching credential. Most all students who pursue music ed find jobs.
- Students pointed to our hands-on classes such as our recording classes, and thought they were effective training, though they wanted more, and more cutting-edge technology. Many of those same students questioned the value of hard music skills (piano, musicianship, music theory) for

---

<sup>32</sup> Full report is available on request.

recording engineers and music business-oriented students.

- Students wanted more practical classes, such as music marketing and management, and more info about creating contracts and music law.
- We know that our physical plant is “long in the tooth,” part of it built in 1963 and the other part in 1993, and CSU is behind system-wide in upgrading facilities. Student notice this: the consensus was that our facilities need upgrading for us to stay competitive. This was also something our NASM accreditation evaluators noticed in their report and it was reiterated in the NASM Commission’s report as well. Students specifically mentioned wanting to see upgraded recording rooms and practice rooms.
- Students were mixed about their advisors, preferring more career and life advice to academic advising. This is something we are already stressing to faculty.
- Though we have outreach into the community, we don’t do enough, according to many of the students in the focus groups.
- Our performers felt well-trained, particularly the classical piano students.
- Some of the vocalists felt that our program was out of touch with the needs of contemporary singers.<sup>33</sup>
- Grads felt like other programs, especially in science and technology, get “all the love” at CPP.

It is our desire to build on this study with more frequent and similar studies, perhaps every two to three years as time and money affords.

---

<sup>33</sup> This is something we as a faculty have been discussing for some time now and we intend to take action this AY.

#### 4 INCLUSIVE POLYTECHNIC IDENTITY

**Department:** Identify department and academic program activities that align to the elements of the Cal Poly Pomona Inclusive Polytechnic Education by completing Table 5 (add additional rows as needed).

*Table 9 - Alignment of Department Activities to the Inclusive Polytechnic Education*

Department Activity (Curricular and Co-Curricular)	Elements of Inclusive Polytechnic Education							
	Application of Knowledge	Critical Thinking & Problem Solving	Creativity, Discovery, & Innovation	Diverse & Multi-Disciplinary Perspectives	Integration of Technology	Collaborative Learning	Community & Global Engagement	Professional & Career Readiness
Senior Project/Recital	X	X	X	X	X	X		X
Required Internships	X	X	X	X		X		X
Required "S" class (MU 3940S)	X	X	X	X		X	X	
Project-based classes (MU 3911, MU 1080)	X	X	X	X	X	X		X
All ensembles	X		X			X	X	X

**Potential question for analysis by department**

- How does the department and academic program(s) ensure that students receive an “Inclusive Polytechnic Education?”

Music is by its very nature an experiential medium, the quintessential polytechnic experience. Consider how music is learned: experimentation, practice, and repetition. This never stops, whether a musician is a student at the beginning of their journey or well-established in a career. Whether in our BA music programs (our General BA in music and the Music Industry Studies – or MIS – BA), or the three more professionally-oriented BM programs (Bachelor’s of Music: Music Education, Composition, and Performance), students must take several class that embody the polytechnic experience.

Regardless of degree path, all students are required to take a year of studio, performance seminars, and ensembles. Studio is perhaps as polytechnic an experience as there is, with each studio lesson designed to help that individual student reach department student learning objectives through one-on-one instruction. This is further reinforced as students share their studio learning in our group performance seminars, with seminars geared toward specific instrument types such as percussion, brass, woodwinds, and more. The ultimate learn-by-doing experience is the ensemble, where a variety of musicians interact

to create music and perform public concerts. Most ensembles perform outreach concerts, tours, and create special events in addition to the on-campus performances.

Furthermore, all students must finish a project-oriented community service-learning class, MU 3940S (Music Studies Integration) in which they come together to create a project that reaches out to our local community. All students must learn basic piano skills and musicianship, and these group classes are skill-building classes requiring practice, experimentation, and repetition. All students are required to take a project-based, hands-on music technology class and produce materials from scores to performances using the latest software and music hardware. All students must take “Careers in Music” (MU 1040), a class in which they must complete a career plan in their first year and interview and report on a leading practitioner in their desired field. Finally, all students are required to design and complete a capstone project, either a recital, lecture-recital, or senior project.<sup>34</sup>

These required polytechnic experiences account for nearly 25% of their required units to degree, but the experiential learning does not stop there. MIS students take a number of hands-on classes in technological aspects of music, recording music, and current manufacturing/delivery standards for music. General BA students are required to build instruments and carry out practical field research in ethnomusicology. All BM students take considerably more studio, piano, and musicianship than BA students, and they must perform in many more ensembles. Music Education students must learn how to teach many instruments, conduct ensembles, and handle situations in and beyond the classroom, and they must student teach. BM Performance students are preparing repertory to perform in recitals, but also in real-world competition for available positions. BM Composers must be competent on an instrument, prepare a portfolio of works, and create a recital of all original works as both producer and creator. These added classes bring the total of experiential learning units up to between 50-75% of all of the classes we offer, and many of the music faculty would argue that since most all of our classes are project based, most all of our classes are polytechnic experiences.<sup>35</sup>

The two components that most closely reflect the polytechnic experience are our “S” classes, the MU 3940S class (Music Studies Integration) and MU 3911S (MIS Seminar). Both are project-based in every iteration, and usually these are unique projects to that specific class that year. Project have included music job fairs, fundraising for scholarships, teaching high school students music skills, battle-of-the-bands events, dance nights, and more. All of these kinds of projects require much of each individual and they mimic real-world projects. The other is our very active student clubs. Our award-winning music industry club (the Music and Entertainment Industry Club, or MEIC) has been around for over 20 years and continues to do be active with bringing guest artists to campus, sponsoring events and job fairs, and working behind the scenes to help the department with special events of its own. The National Association for Music Education (NAfME) has also been incredibly active on campus and off, and we believe that activity has resulted in our near-100% placement rate for Music Education graduates who get their California teaching credentials.

---

<sup>34</sup> Music Industry Studies students, additionally, are required to complete internships. Students are given the option of completing two internships in lieu of a senior project.

<sup>35</sup> Please refer to the Department’s NASM Self-Assessment Document more specific information on program requirements and learning outcomes.

## 5 CONCLUSION

Required **reflective questions to address based on the self-study:** In looking at the various data sources for your program(s) (e.g., graduate rates, attrition rates, budget, etc.):

- What are the strengths of the program(s) and department?
- What are the opportunities for improvement for the program(s) and department? What actions will you take to improve? What evidence will you utilize to determine if your actions were successful?

### Strength of the Programs and Department

Music education is tradition-bound. Indeed, we can trace the roots of music education back to the ancient Greeks and Romans, with the writings of Boethius (480-524 ACE) being extremely impactful even into beginning of the early-modern period. Music theory, a practice that was solidified in the late 1600s under J.S. Bach and codified in by French musician Jean-Philippe Rameau in his *Treatise on Harmony* (1722), has been taught mostly the same way into the 20<sup>th</sup> and 21<sup>st</sup> centuries.

We in the Cal Poly Pomona Music Department acknowledge this tradition in music, but the strength of our programs is also that we celebrate the modern era, the new and innovative in all kinds of music. We study the classics, yes, but we also embrace the newest trends. This is a program strength: the breadth of styles and musical genres that we consider important.

Consider our ensembles: From the classical-era orchestra to the modern mariachi ensemble, from an all-electric “laptop” group to full choirs, we attempt to represent the breadth of music in Southern California. Indeed, our Songwriter Showcase, an ensemble that performs only original music by Cal Poly Pomona students, is a rarity in music education. Furthermore, this year we introduced a vocal ensemble representing black vocal traditions in the US; next fall we’ll be introducing the Black Music Ensemble. Not rejecting genres of music because they are “popular,” is definitely a strength here at CPP.

Our Music Industry Studies program, a BA degree path that trains student to enter the music industry behind the scenes, is only one of three current such programs in public universities in California.<sup>36</sup> Our composition BM allows students to train in both traditional composition, as well as allowing them to write music for film, games, and other new media. Our music education track has tremendous placement success for those students who go on to get their state teaching credential. Many of our professor teaching in the performance area also teach at more widely recognized music programs. Many vocalists and instrumentalists have gone onto to advanced degrees and successful careers as performers. Our students find work in teaching in K-12 programs, copyright and royalty administration, music publishing, music recording, sound design, composition for film, event management, music supervision, and more. We have had students working at ASCAP and BMI, Warner Music, Universal, Sunset Studios, Capitol Records, and many other music concerns including international corporations and local music stores.

---

<sup>36</sup> There are a few more programs in private universities — USC and the University of the Pacific, for example — though we believe those programs are prohibitively expensive for most students.

Undeniably, employers report it and our faculty know it: the greatest strength of our program is our students: hard working, unpretentious, and ready to get the job done.

### **Areas in Need of Improvement**

Where we need improvement is in helping students through Cal Poly Pomona with less debt: more scholarships, more work-study gigs, more paid internships, and more academic opportunities to get their degree and get to work. We need to stay ahead of the curve with respect to technology, rather than always running to catch up. Some of these issues are in our control such as us taking initiative to bring in more donors, raise funds for scholarships, and create a culture of giving back through strong music alumni connection to the campus and the department. Other financial issues are institutional, such as how we fund our technology upgrades, classroom improvements, and regular maintenance of key technology (musical instruments, including a dedicated line item in our budget for piano tuning). These are all easy to measure and easy to see if they happen.

We need to upgrade facilities to reflect the current standard in the music industry and the standard of other university music programs.<sup>37</sup> We can't have recital halls that flood, or practice rooms with holes in the walls, or doors that take years to get fixed. These infrastructure improvements are also easy to measure; we'll be able to see them when they happen.

Plus, since our re-accreditation is dependent on showing our accreditors that we have financial and infrastructure issues under control, we won't be overlooking these items as soon as this Abbreviated Self-study report is submitted.

Increasing student success, particularly among URM and Pell-grant students will be seen as we continue to give them a hand up academically, as we continue to help them with academic advising, and as we continue to "decolonize" our curriculum and make our offerings more relevant to the modern student in Southern California. Finally, we believe that increasing financial and housing assistance to students will shorten their time to degree substantially.

Respectfully submitted for the Music Department at Cal Poly Pomona,



Dr. Dave Kopplin  
Music Department Chair  
November 27, 2023

---

<sup>37</sup> A new \$127 million performing arts facility at CSUSB is scheduled to open in 2024/25 for example. "The Performing Arts Center will provide teaching, rehearsal and performance spaces necessary for a modern performing arts program," they said in a press release.



For BA:

	A	B	C	D	E	F	G
1	<b>Student Learning Outcome</b>						
2	<b>Academic Year</b>						
	AY23-24	AY24-25	AY25-26	AY 26-27	AY 27-28	AY 28-29	
3	1. Articulate the many influences on any musical endeavor (e.g., cultural, artistic, technological, practical/logistic, economic, etc.).	Design embedded assignment for MU 39405, MU 3920 and MU 3911 (MIS Seminar)	Implement the embedded assignment and begin collecting	(ongoing collection)	Review final projects and presentations (MU 4620) and review embedded assignment from MU 3920 and 39405.	(ongoing collection)	(ongoing collection)
4	2. Discuss and appraise the role of music in a balanced life and promote musical culture in the community.	Design, embed, and start collecting assignments from MU 1030,1040, 3100, 4240	Review previously collected embedded assignments; revise assignment if needed and re-embed	(ongoing collection)			
5	3. Demonstrate collaborative skills in producing a musical event or product.		Collaborative Skills Inventory: Collected from instructors and students and reviewed for quality of achievement	(ongoing collection)			Collaborative Skills Inventory: Collected from instructors and students and reviewed for quality of achievement.
6	4. Perform a variety of music with accuracy and artistry, both solo and ensemble.	Jury exam rubric and ensemble program/performances will be reviewed for quality of achievement and to track variety. Annual data summary to be discussed/archived and then these reviewed each 5 years. Renew tracking P/F data from musicianship b/c new sequence	(ongoing collection)	(ongoing collection)			Jury exam rubric and ensemble program/performances will be reviewed for quality of achievement and to track variety. Annual data summary to be discussed/archived and then these reviewed each 5 years.
7	5. Integrate and apply an understanding of music history and styles, theory and musicianship, commerce/business, and technologies, to their area of expertise in order to identify problems, construct original ideas and draw conclusions.	Identify key elements of success for formative measures in Theory, Musicianship, Music History; Implement revised/redesign of Senior Essay; design rubric for assessment specific to this new SLO	implement and collect formative data	Formative Assessment: embedded in key courses that assess the basics and application. Focus on Theory, Musicianship, History.		Summative Assessment: Reflective essay as part of senior project/internship; the SLO is the prompt ("describe how you have integrated and applied...") collected from each graduate. How did students identify problems, construct original ideas, and draw conclusions?	
8	OTHER	NASM accreditor visit/our response		Preparing NASM Self-Study	NASM accreditor visit/our response		
9							
10	1. Identify Student Learning Outcomes (SLO) associated with the program being assessed for the department.						
11	2. How does the program plan to collect the data to evaluate the outcome (direct and or indirect)?						
12	3. Identify method of data collection (i.e. Program/Department Test, Nationalized Test, Course Level Assessment - Provide Course number, etc)						
13	Note: The following is an example of how the data can be reported to a given program. During the annual review, each program will provide data on if students have exceeded, met, or not met expectations of SLO. This will be done on a percentage basis and also provide the number of student assessed overall for this SLO. The following year the program will show what changes they have made to improve student learning, in addition to assesment of another SLO.						