

**DEPARTMENT OF MUSIC**

**Self-Study**

**Spring 2006**

Department of Music  
**Program Review Self Study**  
**January 2006**

*Table of Contents*

**I. Program Introduction and History**

A. Mission and Goals	1
B. Response to the 1999 Program Review	2
C. Trends	2

**II. Academic Programs**

A. Learning Expectations	3
B. Curriculum Structure	8
C. Teaching Strategies	9
D. Distance Education	10
E. Assessment Plan	10
F. Assessment Data	10
G. Consistency in Multiple Sections	11
H. Changes Needed	11
I. General Education and Service Courses	13
J. Cultural Diversity	14
K. Music Minor	14

**III. Students**

A. Student Profile	15
B. Student Academic Performance	16
C. Student Academic Support	17
D. Student Professional Development	18

**IV. Faculty**

A. Faculty Profile	18
B. Assess Faculty Profile	19
C. Faculty as Teachers	19
D. Faculty as Scholars	20
E. Faculty Service	21

**V. Governance Process**

A. Faculty Involvement	21
B. Student Involvement	22
C. Relationships with College & University	22

## **VI. Institutional Support and Resources**

A. Library	23
B. Computer/Technology	23
C. Student Support Services	24
D. Faculty Support Services	24
E. Physical Facilities and Equipment	24
F. Financial Resources	25

## **APPENDICES**

Assessment Plan	
1999 Program Review Self Study Document	
1999 Program Review Recommendations Report	
Responses to the 1999 Program Review Recommendations Report	
Statistical Information	
Alumni Survey	
2005/06 HEADS Data Survey: Department Budget	

## **ADDENDUM**

Self Study for NASM Accreditation 2001	
NASM Visitor's Report (2001)	

**Department of Music  
Program Review Self Study  
January 2006**

**I. Program Introduction/History**

**A. Describe your program's mission and goals (undergraduate, graduate, general education). In what way do program goals respond to community and regional needs?**

The Department of Music offers a traditionally based course of study dedicated to providing thorough training and understanding for students planning careers in music. Degree options available are the Bachelor of Arts, Bachelor of Arts with Music Management concentration, Bachelor of Music in Performance, Composition, Music Education and Master of Music in Conducting, Composition, Music Education, Music History/Literature and Performance. A minor requiring sixteen units is also available as is a post-master's Performance Certificate.

The focus of all programs is on performance and in-depth preparations in the academic disciplines of music. Course requirements, approved and monitored by our accrediting agency, the National Association of Schools of Music (NASM), resemble those at major universities throughout the United States. The faculty, products of prestigious music schools and conservatories, strive to replicate the standards and curricular expectations of their own training.

In addition to major and minor academic programs, the Department offers courses in lower and upper division general education, which include lower division offerings in music fundamentals and music appreciation; advanced studies in American music and American musical theatre; upper division studies in jazz, rock and world music. Service courses are also offered that prepare future liberal studies majors to teach music in the classroom. All of the major ensembles in the Department are available to non-music majors, who have usually had some musical training at the high school or community college level. Admission to most of the ensembles is through an audition process.

The primary mission of the Department of Music is to prepare its Bachelor of Arts students with a comprehensive education in music and the liberal arts and to also prepare students in the management emphasis with skills in business; to prepare its Bachelor of Music students with artistic understanding and capability for careers in performance, composition, music education and jazz; and to prepare talented graduate students, pursuing the Master of Music degree for careers in the areas of conducting, composition, music education, music history/literature and performance.

The Department subscribes to the National Schools of Music statement of purpose in regard to musicianship.

Musicianship is the body of knowledge, skills, practices, and insights that enables music-making at any level. To some extent, every musician functions regularly as a performer, a listener, an historian, a composer, a theorist, and a teacher. Completion of an undergraduate program in music indicates acquisition of sufficient musicianship to perform these functions appropriate to the areas of concentration and to communicate effectively across the specializations of musical practice. (National Association of Schools of Music Handbook, 2003-4, p. 79)

A secondary mission of the Department of Music is to offer general education courses that serve as introductory offerings in the arts and expand awareness and sensitivity through study in the University's overall general education plan. Also, the Department offers service courses to prepare liberal studies majors, who will become elementary school teachers, and thus enabling them to teach young people about music.

An additional mission of the Department of Music is to enrich the musical and cultural life of the city and region. The Department's concerts and recitals offer a rich array of music through many genres to citizens of the region. Faculty, students and guest artists perform at the University, in numerous venues in Sacramento and in many neighboring communities. In any given year, the Department offers as many as 150 performances to the region, usually at minimal or no cost.

Of special importance to the Department of Music is its accreditation with the National Association of Schools of Music (NASM). The Department's membership of over forty years with this prestigious organization brings distinction and recognition for standards of excellence not always associated with institutions without accreditation.

**B. Assess the effectiveness of any changes (Department, College and University) made in response to recommendations from the last program review. (Include the list of recommendations in an appendix of the report).**

Our last program review resulted in a plethora of recommendations, many requiring a "comprehensive review and revision" of large-scale curricular issues. The department did engage in considerable review of these items but none of them resulted in substantive changes to the program. A list of the recommendations and the department's responses is included in the Appendix of this report.

**C. What major state and national trends (new developments in theory, research, and pedagogy) are occurring in your discipline? How does your curriculum structure and course offerings compare to those of similar programs in your discipline? What responses to changes in the discipline is your department planning and/or implementing?**

A significant position paper recently published by the National Association of Schools of Music was titled *Creating a Positive Future for Art Music*. The paper focused on the anxieties many music units face about the public future for the kind of musical endeavors in which we were trained to engage. The very concept of *art music* is discussed as a new way to talk about classical music, jazz, and other art musics of the world. It faces up to many problems facing the future of our profession including significant changes in the social and economic fabric of consumers of art music and commensurate declines in the number of students interested in pursuing the serious study of the art.

Although the problems facing the profession appear to be profound there are many reasons to celebrate. Indeed, the paper states that we live in a time of great opportunity for art music and that university music departments are well poised to unleash creativity in all sorts of ways as we expand our understanding of what art music is.

In most ways, these trends do not lead us to believe that we must make any significant changes to the way we educate our students. The advice of the paper is to continue making music with as much skill and artistry as we are able and to promote our performances with passion. We always strive for improvement in these ways, but believe that our core curricula are sound.

## **II. Academic Programs**

- A. Describe learning expectations for your academic programs (undergraduate and graduate, Centers and Institutes)**
  - 1. Specify expectations for:**
    - a. the discipline**

### *Primary Program Goals*

- A. To prepare students as performers on a major instrument.
- B. To prepare students in the historical perspectives of music.
- C. To prepare students in the theoretical elements of music.
- D. To prepare students in the supporting areas of aural theory skills, keyboard skills, conducting, and technology.

### *Student Competencies\**

By the end of undergraduate study, students should have:

- A. Performance
  - 1. Developed competence in at least one major performance area.
  - 2. Performed a cross-section of the music from the complete repertory of the

particular performance medium.

3. Developed technical skills requisite for artistic self-expression at the level appropriate for the particular music concentration.
4. Participated in the ensemble experience throughout the baccalaureate program.
5. Been exposed to a large and varied body of music through attendance at recitals, concerts, operas, and other performances.

#### B. History

1. Acquired a general knowledge of the major styles, genres, forms, and composers from the middle ages to the present.
2. Acquired an historical perspective of music based upon musical literature and the social context of its creation, including an exposure to music from non-western world cultures.
3. Worked independently on a variety of musical problems by combining their capabilities in performance; aural, verbal and visual analysis; repertory and history.

#### C. Theory

1. Studied theoretical applications of music from the seventeenth century to the present.
2. Developed (a) an understanding of the common elements and organizational patterns of music and their interaction, and (b) the ability to employ this understanding in aural, verbal and visual analyses.
3. Sufficient knowledge of musical forms, processes, and structures to use this knowledge in compositional, performance, scholarly, pedagogical, and historical contexts.

#### D. Supporting Areas

1. Acquired aural theory competency.
2. Acquired keyboard competency.
3. Acquired conducting and rehearsal skills.
4. Acquired skills and understanding in the use of music technology.

\* certain statements drawn from *National Association of Schools of Music 2003-04 Handbook*

- b. writing and reading in the major including:**
  - i. descriptions of current writing and reading requirements**
  - ii. standards for general expository and discipline-specific writing and reading**
  - iii. any plans for the development of writing and reading skills**
  - iv. plans for the assessment of current requirements and of measures to encourage writing and reading skills**

While there are no specific writing and reading requirements in the major, courses in music history and music education regularly require written assignments. A capstone component is included in Music 110B: History of Music. The course has as a terminal

requirement the writing of a paper and presentation that serves as verification of comprehensive understanding in music theory, analysis, literature, and history. At present, there are no plans to enhance the writing requirements in the major as the University's general education program and writing requirement seems to provide music majors with proficiency in this area.

**c. computer/information competence.**

While most music students enter the University with sufficient competency in computer skills, such as word processing, many have not acquired the basic skills in computer music skills. Music 3: Midi Sequencing and Notation, a required course, is designed to provide computer music skills that can be utilized throughout the undergraduate program.

**2. Indicate on what these expectations are based (judgment of faculty, standards/trends in discipline, expectations of programs at other schools, surveys of students/alumni, etc.)**

**A. Performance**

1. Entering Audition - Each entering music major is required to declare a major performance area and perform a ten-minute audition of prepared music before being admitted to the Department. The performance is evaluated by a panel of professors representing the major performance area. Students that demonstrate the ability to complete the applied requirements for a music degree are admitted to the program and assigned a semester level from one through eight. Students that do not demonstrate the ability to complete the applied requirements for a music degree are advised to study independently and retake the audition at a later date.
2. Semester Auditions - During final examinations, each student enrolled in applied music performs a semester audition of prepared music for a panel of professors representing the major performance area. A student that has performed a recital during the semester is not required to play a semester audition. The types of semester auditions are:

Jury Auditions - Each student performs a ten-minute (B.A.) or twenty-minute (B.M.) recital of prepared music. Based on the quality of the performance together with the appropriate level of the literature, the faculty panel makes the decision to pass the student to the next semester level, hold the student at the present level for another semester, or recommend that the student repeat the performance at the beginning of the next semester.

Junior Qualifying Audition - During the jury audition for the second semester sophomore level, the student is evaluated on the basis of probable success in performing a senior recital (B.A.) or a junior and senior recital (B.M) during the next four semesters. As with the prior jury auditions and based on the quality of the performance together with the appropriate level of the literature, the faculty panel makes the decision to pass the student to the upper division level, hold the student at the present level for another semester, or recommend that the student repeat the performance at the beginning of the next semester.

Junior/Senior Recital Permission - During jury auditions prior to a junior or senior recital, each student performs a twenty-minute program that includes movements or excerpts from the compositions that will be performed on the recital. Based on the quality of the audition together with the appropriate level of the literature, the faculty panel gives permission for the student to perform a junior or senior recital, recommends that the student repeat the recital permission performance at the beginning of the next semester or holds the student at the present level so that the student may repeat the performance at the end of the next semester.

## B. Music Theory

1. Entering Music Theory Examination of Written and Aural Skills - Each entering music major is required to take the CSUS Music Theory Placement Exam before being assigned to music theory classes. The instrument has both aural and harmony components and is written at four levels: A, B, C and D. Based on the student's background in music theory, an appropriate level of the test is administered and graded by a music theory professor. The student is assigned to music theory courses on the basis of the results of this diagnostic examination.
2. Music 110B Capstone Literature & Analysis Presentation and Paper - see below

## C. Music History

Music 110B Capstone Literature & Analysis Presentation and Paper - A Capstone component is included in Music 110B: History of Music. The course has as a terminal requirement the writing of a paper and presentation that serves as verification of comprehensive understanding in music theory, analysis, literature, and history. Specifically, a major solo or chamber work will be selected that the student has recently performed. The composition will serve as a basis for research which includes a historical analysis together with a formal theoretical analysis of the music. The paper will be presented to the 110B class and evaluated by the professor or a panel of faculty members. The paper should show evidence of acceptable

writing and research skills. The presentation should show evidence of acceptable speaking skills and the use of appropriate media devices.

#### D. Supporting Areas

1. Entering Keyboard Examination - The Entering Keyboard Examination is given to each new student by a member of the piano faculty before the start of classes. Each student is asked to perform components of the Music 14B final examination. This includes sight reading appropriate literature, performing prepared piano repertoire, all major and minor scales, keyboard chord patterns in major and minor keys, transposition of melodies, and harmonization of simple melodies. Based on the professor's evaluation, the student is granted competency and is exempt from taking piano classes or is assigned to an appropriate piano class, 14A-D.
2. Keyboard Proficiency Examination - The Keyboard Proficiency Examination may be taken at any time but is usually included in Music 14D: Basic Piano IV. Specifically, Keyboard Proficiency is achieved by performing at a satisfactory level intermediate piano selections, sight reading a variety of textures, accompanying soloists in performance and scales, arpeggios, chord progressions and melodic transposition. The Keyboard Proficiency Examination is administered and evaluated by the Music 14D instructor or a member of the piano faculty.
3. Music 1 Aural Theory Barrier Examination - The Barrier Examination includes intermediate interval identification; melodic, harmonic and rhythmic dictation; and sight-singing of melodies. The Barrier Examination is administered and evaluated by the Music 1 instructor. Student competency in intermediate aural skills is acquired by passing the Music 1 Barrier Examination. Students that pass the Barrier Examination are eligible to enroll in Music 2: Musicianship II.
4. Music 2 Aural Theory Barrier Examination - The Barrier Examination includes advanced interval identification; melodic, harmonic and rhythmic dictation; and sight-singing of melodies. The Barrier Examination is administered and evaluated by the Music 2 instructor. Student competency in advanced aural skills is acquired by passing the Music 2 Barrier Examination.

#### E. Graduating Senior Assessment Survey

A Graduating Senior Assessment Survey will be completed by each student during the spring semester prior to graduation. The assessment instrument is a fifteen-item survey which asks the student to rate on a five-point Likert scale how well the competencies, as stated in this document, were met during the undergraduate program. Data from the

survey will be used in assessing course material and for revision of the assessment program.

### **3. Indicate how expectations are communicated to students**

New students are given information on the degree programs and Department procedures at an orientation during the summer. The *California State University, Sacramento Catalog* and the Department of Music website also contain student requirements. The Department of Music Admissions Counselor has primary responsibility in conveying expectations to students and answering questions about the music program. During the academic year, all students meet weekly with an applied music professor where these matters may be discussed.

#### **B. How is your curriculum structured (including core requirements, prerequisites, and electives) to achieve your learning expectations? If your curriculum requires that majors take more than 120 units for their degree, provide a justification for the extra units.**

All undergraduate programs include a sequence of applied study on a major instrument. Bachelor of Arts students receive a thirty-minute private lesson per week, while Bachelor of Music students receive one sixty-minute lesson per week. Both programs require similar academic course offerings in music and culminate in a senior year degree recital; Music Management students pursue most of the Bachelor of Arts program, as well as a sequence of offerings in business-related areas. Bachelor of Music students must prepare additional recitals and study chamber music as well as expand their understanding of repertory through specific offerings for their primary instrument. Bachelor of Music students in Music Education give a half recital at the end of their junior year and complete a sequence of music education courses. Bachelor of Music students with a Jazz emphasis take classical applied music during the first two years and jazz applied during the last two years, culminating in a senior recital. All students are involved in large performance ensemble programs throughout their years of applied study. Additionally, music majors are required to pursue offerings from the University's general education program.

All Master Music students must register for offerings in theory, history and introduction to research. Major area concentrations include studies in conducting, composition, music education, music history-literature and performance. All students have opportunities for study of electives in music or other fields and must complete their programs through a culminating experience, which often includes a performance component and/or the submission of a thesis or project in their field of study.

The Bachelor of Music degree is the professional degree in the field and generally requires at least 132 units. The issue of units beyond 120 is easily explained as the result

of our attempts to satisfy both our accrediting agency and the University's general education requirements.

For the Bachelor of Music degree, the NASM requires that *at least* of 65% of the curriculum be comprised of “studies in the major area and supportive courses in music.” To comply with the NASM guidelines, the GE requirement of 51 units plus requirements for a second semester of composition and foreign language proficiency may comprise *no more than* 35% of the graduation requirements for the degree. This ratio pushes the total number of units to 145. In reality, NASM has allowed the Department to maintain its BM degrees with full accreditation even though nearly 40% of the curriculum is devoted to GE and only 60% to music. The Department has requested that this discrepancy be resolved but thus far has not received a remedy.

**Include a matrix that displays learning expectations and how courses contribute to achieving the expectations.**

A matrix for each major field is included in the Appendix which correlates the primary program goals, individual courses and assessment procedures.

**C. What teaching strategies has your faculty found to be particularly effective in helping students achieve your learning expectations, e.g. service learning, field work, application assignments, etc.? (Include copies of course syllabi in an appendix.)**

A. To prepare students as performers on a major instrument.

Each student receives either a half-hour or hour of instruction with a master teacher/performer each week of the academic semester. While each teacher has a unique method of instruction, the types of instruction might include listening to student-prepared etudes and solo literature with demonstrations and comments by the teacher. A student performs both in a recital and a jury during the semester and is expected to practice sufficiently to make satisfactory progress as a solo performer.

This type of instruction is modified for chamber groups and large ensembles due to the number of students and the type of music performed.

B. To prepare students in the historical perspectives of music.

This type of course is usually taught in a lecture/listening mode with discussion. Written examinations with music identification combined with research papers are usually the basis for evaluation.

C. To prepare students in the theoretical elements of music.

Music theory classes usually are taught in a lecture/demonstration mode with discussion. Assigned written work combined with written examinations is usually the basis for evaluation.

D. To prepare students in the supporting areas of aural theory skills, keyboard skills, conducting, and technology.

These are skill-building courses which include instructor demonstration and individual student performance with instructor commentary. The basis for evaluation is the level of student performance achievement attained at various points during the term.

**D. Describe your department's involvement in (if any) and evaluation of distance and distributed education courses.**

Both Music 8: Basic Music and Music 18: Music Appreciation are offered as online courses. During the 2006-7 academic year, Music 129: American Music will be available. Distance learning allows students to complete general education courses in music from a personal computer.

**E. Describe your program's assessment plan. Include both assessment of student learning outcomes and surveys of graduating seniors, and graduate students and alumni.**

The Department of Music Assessment Plan contains an Overview and Mission, Primary Program Goals, Student Competencies, and Assessment Procedures. Assessment of Student outcomes is measured by a variety of procedures including: entering audition, semester audition, jury audition, junior qualifying audition, junior/senior recital permission, entering music theory examination of written and aural skills, capstone literature and analysis presentation and paper, entering keyboard examination, keyboard proficiency examination, and two aural theory barrier examinations. The Senior Assessment Survey is a fifteen-item survey which asks the student to rate on a five-point Likert scale how well the competencies were met during the undergraduate program.

**F. Using assessment data, analyze the effectiveness of your program including the ability of students to meet:**

**1. The department's learning expectations**

Based on the 2005 Alumni Survey, the department's learning expectations were being met as indicated by the average response in the areas of Performance (4.3/5), History (3.9/5), Theory (4.0/5), and Supporting Areas (3.7/5). Responses were similar to the previous Alumni Survey except for the addition of a question on music technology, which was the lowest rated question at 3.1/5.

## **2. The University learning goals**

The department learning goals were constructed in alignment with the University learning goals.

## **3. Writing and reading standards in the major**

At present, there are no writing and reading standards in the major.

## **4. Computer/information competence standards**

In the 2005 Alumni Survey, a question was added that asked: By the end of undergraduate study, I had acquired skills and understanding in the use of music technology. Respondents rated this question a 3.1/5 or neutral. With one course in music technology, little equipment and without a faculty member that has advanced expertise in the area, this is a concern for the department.

## **G. Describe how your department maintains consistency in multiple sections of courses.**

Syllabi of courses are submitted to the chair, who peruses them for alignment with the catalog description and consistency with other sections of the same course.

## **H. Discuss changes needed to enhance or improve the effectiveness of your academic program outcomes.**

### **1. Reduce General Education requirements for the Bachelor of Music degree.**

As discussed earlier, the Bachelor of Music is a very large degree of about 132 units. The size is dictated in part by the substantial GE requirements and the need to keep 65% of the curriculum in the major area (as specified by our accrediting agency). The friction here is not *just* within the University and its desires to keep majors small enough to encourage four-year graduation patterns, but this also has become a significant issue in recruiting and retaining highly qualified music students.

Outstanding potential music students, even those just emerging from high school, are well aware of time management issues. They put paramount

importance on the time they allot to individual practice of their instrument as well as rehearsal, lesson, coaching, and performance time. When they look at our large GE requirement, they see 51 to 57 units of work that will reduce the time they have to devote to their art. Our current students find the GE requirements unbearably arduous within the context of a demanding major and their personal desires to fully develop their musical talent. Sacramento State has *the largest* GE requirement of any competitive music school in our region. It is a real burden for the recruitment and retention of excellent students.

We have successfully pursued the ability to “double count” 3 units of MUSC 10 as both a major requirement and the GE requirement for area C2 but other efforts to minimize GE have failed. Reducing the total number of required GE units to 45-48 would bring us within compliance with the NASM guidelines for the BM degree and would go far to relieving the stress on music majors while improving the effectiveness of their overall academic outcomes.

## 2. Provide a stable funding base for department performing ensembles.

The performing ensembles are at the very heart of the music major program; every student must enroll in a major ensemble each semester of their study. These ensembles give two to five public performances each semester providing the students with wonderful opportunities to develop repertoire and gain performing experience in a collaborative learning environment. The funding for ensembles and the expenses related to presenting performances have traditionally been met through an annual grant from the Instructionally Related Activities program funded by student fees. Funding for the music program has diminished in recent years even though our program and activities have increased. Clearly, the erratic nature of this student-administrated budget is not a model for success. We believe that the University should create a stable funding base for the performance program through our Operating Expenses budget and retain the IRA funding for those items that are truly related but not essential.

## Other needs.

The department has a wide variety of needs, many requiring such large budgets that they might be beyond rational discussion. However, that does not diminish their importance to our goals of offering the highest quality music instruction and so they are listed here albeit briefly.

We need to put significant funding into the rebuilding and maintenance of the departments grand pianos. Many of these instruments are suffering from years

of constant use and should be restored before their condition deteriorates to the point of no return.

We need a major acoustic remodel for the Music Recital Hall. This is still our primary performance space but it is too small, awkwardly designed, and full of major acoustic problems that prevent it from serving as an adequate space for high-quality concerts and recordings.

We need significant funds to help us recruit outstanding students. We are in great competition with other universities for well-prepared music majors. At present we are not competitively funded for scholarships or for the touring of faculty and student ensembles; both are essential components of a successful recruitment program.

- I. If your department and its programs offer General Education and/or Service courses:**
- 1. Provide evidence that courses are meeting the General Education area criteria.**
  - 2. From the perspective of the department/programs being served, to what extent do your service courses meet their needs?**
  - 3. Describe how your department maintains consistency in multiple sections of General Education courses.**

All of the General Education courses in Music were reviewed as part of the General Education review of area C courses in AY 2001/02; our courses received renewed approval. When first assigned to teach a GE course, a faculty member is assigned one or more individuals with experience in that course as an informal mentor. The mentor shares syllabi, assignments, teaching strategies, etc. and provides the support necessary to assure that the new professor maintains appropriate consistency with the other sections offered by the department. Additionally, the department chair reviews syllabi from multiple sections to assure appropriate consistency.

MUSC 101: Experiences in Music is our only service class: it is a course in elementary music education required of students pursuing the Liberal Studies degree. At the request of the Department of Liberal Studies our course was redesigned in 2002 to integrate much of the instruction in music fundamentals (previously taught in MUSC 8). The Liberal Studies program approved our changes and has provided positive feedback on our course.

- J. Explain how your department/program:**
- 1. addresses the increasing cultural diversity of CSUS students in the curriculum, as appropriate;**
  - 2. accommodates differences in student preparation and access to educational opportunities; and**
  - 3. Helps students gain an effective knowledge of how to live and work in our diverse society.**

Over the past few years the students in the Department of Music have grown more ethnically diverse, however, we are aware that the Music Major population is less diverse than the University at large. This is owing to the fact that the pool of potential music majors is limited to those who have successfully studied music in high school. The department has long maintained outreach and recruitment efforts designed to attract serious music students to our program.

All students in the major take MUSC 9: Music in World Cultures as the first in a series of music literature requirements. This course is taken first to provide a global overview of music before students begin the study of music from the Western classical tradition.

The department provides students with a variety of opportunities to experience music of diverse cultures through concerts and performance study. The World Music concert series presents about four concerts each semester; students are required to attend at least one as part of MUSC 100. Students have benefited from enrichment classes in Shakuhachi (Japanese flute), Hand Drumming, and Native American flute as well as the Balinese Gamelan Ensemble and the Latin Jazz Ensemble.

Students come to the department with a wide variety of backgrounds. Our entering auditions and placement exams are designed to advise students into specific courses, levels, and ensembles that will enable their success and provide positive opportunities for their musical growth.

Music students spend a significant part of their coursework in large and small ensembles. A hallmark of each of these courses is the need for students to collaborate with each other in pursuit of a common goal. The ability to collaborate with others in these ways provides real-world skills to support working in a diverse society.

- K. If your department offers a minor, a concentration or a certificate program, provide evidence of its contribution to the mission of the department, college**

**and university, and its viability with respect to enrollment patterns since the last program review and to the resources expended to support the program.**

The Music Minor offers students with prior musical experience additional opportunities for study in our field. Minors contribute to the overall music experience by filling important chairs in our ensembles and by providing an expansive view of the University community for our majors. The courses taken by minors are the same courses offered for majors and general education students, therefore the minor has very little impact on departmental resources.

### **III. Students**

#### **A. Student Profile**

**Data for the last six years is available on the Office of Institutional Research web site for the items below (<http://www.oir.csus.edu/>). Analyze the data, including a comparison of your majors to majors in your College and the University. If the data indicates a need for a response by your department, describe your plan of action.**

##### **1. Enrollment patterns in the majors, minors, concentrations, credentials**

From Fall 1998 through Fall 2004, the number of undergraduate music majors has varied from 145 to 177, and the number of graduate students has ranged from 32 to 43. In Fall 2005, undergraduate students numbered 184 and graduate students 41. The Department of Music has maintained a stable enrollment though the evaluation period, although the College and University have experienced growth. The public school music programs have experienced a 40% reduction in students during this period of economic downturn in California. While the Department continues to fill its classes, the continued success of the program will depend on attracting students from a greater geographic area with increased scholarships and recruiting resources.

##### **2. Gender and ethnic composition**

During this period, the percentage ranges in ethnic composition for undergraduates were: American Indian (1-3%), Asian (4-11%), African American (3-6%), Hispanic (6-9%), White (52-67%), Other (13-19%). Gender distribution included women (46-57%) and men (43-54%). Graduate student patterns were similar. The Department of Music ethnic composition is the same as College and University patterns for American Indians, African Americans and Others; lower for Asians, Hispanics and Whites. The Department admits students that have 5-8 years of prior musical experience. The ethnic mix reflects the high school music programs that provide students to the University.

### **3. Retention and graduation rates**

For first-time freshmen, the 6-year graduation rate ranges were 14-63%, with a 1-year retention of 55-88%. For graduates, the graduation rate in 7 years was 25-100%. While the retention rate is similar to the College and University, the graduation rate is lower. Institutional Research, with information provided for the previous Self-Study, indicated that if music students transferring to other majors were counted, the Department graduation rate would equal that of the College and University. Another factor is that few students transfer into music from another major due to the eight-semester applied music requirement.

### **4. Part and full-time enrollments**

Full-time undergraduate enrollments varied from 125-156 and part-time, 18-37. Full-time graduate enrollments varied from 12-22 and part-time, 18-25.

### **5. "Native" and transfer students**

"Native" undergraduate enrollment ranged from 145-186 including 15-25 transfer students each year.

## **B. Student Academic Performance**

**Data is available on the Office of Institutional Research web site (<http://www.oir.csus.edu>). Compare the data for your program with that of other programs in your College and the University. If the data reveal issues that merit your attention, describe the issues and plans for action.**

### **1. Grading distribution**

The average distribution of department undergraduate and graduate grades for the evaluation period has been approximately A = 60%, B = 20%, C = 10%, D = 2%, and F = 2%. While the percentage of A's is much higher than the College or University, music students have to pass a stringent performance audition to be admitted to a degree program, unlike many other programs in the comparison. This selection process provides students that have a high aptitude for the subject matter.

### **2. GPA's**

The GPA range for undergraduates is 3.14-3.24 and graduates, 3.30-3.44. The undergraduate average is higher than the College and University averages while the graduate average is slightly higher than the College and University averages. The

factors described under Grading Distribution also contribute to the higher undergraduate grade point average.

### **3. Students on probation**

With a range of 87-96% of undergraduate and 97-100% in good standing, music students on probation are lower than the College and University averages.

### **4. WPE pass rates**

The WPE pass rate for undergraduates varies from 50-100% for natives and 56-80% for transfers, which is similar to College and University averages and has been exceeding those averages in recent years

### **5. Preparation for upper division/graduate coursework (no comparison data available under this heading)**

Based on individual performance auditions, students are admitted to the upper division and graduate level upon recommendation from the area committee.

## **C. Student Academic Support**

- 1. Describe how the department provides academic and career advising. Are faculty and students satisfied that the advising needs of students are met? (Data from SNAPS and Program Assessment Questionnaire is available on the Office of Institutional Research web site at <http://www.oir.csus.edu/>). If data indicates a need for response describe your action plans.**

Advisement of majors is structured into a system that allows for discussion and advice from each student's applied teacher concerning career plans, degree options, performance expectations/requirements and recital plans, with contact on a weekly basis. The Department's Admissions Counselor is also available to advise students in these matters. In the 2003 SNAPS survey, students rate "Faculty in my major" as the most important resource for academic advising.

- 2. What support does your department provide for students in need of extra assistance? To what extent are your faculty and students satisfied with the support available at the department level: At the University level? If your analysis reveals a need for changes, describe plans.**

While there are not formal "help" sessions for students in need of extra assistance, applied and academic professors in music are often proactive in identifying students

and providing extra instruction so that the student may achieve individual and Department goals.

**D. Student Professional Development**

**What opportunities does your department provide to socialize students into the discipline or provide them with professional opportunities?**

Music majors are at a huge advantage in this regard because of their individual contact with their major professor through applied music study. These weekly interactions provide the student with regular opportunities to discuss career goals and professional expectations of the profession. Similar opportunities are present through the major ensemble and chamber ensemble program in that students are constantly interacting with each other, the ensemble director, graduate assistants, and, through performances, the public.

The department supports several student groups that provide professional opportunities and guidance. These include the Student California Music Educator's Association organization, the Mu Phi Epsilon fraternity, the Pi Kappa Lambda honor society, and student clubs for world music, jazz, choirs, etc.

**IV. Faculty**

**A. Faculty Profile**

**Data on faculty are available on the WEB (<http://www.oir.csus.edu/>). Analyze these data, including a comparison of your faculty profile to the faculty profiles in your College and the University. If the data indicate a need for a response by your department, describe your plan of action. Include analysis regarding:**

**1. Full and part-time faculty**

The total number of faculty ranged between 41-50 with 19-21 full-time and 21-30 part-time. The number of full-time faculty has remained stable while the part-time has experienced growth. Both full and part-time faculty positions have increased at the College and University levels. A priority for the Department should be the consolidation of areas currently taught by part-time faculty and the hiring of tenure track faculty.

**2. Gender and ethnic composition**

Of the current full-time faculty of 20, there are 14 men and 6 women, with one African American woman. Of the current part-time faculty of 30, there are 19 men, with one African American male and 11 women.

**3. Student-faculty ratio, class size**

Student-faculty ratio has varied between 12.2-13.9 and class size, 20.6-24. While lower than the College and University, the numbers reflect the pedagogy of teaching music where many sections are applied music with a 1-1 ratio and chamber ensembles with a 1-4 ratio.

**B. Assess faculty profile for the ability to offer the curriculum and to support program goals. Describe plans for addressing any identified issues.**

As presently constituted, the music faculty is able to adequately offer the courses required for the major and the general education courses. The ratio of full-time to part-time faculty has resulted in having inadequate representation by full-time faculty in many academic areas. Music Education has no full-time faculty and the areas of music theory, music history, brass, and strings have only one full-time faculty member. The leadership required to maintain and elevate the standards required for accreditation become the responsibility of small number of faculty.

**C. Faculty as teachers:**

- 1. Analyze data available from the College Outcomes Survey (COS) and Program Assessment Questionnaire (PAQ) [*Available from the Office of Institutional Research*] to identify any issues that need action. Describe plans for addressing issues.**

At the present time, the issues discussed in the reports are not on the agenda for action.

- 2. Describe how the faculty are involved in professional development activities to improve and enhance their teaching effectiveness.**

Through performance, research, scholarly programs, professional organizations and travel, faculty are continuously involved in activities that improve and enhance their teaching effectiveness.

- 3. To what extent are faculty using "best practices" in their roles as teachers? How are faculty offering students a variety of learning experiences to address the diversity of student learning styles? (see COS data)**

The discipline of music involves a high degree of accountability by both the teacher and the student if progress is to be made and learning goals achieved. Teachers in the department have decades of experience in learning and teaching their individual discipline and are constantly revising their teaching techniques based on innovative pedagogical techniques.

**4. Comment on your faculty's' innovations in pedagogy and their knowledge of current trends in their academic specialties.**

While the teaching and learning of traditional music evolves at a steady pace, the advances in technology have had a major impact on every facet of music production. Individual faculty members have incorporated elements of this technology into their personal activities and many have encouraged their students in adopting these advances. Unfortunately, only the basic skills of computer music are taught in one course at CSUS. The area junior colleges provide their students with more opportunities in technology. Faculty are also involved in Web CT and distance learning to enhance learning opportunities for students.

**5. Describe the department's process for evaluating teaching effectiveness (in the major and in general education offerings). How are data used to enhance or improve teaching?**

Teaching effectiveness is measured through student evaluations and peer observations. All data is made available to the faculty members together with the department chair and RTP committee for action.

**D. Faculty as Scholars**

**1. Describe the department's specific expectations for scholarly, creative activities**

The department has no specific written expectations for scholarly, creative activities; however, the RTP document lists expectations for each level of advancement. Except for a few faculty in academic areas, all of the faculty are performers, composers or conductors. Their activities in these areas are manifested in live and recorded performances. Professors in music history and music education give workshops, presentations and publish research.

**2. Describe scholarly and creative activities of faculty in the last six years (vita).**

Many applied faculty are active as recitalists in festivals and presentations of performances in venues throughout the world, the country and the state. Several

participate in festivals in Europe and Eastern United States, many have recordings as soloists and chamber music performers to their credit, several conduct nationally and internationally, many perform in chamber groups and orchestras and many are recitalists, conductors and composers of regional and often national stature. Many have had articles, books and musical editions published.

3. **Analyze the extent to which the faculty meet the department's expectations for scholarly/creative activities. Identify issues in need of improvement and describe action plans.**

Scholarly/creative activities by the faculty have been strength of the department. There are no plans for improvement at this time.

#### **E. Faculty Service to the University and Community**

1. **Describe faculty involvement in service to the University and Community in the last six years.**

All faculty and their students are actively engaged in the musical life of the region through over 150 performances a year at the University and in the community. In addition many faculty member are involved in making music and teaching students to further advance music in the area. Programs such as the Festival of New American Music bring world-class performers to Sacramento and programs such as the String Project and Community Music Division teach non-university students in the area.

2. **Analyze the extent to which the faculty meet the department's expectations for service. Identify issues in need of improvement and describe action plans.**

A goal of the department has been to enrich the musical and cultural life of the city and region. Through its performances and outreach activities, the expectations are being met. However, with a predominance of part-time faculty, many that don't live in the area and only teach one day a week, the responsibility of community involvement is being assumed by less than half of the faculty.

#### **V. Governance Process at the Program, College and University Levels**

- A. **Describe faculty involvement in planning, developing, and implementing department policies.**

The department believes in faculty governance. Therefore, major decisions are worked out at committee levels then brought to the full faculty for approval. This method has proven to be slow, but effective in creating consensus for important issues.

Faculty are well engaged in the business of department policies in both formal and informal ways. The full faculty meet monthly throughout the academic year; all major policy changes are approved by this body. The Curriculum Committee initiates curricular issues at the undergraduate level. The Graduate Studies Committee is responsible for curricular issues involving the master's program. The ARTP Committee initiates ARTP policy changes. New faculty hiring is the duty of a search committee specifically elected for each vacant position. Applied music committees (one for each applied area) are responsible for setting and maintaining policies regarding entering auditions, jury exams, and student placement within their area. A Scholarship Committee coordinates all scholarship awards. There are informal meetings of faculty involved in music history, theory and musicianship, etc. as needed. An Executive Committee has recently been appointed to advise the chair on issues not covered by other standing committees.

The Department Chair serves as an *ex officio* member of all committees. In RTP matters, the chair provides an independent evaluation and does not participate in committee deliberations.

**B. Describe student involvement in the departmental governance process.**

Student opinion is often sought on issues of importance through informal means. Because our students have regular one-on-one contact with faculty and staff, they have many opportunities to comment on departmental policies. The Chair maintains an open door policy regarding students and is frequently able to see individuals on a drop in basis.

**C. Comment on the relationships of your department/programs with your College and the University.**

The department's relationship with the College of Arts and Letters must be described as excellent. There is regular contact between the department and college via a plethora of e-mails, phone calls, formal memos, and meetings. In many ways, the same can be said for our relationship with the School of the Arts. The department maintains close ties to University offices that play an important role in our program. Our relationships with Graduate Studies, Admissions, Financial Services, etc. are generally quite good.

**VI. Institutional Support/Resources**

## **A. Library**

Collection Development in music intends to support advanced study at both the bachelor and masters levels. Materials purchased are primarily in English with a small amount of acquisitions in modern European languages.

There are no restrictions on chronological periods, however emphasis is on the Middle Ages to the present. The geographic areas collected are primarily Europe and the United States with some materials purchased to support classes offered in Ethnomusicology. Sound recordings and other audio-visual materials are selected by the Fine Arts Librarian and the Head of the Library Media Center. Faculty and students are invited to submit order requests for acquisitions to the Fine Arts Librarian. This librarian consults frequently with the departmental faculty members and particularly with the department's Library Liaison.

The full-time librarian responsible for music collection development has a Bachelor's Degree in Music History, a Master's Degree in Library Science, and significant graduate coursework in music. Reference service for music is given at the centralized reference desk on the second floor of the library. Several librarians who serve at this desk have humanities backgrounds. The staffing policy is adequate in relation to the needs of the music program.

Reference Service is available 73 hours each week. Students have access to union catalogues and other library holdings through various Internet services and interlibrary loan. Electronic access to the Music Index is now available. The library currently has access to EBSCOhost and Infotrac, as well as several other online resources.

Instructors may contact the Fine Arts Librarian to develop lectures designed to meet the research needs of their students. These sessions can be very simple in nature or tailored to meet the needs of specific subject matters or class assignments. Basic library skills as well as research methods are taught in every session. Each session covers electronic and print resources, as well as basic computer skills such as using the online library catalog. Many sessions also include Internet, CD-ROM and print resources that pertain to the subject matter of the class or assignment. Students and faculty are also encouraged to make individual appointments with the Fine Arts Librarian.

## **B. Computer/Technology**

In general, the Department of Music is in generally good shape in regard to computer technology. Over 100 computers are housed in Capistrano Hall; the best are less than one year old but others are over seven years old. Every faculty member, including part-timers who maintain regular offices, has a working computer with appropriate

software. Staff computers are adequate. Students have access to computers in the Listening Lab and in the MIDI Lab.

The department maintains adequate audio/video playback systems in every classroom throughout the building. However, the classroom use antiquated television sets to view video presentations rather than more appropriate projection systems. The quality of our televisions is generally quite poor and the same can be said for the overhead projectors in the building.

Our most significant needs are (1) the creation of at least four “smart” classrooms with integrated A/V systems, (2) the regular replacement and upgrading of all computers, printers, and audio/video playback systems, and (3) the upgrading and expansion of recording equipment necessary to respond to the increasing complexity of departmental recording projects.

### **C. Student Support Services**

The Department of Music is fortunate to employ a Student Services Professional who oversees the complexities of music admissions and advising. He assists students with their admission to the university, especially in cases involving exceptions for highly talented students. He provides advising to all music majors in coordination with faculty advisors. He works closely with other administrative offices such as University Advising, Learning Skills, EOP, and Services to Students with Disabilities, etc. in support of our students.

A primary challenge in the admissions area results from inconsistency between department and university admissions offices. University Admissions admits students to the music major based on academic ability but without departmental consultation regarding student's suitability for the major. Our evaluation of that suitability through the entering audition is a fundamental need.

### **D. Faculty Support Services**

The department receives adequate support from most university services. Several faculty members have participated in the Center for Teaching and Learning's “Teaching Using Technology” summer institutes.

### **E. Physical Facilities and Equipment**

At our present size, Capistrano Hall is an adequate facility but leaves very little room for growth. In particular, there are not enough office or studio spaces for all part-time faculty even given the current sharing of space. Equipment is often stretched thin,

especially when we are producing a large number of performances. Storage space is inadequate. Other major problems include the following:

Climate control is a problem inside the building as it has been extremely difficult to maintain constant temperatures in both classrooms and rehearsal/concert halls. There are frequent complaints from faculty, staff, and students regarding temperature of rooms. An imbalance in the ventilation system often creates a wind tunnel effect throughout the building, with much noise and an awful whistling effect. This sound is very intrusive in our classrooms, studios, and performance halls as it competes for listeners' attention with the music. In the Music Recital Hall, the forced air system is so loud it effectively cuts out the higher overtones of a performance and makes the room very unattractive for high-quality music making. Although Facilities Management has been attentive to smaller problems, they have never been able to satisfactorily address this most important flaw.

The acoustics of the Music Recital Hall remain a major irritant for musicians. These long-term flaws in the design of the facility work against departmental goals for excellence as well as real-world needs such as providing an appropriate space for recording.

The exterior of the Music Recital Hall also needs substantial improvements to build a professional image and welcoming environment for our community audience. We would welcome a major remodel of the lobby and box office.

There are two class piano labs, each containing 16 digital pianos. These instruments, purchased in 1993, are beyond their expected lifespan. We need to create a plan to replace the instruments in these labs within the next three years.

We have a large and diverse collection of musical instruments that receive substantial student use; many instruments are over 30 years old. We have several urgent needs - to replace a contrabassoon, replace marching band percussion, replace or rebuild grand pianos, replace guitars - as well as dozens of other items that may go bad at any moment. We need a comprehensive, multi-year plan to replace old and outdated instruments.

## **F. Financial Resources**

One view might be that our faculty resources are adequate to support our curriculum; we are able offer essential degree requirements. Another view would take into account a significant loss of support for part-time faculty in the face of increased curricular needs. Certainly there has been a substantial loss in assigned time for administrative and creative assignments. Currently, we are supporting the program in the leanest manner possible. If further cuts are sustained, they will be devastating.

The department has a large support staff including three clerical positions, an advisement/admissions officer, an event manager, an audio/video/computer technician, a piano technician (vacant), and instrument technician, and one full-time piano accompanist assisted by another half-time position. These individuals bring much to the training and teaching areas of the department and are absolutely essential to the ongoing success of the unit.

The department receives revenue from a variety of sources. An operating budget from the College of Arts and Letters includes faculty and staff salaries, supplies and services, and special allocations for the Festival of New American Music. The Instructionally Related Activities grant funds the operations for all ensembles and other performance activities. We count on revenues from ticket sales, grants, interest from trust accounts, and donations to complete the fiscal picture.

University funding sources have proven to be precarious in recent years. IRA funding increased in the late 1990's to a high in AY 2002/03 of \$59,300 but has been in steady decline. For AY 2005/06 our IRA grant is \$51,2000 despite departmental growth and increased activities. The Operating Expense budget from the College has experienced a similar decline; in AY 2002/03 we received \$56,413 in program support but only \$46,309 for 2005/06. In three years the department's annual budget has suffered a combined loss from these most important income sources of \$18,204 or 15.7%. Under these conditions, the prognosis for the department's ability to maintain its current level of excellence must be described as poor.