

Department of Music and Theatre  
California State University, Bakersfield

**B. A. in Music (General Music)**  
**B. A. in Music (Music Education)**  
**SELF-STUDY AND PROGRAM PLAN**

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2019-2020

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Approved by majority vote of the program faculty on April 6, 2020

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## I. SELF-STUDY

### A. Introduction (1 page maximum) Should include:

- 1. Purpose of the self-study is to describe the mission, role, and function of the program within the context of the larger University educational experience. Briefly describe the role of the program within the university context. Include any noteworthy differences in scope or approach when compared to similarly named programs at other institutions.**

The role of the CSU Bakersfield Music Program within the university and broader community is varied and far-reaching. We offer degree programs for Music majors that are geared toward the acquisition and development of a well-rounded body of musical knowledge and skills. Our two degree emphases within the Bachelor of Arts in Music rest upon core studies in music performance, theory and analysis, musicianship, music history and literature, and music technology. The General Music emphasis features some elective content that helps prepare students for graduate studies in performance, composition, music theory, and musicology, or for any number of careers that draw on the self-discipline, critical thinking, and collaborative skills honed in the major. The Music Education emphasis offers focused preparation in vocal, instrumental, and general music education that readies students for the Single Subject Credential Program in Music and K-12 teaching. This latter emphasis requires significantly more units than the average B. A. emphasis. At other CSU's, its curriculum is normally packaged as a self-standing degree in music education.

The Music Program also serves a variety of students beyond the major. We offer a minor that satisfies a student's desire for basic musical knowledge and performance experience alongside their major program of study. Our courses in the General Education curriculum introduce an even broader swath of lower- and upper-division students to a variety of traditions and genres—classical, jazz, American folk and popular music, and global traditions, using methods of inquiry that examine music's vital role in human aesthetic, emotional, social, religious, and political experience. The Music Program also contributes to the Liberal Studies Program's Visual and Performing Arts requirement, where we equip future elementary school teachers with strategies for deepening and vivifying the learning process for young people through music making.

Further, the Music Program plays a key role in the university's athletic and ceremonial life, whether through the pep band whipping up the crowd at sporting events, the concert band and choir adding dignity to commencement ceremonies, or individual student musicians providing ambience at university-sponsored receptions. Our performance ensembles also welcome the participation of students from across the university, as well as faculty and staff and community members, giving them a vital avenue for artistic expression and collaboration. For our audiences, our annual series of concerts, recitals, workshops, and festivals brings students as well as internationally distinguished guest artists to the stage, offering a needed source of aesthetic enrichment to the southern Central Valley. In these many ways, the Music Program contributes to the intellectual, cultural, and social environment of the university and surrounding region.

## **B. What has changed since the Previous Review?**

### **1. How were the recommendations from previous External Reviewer, UPRC, and Provost addressed by the Program?**

Since the last review cycle of 2012-13, the Music Program has addressed many recommendations made by the External Reviewer, the UPRC, and the Dean and Interim Provost (as reflected in the MOUAP). These relate to program mission and vision; accreditation; administration, facilities, and equipment; student recruitment and retention; and curriculum. We list each recommendation below, followed by our response.

#### *Program Mission & Vision*

- Broaden the stated program mission and vision to include the preparation of students for a variety of careers both within and outside the scope of music. (External Reviewer)
- In Fall 2019, we revised our program mission statement and description and submitted them for the next catalog. The description now reads (in part):
  - The General Music emphasis features significant elective content in and beyond music, preparing students for graduate studies in performance, composition, music theory, and musicology, or for a life of musical fulfillment in conjunction with any number of careers. The Music Education emphasis offers substantial preparation in vocal, instrumental, and general music education that readies students for the Single Subject Credential Program in Music and the teaching profession.

#### *Accreditation*

- Pursue program accreditation by the National Association of Schools of Music (NASM) to bring the program into alignment with national standards and other CSU campuses. (External Reviewer, UPRC, Dean & Provost)
- In September 2019, we submitted an extensive self-study evaluating our program in relation to NASM standards to its national office. This was followed in October by a successful two-day site visit by an NASM evaluation team whose visitors' report we are submitting to the UPRC to satisfy external review for this review cycle. We are now finalizing our response to that report, due April 15, to be submitted to NASM and considered by the Commission on Accreditation along with the visitors' report and our self-study. Commission action is expected in June 2020.
- Redesign the Music Education curriculum to regain subject matter waiver certification from the California Commission on Teacher Credentialing (CCTC). This will increase program credibility and should help recruitment. (External Reviewer, UPRC, Dean & Provost)
- In Fall 2019 we submitted a brief proposal for a B. M. in Music Education that was approved by the CSUB Academic Senate and President. In March 2020, the CSU Board of Trustees approved this initial proposal. We will draft the formal proposal in 2020-21, which will undergo campus- and system-level review, with implementation targeted for Fall 2022. We are currently reviewing the CCTC Single Subject Matter Program

standards and will submit a proposal for program certification in tandem with the formal degree proposal.

### *Administration, Facilities, & Equipment*

- Address the heavy workload carried by the program's Administrative Support Coordinator. (External Reviewer)
- We have gained a 60% time Administrative Support Assistant for Music & Theatre in addition to our department ASC. This has helped significantly.
  
- Consider ways of addressing limited performance facilities, including the heavily scheduled Doré Theatre, the lack of a small recital hall, and the small number of individual practice rooms. Review the policy of Studio Instruction (applied music lessons) occurring off-campus. Explore a fundraising campaign with University Advancement for a recital hall/classroom lecture space. (External Reviewer, UPRC, Dean & Provost)
- The Music Program no longer permits off-campus lessons. On campus, we have no new instructional space, but in Spring 2020 we instituted a comprehensive scheduling policy for student practice and performance instruction in the Music Building that is yielding more effective space utilization.
- In Spring 2017, the School of Arts & Humanities entered a proposal for a new Media and Performing Arts Center in a campus-wide building competition. That proposal was unsuccessful, but the Music & Theatre Department recently began the process of adding a major capital outlay proposal for the renovation of the Doré Theatre to the Facilities five-year plan. This may include percussion practice space in addition to the upgraded performance facility.
- Through the NASM accreditation process, the university has committed to a lighting upgrade of the Music Building's Choir and Band Rooms. This will enhance instruction, and in the Choir Room, it will enhance the use of the room as a recital space.

### *Recruitment & Retention*

- Increase recruitment efforts, and develop a coordinated recruitment plan and materials at the program level. (External Reviewer, Dean & Provost)
- Since the last review, we stepped up recruitment efforts with some release time for lecturers. Regular recruitment efforts have become particularly intensified with two successful tenure-track hires projected in the MOUAP: a Director of Choral & Vocal Studies and a Director of Instrumental Music Studies.
  
- Move the Concert Band to a daytime rehearsal schedule to build participation among majors and non-major students. Rethink the purpose of the Chamber Orchestra. (External Reviewer, UPRC)
- Since the last review, we have created a new instrumental ensemble alongside the Concert Band (which includes community members): the Symphonic Band, comprised entirely of students (about 40 at present) and rehearsing during the daytime. We have also moved all choirs and jazz ensembles to a daytime rehearsal schedule, and the large jazz ensemble (Jazz Collective) is now made up almost entirely of students. The recruitment

of orchestral string players has been historically difficult, but we have been working hard to increase Chamber Orchestra enrollments and have seen encouraging gains in recent years.

### *Curriculum*

- Align Program Learning Outcomes clearly with University Learning Outcomes. Develop an assessment plan that can be used to inform the program on curricular issues. (External Reviewer, UPRC)
- In 2014, we revised our Program Learning Outcomes with close attention to ULO alignment (see Section I.C. below). We began using the new PLO's to assess our curriculum in 2015-16. The results of the initial five-year cycle are discussed below in Section I.D.1.
  
- Reduce the number of quarter units required for the B. A. in Music to 180 to smooth the pathway to graduation. Eliminate inactive and long-rotation courses, and shorten time-to-degree. (External Reviewer, UPRC, Dean & Provost)
- Prior to semester conversion, we reduced the B. A. to 180 quarter units, and when transforming the curriculum for semesters, we made sure not to exceed the equivalent 120 units. We also removed inactive and long-rotation courses to keep the pathway to graduation clear. Our progress in shortening time-to-degree is discussed below in Section I.D.2.a.
  
- Strengthen the presence of non-Western music in the core curriculum and library resources. (External Reviewer)
- With semester conversion, we added MUS 1049 Music from a Global Perspective to GE Area C1. This new course introduces students to several non-Western music-cultures and an anthropological framework for music study. We also worked with the Library to expand print and video resources in this part of the collection. In Spring 2019, we received approval for MUS 1049 to be the required Area C1 course for Music Education majors, addressing a CCTC subject matter waiver program requirement and student concerns about curricular Eurocentricity.
  
- Consider some regular mechanism for student performances of chamber and solo literature. (External Reviewer)
- Since the last review, we instituted Studio Recital Class, a recital hour that offers students enrolled in Studio Instruction and an opportunity to perform solo literature prior to the end-of-semester jury exam. One performance per term is required, with some students opting for multiple performances.
  
- Consider adding musician health and safety information to the curriculum. (External Reviewer)
- In conjunction with our pursuit of NASM accreditation, we have added a Health & Safety link to our program website (<https://www.csub.edu/music/health/index.html>) that contains basic information on hearing health, neuromusculoskeletal health, vocal health, and instrument hygiene. We have also added a paragraph to all course syllabi for music

ensembles and Studio Instruction that directs students toward this information. In the future, we would like to offer an annual workshop for majors on musician health and safety.

Certain recommendations from the last review cycle remain to be addressed, in part or fully:

- The UPRC and the Dean and Provost recommended that we find ways to deliver a more cost-effective program. In Section I.E.2. below, we reflect on the program's instructional cost since the last review in connection with several closely-related factors: shifts in the faculty's composition, fluctuating teaching capacity, full-time equivalent student numbers, and student/faculty ratio.
- The External Reviewer and UPRC recommended updating the program website, including a three-year schedule of courses, and further developing the student handbook. Some progress has been made on both items, but more is definitely needed. We are moving toward integrating a revised student handbook with the website and also having this available in hard copy.
- The External Reviewer concluded that support is needed for Music faculty to travel to area schools, to participate in state-wide conferences, and to serve on boards of local and state-wide music education organizations. This continues to be a concern among our large ensemble directors, who have been intensively involved in these activities alongside on-campus duties, as demonstrated in faculty vitae (Appendix D) and discussed below in Section I.D.2.c.
- The External Reviewer recommended that we review how scholarships are distributed to aid recruitment and student retention. Since the last review, the scholarship awarding procedure has become standardized across the program and university. Apart from fixing the myriad problems of the AcademicWorks scholarship application software, what is principally needed is more award funding. Additional endowment money has since become available to choral students through a generous bequest, but further development is needed, especially for instrumental scholarships.
- The External Reviewer cited the need to develop a stable budget for equipment maintenance and acquisition. In February 2020, we broached this subject with our dean and are currently drawing up a list of equipment needs. The UPRC recommended we explore student equipment fees among other sources, which we are considering while consulting the practices of other CSU's.
- The UPRC recommended that we consider producing more events that will engage the region's Hispanic population. One opportunity here might be the hosting of mariachi workshops and performances in connection with our B. M. in Music Education, which is projected to include a course in mariachi performing techniques.

**2. Other relevant changes may be included here if not discussed elsewhere.**



In Section I.D.1. below, we survey several curricular changes made since the last review with reference to our ongoing attention to program quality. Here, we mention one other significant change since the last review: the merger in late Spring 2013 of the Music Department and Theatre Department into a combined Department of Music & Theatre. This departmental consolidation, initiated by Dean Richard Collins of the School of Arts & Humanities, was intended to some extent as a cost-saving measure but also an opportunity for strengthening coordination and collaboration between the two performing arts units.

**C. Program’s Role in Relationship to the University: This section should:**

- 1. Relate the Program mission, goals, and objectives to those of the University.**
- 2. Describe the relationship between program objectives and the university learning outcomes (ULOs).**

The Music Program’s mission and learning outcomes are strongly aligned with those of the university. We provide curricular experiences that are discipline-specific but also complement the skills, knowledge, and dispositions deemed fundamental by the broader institution. This alignment can be seen through a comparison of the mission statements and learning goals of both entities. The current university mission statement reads as follows:

CSU Bakersfield is a comprehensive public university offering excellent undergraduate and graduate programs that advance the intellectual and personal development of its students. We emphasize student learning through our commitment to scholarship, ethical behavior, diversity, service, global awareness and life-long learning. The University collaborates with partners in the community to increase the region’s overall educational attainment, enhance its quality of life, and support its economic development.

This statement reflects a liberal arts orientation that places the education of the whole person (“intellectual and personal development”) at the center of the institutional mission, as well as awareness of others and a commitment to service. These emphases are embodied in a set of twenty-five university learning outcomes that are grouped according to the following six goals:

- Goal I. Students will show critical reasoning and problem solving skills.
- Goal II. Students will be able to communicate orally and in writing.
- Goal III. Students will demonstrate discipline-based knowledge and career-based learning.
- Goal IV. Students will possess numerical literacy.
- Goal V. Students will become engaged citizens.
- Goal VI. Students will develop a well-rounded skill set.

The current mission statement of the Music Program reads as follows:

The mission of the CSU Bakersfield Music Program is to develop knowledgeable, skilled musicians and audiences through high-quality musical experiences, deep exploration of musical topics, and musical service to the community.

This mission is actualized in nine program learning outcomes grouped according to three goals

that set our curricular priorities. We list them below along with the assessment year for each outcome within our initial five-year curricular assessment cycle:

*Goal 1: Artistry in Performance*

Develop student ability to work individually and collaboratively toward effective public performance.

*Outcome 1a: Technique and Expression* (assessed 2019-20)

Students will demonstrate proper technique and convincing expression in a primary performance medium (vocal or instrumental).

*Outcome 1b: Preparedness and Professionalism* (assessment in progress)

Students will demonstrate individual preparedness and professionalism in rehearsals and performances.

*Outcome 1c: Collaboration* (assessed 2018-19)

Students will be able to collaborate productively with others in musical ensembles and with accompanists.

*Goal 2: Critical Thinking, Writing and Speaking*

Develop student ability to think, speak, and write critically about music.

*Outcome 2a: Historical Development of Western Music* (assessed 2015-16)

Students will demonstrate an understanding of the historical development of Western music, its major contributors and innovations, and connections between musical style, function, and underlying values.

*Outcome 2b: Theoretical Principles and Technical Vocabulary* (assessed 2016-17)

Students will demonstrate an understanding of important theoretical principles and technical vocabulary in Western music.

*Outcome 2c: Identifying Elements, Structures and Styles* (assessed 2016-17)

Students will identify musical elements, structures, and styles aurally and through score analysis.

*Outcome 2d: Applying Theoretical and Stylistic Knowledge* (assessed 2016-17)

Students will apply theoretical and stylistic knowledge in composition and musicianship exercises.

*Goal 3: Career-Oriented Knowledge*

Prepare students to succeed in the varied field of music and in a professional environment broadly.

*Outcome 3a: Professional Practices and Expectations* (assessed 2017-18)

Students will demonstrate knowledge of professional practices and expectations associated with music performance, teaching, composition, scholarship, technology, and related areas.

*Outcome 3b: Planning and Executing a Substantial Project* (assessed 2018-19)

Students will be able to plan and execute a substantial project in music performance, teaching, composition, scholarship, technology, or combinations involving these.

Comparison shows that the three program goals of effective performance; critical thinking, writing, and speaking; and career-oriented knowledge overlap significantly with university goals.

University Goal I, critical reasoning and problem solving, is addressed by Program Goal 2 (Critical Thinking, Writing and Speaking), especially as manifested in our core curriculum, which emphasizes theory-based music analysis and composition, aural and keyboard skills, style analysis, and argument-driven research and writing. To the extent that these activities also require intensive quantitative reasoning, they also address University Goal IV. Program Goal 2 also connects with University Goal II, oral and written communication, as does Program Goal 3 (Career-Oriented Knowledge), which is partly met by students executing a substantial project in music that requires writing and oral presentation. Obviously, Program Goal 3 also addresses the career-based learning of University Goal III. University Goal V, engaged citizenship, includes the development of interpersonal skills as well as the ability to work independently. These skills are addressed by Program Goal 1 (Artistry in Performance), which includes individual preparedness and professionalism as well as the ability to collaborate productively in performance. Finally, the interdisciplinary knowledge implied in University Goal VI is reinforced by the emphasis in Program Goal 2 on students being able to make connections between musical style, function, and underlying values—a synthetic task that engages ways of knowing that are musical as well as potentially philosophical, sociological, and political.

For a comprehensive overview of the areas and levels of the Music Program’s curriculum in relation to its goals and outcomes, please see the curriculum map in Appendix E.

### **3. Describe how the curriculum is designed and how that design serves the program objectives and intended outcomes.**

The B. A. in Music has the basic characteristics of a Bachelor of Arts degree in its requirement of substantial general studies in addition to music studies. Within the degree, however, we offer two emphases that vary in their adherence to the traditional B. A. model. The General Music emphasis follows the model most closely, featuring significant elective content in and beyond music that prepares students for graduate studies in performance, composition, music theory, and musicology, or for a life of musical fulfillment in conjunction with any number of careers. The Music Education emphasis replaces this elective content with substantial professional preparation in vocal, instrumental, and general music education that readies students for the Single Subject Credential Program in Music and the teaching profession.

The foundation for both emphases is a substantial core curriculum that supports all three of the program goals and attendant learning outcomes discussed in the preceding section. Continuous performance study on a primary instrument in solo and ensemble settings address Goal 1. Goal 2 is embodied in studies in music theory and analysis, musicianship (aural dictation, sight-singing, keyboard skills), music technology (music notation and composition functions of the digital audio workstation), and music history and literature. Goal 3 finds particular emphasis in the culminating activity, which will be described in greater detail in Section I.D.1.d. The culminating activity synthesizes skills and knowledge acquired throughout the curriculum and introduces students to professional practices and expectations in particular musical areas.

Students pursuing the General Music emphasis have opportunities to build on the skills and knowledge gained through the core curriculum through various upper-division elective courses in music analysis, composition-related topics, music history and literature, and conducting. This

emphasis also offers a survey of career options in music, MUS 2160 Music as a Profession. Those pursuing the Music Education emphasis focus on the professional skills and knowledge needed by K-12 music teachers. These are gained through studies in instrumental and vocal pedagogy, conducting, music teaching methods, and through field observation of area music teachers.

- 4. Briefly describe the program's role in all associated programs that significantly affect the degree program resources (General Education and other university-wide requirements, developmental coursework, service courses for other majors, certificate programs, interdisciplinary programs, minors, pre-med, pre-law, etc.).**

The Music Program provides considerable service to lower- and upper-division Area C in the General Education curriculum and to the Liberal Studies Program. Over the past five years, service to these areas has averaged 56% of the program's total full-time equivalent students (FTES). GE courses include MUS 1019 Music Appreciation, MUS 1039 Jazz Appreciation, MUS 1049 Music from a Global Perspective, MUS 3019 Musical Drama, and MUS 3039 America's Musical Life. As seen in our most recent Academic Program Data Profile (Appendix A, page 15), our current five-year average FTES is 49.2 for GE courses. Our service to Liberal Studies, delivered through MUS 3060 Music in the Elementary Classroom, sits at a three-year average of 11.6 FTES. (The Data Profile does not record our Liberal Studies service as a discrete entity prior to semester conversion.) In 2018-19 and 2019-20, demand from Liberal Studies has increased rapidly, a trend that we suspect will continue. Finally, as of 2019-20, with the approval of the Dean of Arts & Humanities and the Dean of Social Sciences & Education, Music Education faculty have also begun providing a modest amount of field supervision for Music candidates in the Single Subject Credential Program.

#### **D. Evidence of Program Quality: Should include:**

- 1. Evidence of student learning outcomes based on the Program assessment criteria**
  - a. Use SLO data to demonstrate program quality as it relates to the degree curriculum and other impacted programs (e.g., general education or service)**
  - b. Changes in the curriculum brought about by assessment of student learning outcomes**

This section will focus on observations gained from the first five-year assessment cycle of our revised program learning outcomes. We should first mention, though, that a concern for program quality has been a constant motivator for curricular decisions made since the last review cycle, even apart from year-to-year assessment projects. An overview of these innovations follows, several of which were implemented with semester conversion:

#### *Core Curriculum*

- Studio Recital Class (component of MUS 1300/2300/3300/4300 Studio Instruction): Biweekly recital hour giving students opportunities to perform solo literature for each

other before the end-of-semester jury exam and culminating activity.

- MUS 1220/3220 Symphonic Band: CSUB's first all-student wind band. Develops technique and ensemble skills on students' primary and secondary instruments, and introduces future music educators to appropriate literature.
- MUS 4908 Senior Seminar (fulfills GE capstone): Taken during fall semester of the senior year. Students assemble the faculty committee for the culminating activity, receive approval for the project plan, officially begin work, and report on project status in writing and through oral presentations. Gives students a stronger support structure and more effectively synthesizes knowledge and skills than the previous culminating activity structure.

#### *General Music Emphasis*

- MUS 2160 Music as a Profession: Survey of music career options beyond music education. Offers possibilities for self-assessment and future planning in a more formalized way than previous one-on-one advising.
- MUS 4410 Analysis of Music Since 1900 (elective): Examination of recent compositional techniques and musical materials, with emphasis on formal construction and musical continuity.
- MUS 4500 Topics in Music History and Literature (elective): Integrated study of music literature and historical contexts through analysis and discussion of selected works and scholarly commentary. Affords an advanced approach to more specific topics than the previous series of period-based courses.

#### *GE & Music Education Emphasis*

- MUS 1049 Music from a Global Perspective (Area C1): Introduces students to non-Western music-cultures and an anthropological framework for music study. Approved as the required C1 course for Music Education majors to better prepare them for professional work, and to address a CCTC subject matter waiver program requirement.
- MUS 3600 Beginning Conducting: Basic conducting course providing an appropriate foundation for more specialized learning in MUS 4600 Instrumental Conducting and MUS 4610 Choral Conducting.
- Treble Singers (currently housed in MUS 2780/4780 Music Performance Workshop): Gives future music educators experience with and exposure to appropriate literature for the equal-voice choral ensemble.

The first assessment cycle of our revised program learning outcomes is now nearing completion and has yielded several useful observations. (For a year-by-year summary, see Appendix F. Music Program Assessment Summary, 2015-20.) First, our revised outcomes are clearly offering a helpful lens for measuring the effectiveness of our curriculum, of whose basic soundness we are convinced. Second, we are pleased to see some areas of student improvement even prior to formal reassessment in the next five-year cycle. For example, against the background of earlier anecdotal evidence, an accompanist survey has revealed that the quality of student collaboration with our piano accompanists (Outcome 1c) is improving in multiple areas: students issuing the music and paying in a timely fashion, communicating about scheduling, being prepared for productive rehearsals, and generally treating the accompanist with respect. This may be attributable to the establishment of Studio Recital Class and to an increasingly deliberate

screening and mentoring policy with our music studio instructors.

We have also seen that student planning and execution of the culminating activity (described below in Section I.D.1.d.) is becoming more efficient (Outcome 3b). We measured the student cohorts passing through MUS 4908 Senior Seminar since its 2016 inception according to rate of progress through the entire culminating activity: i.e., Senior Seminar plus the individual project (MUS 4920 Senior Recital, MUS 4910 Senior Project, MUS 4930 Senior Thesis). The point at which progress had been most delayed was after the student had registered for the individual project and left the classroom instructional format. However, these delays are getting less frequent, and any delays in individual project registration are now resulting from deliberation with the faculty rather than breakdowns in communication. Improvement appears to be due to the presence of more faculty advisors and clearer faculty understanding of their role and the process itself. As of the current academic year, this progress is also supported by detailed syllabi we have created which outline project procedures and timelines.

Curricular assessment shows certain areas needing improvement. Some have to do with student application of historical and theoretical knowledge. Evidence from jury exams suggests that lower-division students need to project a clearer understanding of musical structure and style in their solo performances (Outcome 2d). Jury exams have also revealed that students need more practice in applying their knowledge of the historical development of musical style in order to communicate about their repertoires in an informed way (Outcome 2a). In written music analysis, we would like students to be more precise when using theoretical vocabulary, more logical when organizing their observations, and more sensitive to how musical surface events contribute to broader articulations of melody, harmony, and form (Outcomes 2b and 2c).

Recently, while assessing Outcome 1b (performance technique and expression), we also felt that our current jury evaluation form did not adequately prioritize the areas of physical mechanics, technical accuracy, and musical expression. We also agreed that the four registration levels of Studio Instruction (for which the juried solo performance is the final exam) need clearer definition in terms of requisite performance skills, appropriate length of daily practice, and appropriate solo repertory.

Plans are in place for improving these areas. For example, we plan to use Studio Recital Class to give students practice in communicating about their solo repertory in terms of historical context, style, and structure, in addition to performing. Although we have yet to issue guidelines for researching, writing on, and speaking about solo repertory here, we have been requiring these activities in Senior Seminar with increasingly satisfactory results. We are also incorporating into our music theory courses written assignments where students formulate and support an analytical claim based on a recently-learned concept. Finally, we are planning to revise our jury exam form to better reflect the priorities of Outcome 1b.

We will also be addressing student knowledge of professional practices and expectations (Outcome 3a). A written observation assignment from MUS 2600 Early Field Experience in Music Education revealed that most students showed either a good or fair understanding of professional practices and expectations in music education, with a small percentage showing a sophisticated understanding. These findings are adequate for this curricular level (second year),

but in the future we will be aligning the written observation assignment more explicitly with this learning outcome, and faculty will supply students with a concrete list of significant, observable behaviors that demonstrate professionalism in the field. More broadly, in our proposed B. M. in Music Education (to be discussed in the Program Plan), we plan to add a robust introduction to foundational issues in music education—a better lower-division preparation for our upper-division methods courses.

#### **c. Placement of students in careers, graduate/professional programs**

The Music Program tracks its graduates to the extent that we are able, and since the last review we have seen a high placement rate for students in careers and advanced degree programs. In line with the broad education and elective component of the General Music emphasis, students completing this emphasis pursue a variety of next steps. As seen in Appendix G. Music Program Graduates, 2013-2019, some perform or compose music on a freelance basis, some work in capacities ancillary to performance (sound engineer, music technician), and some are pursuing graduate studies in music theory/composition, musicology, and music therapy. For those whose careers are unfolding outside of music, the majority are using the people-skills they developed during their music studies in areas that include classroom teaching, social work, the ministry, and human resources. Appendix G also shows that we have a high rate of placing Music Education graduates as elementary general music teachers and as band, orchestra, and choral directors at the elementary, middle, and high school levels. This emphasis plays a very significant role in the educational uplift of our region, a mission that is heightened at present due to a teacher shortage. Students completing this emphasis have also gone on to graduate programs in music education and music performance.

#### **d. Measures of student involvement in scholarship or creative activities**

Every Music major is required to pursue scholarship or musical creative activity in the form of the culminating activity. Students play a key role in project planning and execution, in consultation with a faculty committee. Following Senior Seminar in fall semester of the senior year is the completion phase in spring semester with individual-study registration for Senior Recital, Senior Project, or Senior Thesis. Senior Recital (performance option) is reserved for students especially proficient in performance but also requires them to write program notes addressing historical context and specific features of the programmed repertory. A composition option is reserved for those students having undertaken extensive composition study. Senior Project features a shorter solo performance and includes a substantial non-performance component that might be a research paper exploring the programmed repertory and that informs verbal commentary delivered alongside the performance. Alternatively, this component might be a set of original compositions with explanatory notes. Senior Thesis is an extended research paper that typically mobilizes student ability to deal with music contextually, expressively, and technically.

As the following list shows, the culminating activity has been generating significant recognition for our students within the School of Arts & Humanities, the university, and the CSU system, strong testimony to the Music Program's quality. Since our last review, senior recitals prepared by Music students have won the School of Arts & Humanities Outstanding Performing Arts

Project award five times. A senior thesis won the Outstanding Undergraduate Paper award in 2016. In 2016 and 2018, Music students took home the school’s Outstanding Graduate award, which recognizes a combination of superior academic achievement, research or creative achievement, and service to the department or university. At the university level, a presentation drawn from thesis research placed first in the 2019 CSUB Student Research Competition, Creative Arts and Design Category. The same presentation then placed second in that category in the 2019 CSU Student Research Competition, having competed against both undergraduate and graduate-level work.

*Outstanding Performing Arts Project, School of Arts & Humanities*

- Ryan Ramming (GM = General Music emphasis), 2013
- Ashten Smith (GM), 2014
- Jack Redstone (GM), 2017
- Enrique Garcia (ME = Music Education emphasis), 2018
- Frederick Townsend (ME), 2019

*Outstanding Undergraduate Paper, School of Arts & Humanities*

- Zachary Clark (ME), 2016

*Outstanding Graduate, School of Arts & Humanities*

- Sharyn Absher (ME), 2016
- Quoc Trieu (ME), 2018

*CSUB Student Research Competition (Creative Arts & Design Category)*

- David Madrid (GM), 2019 – First Place

*CSU Student Research Competition (Creative Arts & Design Category)*

- David Madrid (GM), 2019 – Second Place

**2. Evidence of Faculty and Program Effectiveness**

**a. Measures of successful degree completion**

**b. Describe how the CSUB Program compares to similar programs at other universities.**

Since the last review, the Music Program has increased its graduation rates and decreased time-to-degree. The data in Table 1, taken from the Academic Program Data Profile (Appendix A), show the six-year graduation rate for first-time freshmen majoring in Music from time of matriculation through graduation increasing from 13% in 2015 (2009 cohort) to 38% in 2018 (2012 cohort), followed by a dip to 25% in 2019. For students majoring in Music during the junior year through graduation, the six-year rate shows 58% and 50% during the last two years of available data.

Table 1. Six-Year Graduation Rates for Music Majors

Students Majoring in Music at Matriculation	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013
<b>First-Time Freshmen</b>					
Cohort Size	15	9	10	16	12



% Graduated in Same Program in 6 Years	13%	22%	10%	38%	25%
% Graduated in Any Program in 6 Years	20%	33%	20%	38%	33%
<b>Upper-Division Transfer Students</b>					
Cohort Size	8	6	*	*	*
% Graduated in Same Program in 6 Years	75%	17%	*	*	*
% Graduated in Any Program in 6 Years	88%	17%	*	*	*

<b>Students Majoring in Music During Their Junior Year</b>	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013
<b>First-Time Freshmen</b>					
Cohort Size	*	*	*	12	6
% Graduated in Same Program in 6 Years	*	*	*	58%	50%
% Graduated in Any Program in 6 Years	*	*	*	58%	50%
<b>Upper-Division Transfer Students</b>					
Cohort Size	8	6	*	*	*
% Graduated in Same Program in 6 Years	75%	17%	*	*	*
% Graduated in Any Program in 6 Years	88%	17%	*	*	*

\* Calculations on cohort sizes fewer than 5 are suppressed.

According to Chancellor's Office data, shown in Tables 2a and 2b, our graduation rates compare favorably to those of six CSU sister campuses. (We note that the CSUB data provided below vary somewhat from the CSUB Academic Program Data Profile.) For the two most recent years of available data, our four-year rate (20%, 18%) ranks second overall and first among cohort sizes of 10 or more. Our six-year rate (40%, 45%) ranks third overall and second among cohort sizes of 10 or more.

Table 2a. CSU Music Majors Declared at Matriculation in Fall 2012  
(Graduating in Any Program)

	Cohort Size	4-Year Rate	6-Year Rate
Bakersfield	15	20%	40%
Dominguez Hills	12	8%	42%
East Bay	14	7%	36%
Humboldt	20	0%	40%
Los Angeles	35	9%	31%
Monterey Bay	7	14%	57%
Stanislaus	4	25%	25%

Table 2b. CSU Music Majors Declared at Matriculation in Fall 2013  
(Graduating in Any Program)

	Cohort Size	4-Year Rate	6-Year Rate
Bakersfield	14	18%	45%
Dominguez Hills	10	10%	20%
East Bay	4	50%	50%
Humboldt	15	7%	53%
Los Angeles	16	13%	44%
Monterey Bay	3	0%	100%
Stanislaus	6	17%	33%

We have also made progress in time-to-degree that compares favorably with the CSUB School of Arts & Humanities and the university. (We have no comparison data here with other campuses;

IRPA has informed us that CSU campuses do not report time-to-degree beyond the campus level.) In the last review cycle, the UPRC cited time-to-degree in Music as exceeding five years. Tables 3a and 3b show significant progress, with median time-to-degree for first-time freshmen Music majors dropping from 4.03 over the last four years to 3.76 over last two years. Both numbers put us ahead of the School of Arts & Humanities and the university. For upper-division transfers, the median time-to-degree also shows a decrease, from 3.63 to 2.89.

Table 3a. Median Time-to-Degree in Music, 2014-15 to 2018-19

	Music	A&H	CSUB
First-Time Freshmen	4.03	4.74	4.74
Lower-Division Transfer Students	4.88	2.81	2.76
Upper-Division Transfer Students	3.63	2.20	2.00

Table 3b. Median Time-to-Degree in Music, 2016-17 to 2018-19

	Music	A&H	CSUB
First-Time Freshmen	3.76	4.65	4.74
Lower-Division Transfer Students	0.00	2.75	2.75
Upper-Division Transfer Students	2.89	1.93	1.96

These improvements in graduation rates and time-to-degree support the CSU’s Graduation Initiative 2025. At the program level, we attribute them to the streamlining of our major requirements (described above in Section I.B.1.), to more effective faculty advising that has been made possible by recent tenure-track hires, and to effective recruitment by faculty (described below in Section I.D.3.b.) that has brought stronger students into the major.

**c. Record of peer-reviewed scholarship for each faculty member (e.g., grants, professional presentations, journal manuscripts, exhibitions, performances, and creative works).**

As seen in the abbreviated vitae found in Appendix D, Music faculty have been involved in a wide range of scholarly and creative activities since the last review. This typifies the varied higher-education music specializations and ranges from traditional peer-reviewed publications and conference presentations to invited performances, presentations and recordings of original musical compositions, and the leading of performance workshops and music reading sessions at conferences. For faculty with ensemble conducting responsibilities, invitations from schools, school districts, junior colleges, universities, and music educator associations to appear as a guest conductor, performance clinician, or festival adjudicator are also a significant element of the professional profile. Both our tenure-line faculty (Joel Haney, Robert Provencio, Leo Sakomoto, Kyle Shaw, and Angel Vázquez-Ramos) and full-time lecturers (Soo-Yeon Park and Jim Scully) have been active in these areas, as seen in the highlights from their work below. This section starts with tenure-line faculty and proceed to full-time lecturers. It is broadly organized by the varied formats taken by the faculty members’ work.

Dr. Joel Haney (music history and literature) pursues traditional academic scholarship. Since the last review, he has published an annotated bibliography with Oxford University Press centered

on the life, music, and thought of the mid twentieth-century German composer Paul Hindemith. He was also invited to contribute a critical essay on Hindemith's opera, *The Long Christmas Dinner*, for a production at New York's Lincoln Center. (The essay was then reprinted for the world-premiere recording of the opera in its original English-language version, issued on Bridge Records.) Dr. Haney has also presented research on Hindemith's duo sonata compositions at the national level (American Musicological Society), and a paper on concepts of amateur music making in Weimar Germany at the regional level (American Musicological Society, Pacific-Southwest Chapter).

Since joining the faculty in 2018, Dr. Kyle Shaw (music theory and composition) has pursued academic scholarship and created original compositions. The former is represented by two peer-reviewed, analytically-oriented presentations on works by the contemporary British composer Thomas Adès. These were given at high-profile conferences in California and British Columbia that featured an international group of scholars. Dr. Shaw's compositions have been selected for presentation at the joint International Computer Music Conference/New York City Electro-Acoustic Music Festival and at the national conference of the Society for Electro-Acoustic Music in the United States. He has also competed successfully for a commission from the prestigious Barlow Endowment for Music Composition (Provo, Utah).

Since joining the faculty in 2015, Dr. Angel Vázquez-Ramos (choral and vocal studies, music education) has given many invited presentations on choral music teaching and repertory, conducting workshops, and choral music reading sessions at the national and regional levels for the American Choral Directors Association, the National Association for Music Education, the Organization of American Kodály Educators, the California Choral Directors Association, the California All-State Music Education Conference, and the Southern California Vocal Association. Dr. Vázquez-Ramos has also accepted numerous invitations from schools, school districts, junior colleges, universities, and music educator associations throughout California, in Nevada, and in Brazil to act as a guest conductor, choral music clinician, and choral music adjudicator.

Dr. Leo Sakomoto (instrumental music studies, music education) has given several invited presentations addressing instrumental conducting pedagogy and band performance and repertory, has conducted an instrumental reading session, and has participated as a panelist at the national and regional levels for the College Band Directors National Association, the California All-State Music Education Conference, the Southern California School Band and Orchestra Association, and the Arcadia Music and Arts Symposium. Dr. Sakomoto has also accepted invitations from schools and music educator associations in California and Texas to act as a band festival adjudicator.

Dr. Robert Provencio (music in General Education, music in Liberal Studies) has been principally active since the last review as director of the Bakersfield Master Chorale, a choral society of adult voices with the mission of enriching the community with choral music. The ensemble participates annually in concerts with the Bakersfield Symphony Orchestra and has traveled extensively: to Italy, singing at St. Mark's Basilica (Venice) and St. Peter's Basilica (Rome); to Bouchon, South Korea, singing in an international exchange with the Bouchon Civic Chorus; to Washington, DC, participating in a Kennedy Center Festival Concert and a National

Memorial Day Parade global television broadcast; and to Chicago's Orchestra Hall, winning the Outstanding Performance Award at the Windy City Choral Festival in 2019.

Mr. Jim Scully (jazz studies, music theory) is active as a composer and jazz educator. His composition "Wistfully Mischievous" for piano trio was commissioned by the internationally known group Trio Céleste and released on their self-titled debut CD (Navona Records). He has also completed several jazz compositions, and his work has received multiple ASCAP Plus Awards from the American Society of Composers, Authors, and Publishers. He has been invited to serve as an adjudicator for improvisation at the state level for the Music Teachers Association of California. As Director of the Bakersfield Jazz Festival in Spring 2017 and 2018, Mr. Scully assembled world-class lineups including Carl Allen, Amina Figarova, Bob Mintzer, and Poncho Sanchez, coordinated 200+ volunteers, oversaw a massive sponsorship drive with University Advancement, and coordinated media sponsors and marketing.

Dr. Soo-Yeon Park (piano studies, chamber music, opera theatre) has worked as a vocal coach and collaborative pianist with the Bowdoin International Music Festival (Brunswick, ME) and the Pittsburgh Festival Opera, where she participated in the Pennsylvania premiere of Richard Strauss's *Intermezzo*. She has also worked in Southern California with the Long Beach Opera, the Thriving Creative Arts Opera Intensive, Angels Vocal Art, and the National Children's Chorus. As a performance adjudicator, she has accepted invitations from the California Music Educators Association, the Music Teachers' Association of California, and the Southern California Junior Bach Festival, in addition to several local organizations.

The Music faculty's ongoing scholarly and creative productivity not only contributes broadly to the furthering of musical knowledge and practice. It also enhances our program's ability to guide students in their own research and creative projects, as described above in Section D.1.d. In a deeper way, though, this professional productivity ensures that our teaching at all curricular levels is truly "professing." That is, our primary contact with the various areas of musical study and creation positions us to invite students into a living relationship with these areas. Students are not merely learning about music and ideas but actually in and through music and ideas, using methods and skills that remain vital at higher levels of inquiry and creation.

### **3. Evidence of how the Program serves the community**

#### **a. Describe Program activities for applied learning**

In line with our stated mission of developing musicians and audiences, the Music Program provides musical activities both for and with the community. All of our performance ensembles present concerts that are advertised to the public through an events calendar on the program website, a department Facebook page, a patron e-mail list, a U. S. mailing list, and through faculty television and newspaper interviews. We also host high-caliber guest artists each semester who otherwise might not stop in our part of the state. At times, they offer master classes that are open to participants and audience members from the community. In addition to on-campus performances, some choral concerts, student recitals, and jazz performances occur off-campus. In all cases, our students are learning how to be performers partly through the presence of the public in the audience, just as the audience benefits artistically from the students' offerings.

Since the last review, we have been making renewed efforts to grow participation in our large ensembles beyond our majors. On one hand, these efforts include inreach within to the university to non-major students, faculty, and staff. On the other hand, we engage in outreach to musical amateurs from the community. Groups with the highest rate of community participation include the University Singers, Concert Band, and Chamber Orchestra. We also support community music-making through the recently-established CSUB Children's Choir (<http://childrenschoir.csub.edu>), an organization that seeks to enrich the lives of young music makers in the area.

Since the last review and with faculty guidance, our Music Education students have formed a collegiate chapter of the National Association for Music Education, which affords opportunities for pre-professional development beyond the walls of the university. Among other things, chapter members have been attending the annual California All-State Music Education Conference (CASMEC). Our music education faculty and many alumni working in the area are also heavily involved in the Kern County Music Educators Association and the larger California Music Educators Association, which produces CASMEC each year. Through these organizations, faculty, alumni, and current students support and provide space for regional school music festivals and other activities, provide and partake in professional development, and advocate for music education in the region and state.

In recent years, Music faculty have also established two summer programs to serve the professional development of regional music educators and the performance development of regional and international students, respectively. The Kodály Institute (<http://kodaly.csub.edu>), founded in 2017 by Dr. Vázquez-Ramos and Professor Emerita Dr. René Ferrell, is a three-week program offering Level I, II, and III training in the educational method pioneered by the Hungarian music educator Zoltán Kodály. The institute features nationally recognized master teachers and has been recommended by the Organization of American Kodály Educators. In 2018, Dr. Park founded the Bakersfield International Music Festival (<http://bimf.csub.edu>), an event that offers chamber music training for junior high to college-level students, including those concurrently registered for the university's Intensive English Language Program. The two-week festival features a distinguished international performance faculty who interact with students in daily coaching and master classes and who perform for and alongside students in a series of recitals. Both initiatives have seen steadily increasing enrollments, and we look forward to a continuation of this trend as the word about them spreads.

Finally, Music faculty have long overseen production of the Bakersfield Jazz Festival, founded in the 1980s by Dr. Doug Davis and continued through 2018 by Mr. Scully. Over its history, this two-day spring event grew into a major element of the city's musical life, featuring high school and university student performers, local and regional professionals, and luminaries such as Freddie Hubbard, Diane Reeves, Arturo Sandoval, and Christian Scott. In doing so, it attracted corporate and individual sponsorships which generated about \$20,000 annually in scholarship money for students pursuing a variety of majors at CSUB. The event was also supported in part by the President's Office. At present, the event is on hold as we re-envision its purposes (including ways to implement a more explicit educational focus), its size and director's workload, and its funding sources.

### **b. Efforts to recruit students who reflect the diversity of the community**

The Music Program serves students who reflect the diversity of the community. In terms of gender, the Academic Program Data Profile reports 41% female and 59% male students. In terms of ethnicity, the majority who responded identify as Hispanic/Latino, followed by White and then Asian. Overall, 52% of our majors are from under-represented minority groups.

We have increased recruitment efforts within area public schools since the last review, and with potential transfers at Bakersfield College and students beyond our region. Directors of our large ensembles regularly visit area schools to speak and work with their choral and instrumental ensembles. They are organizationally active alongside local music educators, as mentioned in Section I.D.3.a. They have visited BC, they appear as guest conductors, performance clinicians, and festival adjudicators throughout the state and beyond, and they are active at regional and national conferences. Our collegiate NAFME chapter has become an energetic promotional voice for CSUB at CASMEC, and the Music Program also maintains a presence at university outreach events and broader events like Kern County College Night. Year after year, Music faculty have also given well-received prep lectures to hundreds of area high school students at the annual CSUB Prep Day that is coordinated with the United States Academic Decathlon. We have developed a promotional brochure ([https://www.csub.edu/music/for\\_future\\_students/Brochure/index.html](https://www.csub.edu/music/for_future_students/Brochure/index.html)) that describes our program and performance opportunities and introduces our faculty. Further, a promotional video has just been finished, featuring student testimony about the benefits of studying music at CSUB. It will be added to our website soon.

The Music Program advertises multiple audition days each year for prospective students, with guidelines and a schedule published months in advance on our website (<http://musiclib.csub.edu/audition/>). Given the university's open admission policy, we frame the audition as a way to get to know students musically, and for them to get to know our faculty and degree offerings. We also consider them for program-based scholarships. We provide auditionees with an overview of our curricula, making it clear what we do and do not offer. The audition assesses competencies in performance as well as music theory, which enables placement in studio instruction, ensembles, and our music theory and musicianship sequences. Results of these assessments are then communicated to students in a letter of welcome.

### **c. Efforts to recruit faculty who reflect the diversity of the community**

The Music Program makes a concerted effort to recruit faculty who reflect the diversity of the community. This begins with the constitution of the search committee for each hiring cycle, where we have drawn from both Music and Theatre faculty to ensure committee diversity in terms of gender and ethnicity. The effort continues in the recruitment campaign, where we have followed university policy by advertising not only in CSU Careers, The Chronicle of Higher Education, and HigherEdJobs, but also in publications like DiverseEducation, Hispanics in Higher Ed, Blacks in Higher Ed, and Women in Higher Education. Additionally, we advertise on the Music Vacancy List, a service maintained by the College Music Society. The Music Vacancy List is the most comprehensive and widely read publication of its kind in music higher education.

It is the “go-to” resource for musicians of all specializations seeking university-level appointments. We also make direct contacts with graduate programs from across the United States.

We are pleased to report that since the last review, a series of successful tenure-track hires have yielded excellent new colleagues and increased ethnicity diversity among the faculty:

- 2015: Choral/Vocal Studies & Music Education (Dr. Angel Vázquez-Ramos)
- 2016: Instrumental Music Studies & Music Education (Dr. Leo Sakomoto)
- 2018: Music Theory & Composition (Dr. Kyle Shaw)

**E. Evidence of Program Viability and Sustainability:**

**1. Analyze trends for demand and need for the Program**

- **Numbers of student majors, enrollments, and degrees granted since the previous review**
- **Trends within the profession, local community or society generally that identifies an anticipated need, or lack thereof, for the program in the future**

Demand and need for the Music Program have remained stable since the last review cycle. As seen in Table 4, the number of Music majors has fluctuated in recent years between the upper 60s and upper 50s, yielding a five-year average of 63.4. The number of first-time freshmen, which averages 12.0, is generally showing a decrease since 2014, whereas the number of new transfer students, which averages 5.0, generally shows an increase.

Table 4. Number of Music Majors (Fall Term)

	2014-15	2015-16	2016-17	2017-18	2018-19	5-Yr Avg
Continuing Students	44	41	43	52	42	44.4
New First-Time Freshmen	18	11	12	9	10	12.0
New Transfer Students	2	5	6	7	5	5.0
Returning Students	2	0	1	0	1	0.8
Postbac Students (2 <sup>nd</sup> B. A.)	2	2	1	1	0	1.2
<b>Total Majors</b>	<b>68</b>	<b>59</b>	<b>63</b>	<b>69</b>	<b>58</b>	<b>63.4</b>

We are pleased to see that students transferring from Bakersfield College are better prepared in some ways to enter our program than in the past. One big improvement at BC has been the curricular addition of applied instruction on students’ primary instruments. In other core areas like music theory and musicianship skills, though, we are generally disappointed in the preparation of BC transfers. This could be related to large class sizes at BC that compromise the effectiveness of instructor-student contact.

We have already discussed our intensified recruitment efforts and audition process in Section I.D.3.b. Although these efforts have not been yielding the increase in numbers that we would like to see, they have still been productive. The more intentional we have been in reaching out to prospective students, and the more explicit we have become about the competencies required for success, the rarer it is that a student who would be best served elsewhere will unsuccessfully

attempt one of our degree programs. We are generally attracting stronger students who are achieving at higher levels than before. This is demonstrated by Music student recognition within the school, university, and system (see Section I.D.1.d. above) and by successful job and graduate program placements (see Section I.D.1.c above).

Another indicator of student strength (and effectiveness of instruction and advising) is the number of degrees awarded per year, shown below in Table 5. Since the last review, we have raised the five-year average for degrees awarded from 7 to 9, notwithstanding a large dip at the Q2S transition. We hasten to add that the Academic Program Data Profile contains inaccuracies in the numbers of graduates and five-year average that Institutional Research, Planning, and Assessment (IRPA) is currently correcting. (Compare the Academic Program Data Profile, pages 7-8, with the follow-up document “Music ERSD Numbers” in Appendix H, supplied by IRPA in September 2019.) In this paragraph and Table 5, we are quoting data obtained from manual queries in PeopleSoft and reflected in Appendix G. Music Program Graduates, 2013-2019.

Table 5. Degrees Awarded in Music

	2012-13	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	5-Yr Avg
First Bachelor Degree	14	10	12	7	2	13	9	9
Second Bachelor Degree	0	0	0	0	0	1	0	0
Total Degrees	14	10	12	7	2	14	9	9

The successful placement of our graduates stands as evidence of a continuing need for our program within the profession, our community, and society generally. Here, we will add mention of two plans—one immediate, one longer-range—through which our curricula might better prepare students for the post-graduation context. The first is the implementation of the abovementioned B. M. in Music Education, which will provide more extensive professional preparation than our current Music Education emphasis does within the B. A. The B. M. will also be designed to meet CCTC subject matter waiver program requirements, which should increase student demand. The second plan is to create emphases in music performance and composition within the B. A. degree, given sufficient student demand and administrative support. These emphases would better prepare students for graduate studies and professional work in these areas.

## 2. Faculty Resources

- **Proportions of faculty ranks, SFR, cost/FTES, class size and FTES by category**
- **Trends since the previous review**
- **Faculty workload (i.e., direct WTU teaching assignments and reassigned time by faculty member) disaggregated by course category (GE, major, service, developmental)**

Music Program faculty resources are sufficient to deliver the current curricula. At present, there are seven full-time faculty, named above in Section I.D.2.c. Three are tenured (one Full Professor, two Associate Professors), two are tenure-track Assistant Professors, and two are full-time lecturers. Tenure-line faculty carry 24 WTU (36 WTU on the quarter calendar), and full-time lecturers carry 30 WTU (45 WTU on the quarter calendar). In the period under review,



reassigned time was granted to our three TT hires during their first two years (6 WTU per year) in accordance with the Collective Bargaining Agreement, and to one Associate Professor to assist the former Department Chair as Music Program Coordinator (3 WTU per year). Additionally, one full-time lecturer was granted reassigned time to act as Director of the Bakersfield Jazz Festival in 2016-17 and 2017-18.

The full-time faculty's expertise covers many of our curricular areas, including keyboard skills, musicianship, music theory, composition, music technology, music history and literature, instrumental and vocal ensembles, conducting, music education methods, and music courses in General Education and Liberal Studies. The full-time faculty are supplemented by part-time faculty who teach in areas beyond the full-time faculty's expertise or capacity. A handful of part-time lecturers deliver our instrumental music pedagogy courses, voice class, and guitar ensemble. We also hire music studio instructors in a very part-time capacity to deliver the applied lessons that our core curriculum requires.

Since the last review, significant changes have occurred in the faculty's composition. Table 6 shows modest growth over the last five years from 7.48 to 8.49 full-time equivalent faculty (FTEF). More importantly, the balance has shifted between tenure-line and lecturer/studio faculty from a 40/60 proportion to a near-even split, due to the greatly needed TT hires mentioned above. In 2014-15, the faculty included only two full-time tenure-line members due to retirements, FERPs, and one other separation in the preceding years. This situation was unsustainable due to the demands on tenure-line faculty of academic and project advising and the need for program leadership, service, and scholarly and creative activity. Our full-time lecturers went heroically above and beyond the norm to help keep the program running during this period, which included intensive Q2S preparation.

Table 6. Music Full-Time Equivalent Faculty (FTEF)

	2014-15	2015-16	2016-17	2017-18	2018-19	5-Yr Avg
Tenured Faculty FTEF	2.00	2.00	2.00	2.00	3.00	2.20
Tenure-Track Faculty FTEF	0.00	1.00	2.00	2.00	2.00	1.40
FERP Faculty FTEF	0.99	0.99	0.49	0.00	0.00	0.49
Total Tenured and Tenure-Track FTEF	2.99	3.99	4.49	4.00	5.00	4.09
% of Net FTEF	40.0%	43.8%	56.2%	53.3%	58.9%	50.5%
Full-Time Lecturer FTEF	3.00	3.00	2.00	2.00	2.00	2.40
Part-Time Lecturer & Music Studio FTEF	1.49	2.12	1.50	1.50	1.49	1.62
Total Lecturer/Studio FTEF	4.49	5.12	3.50	3.50	3.49	4.02
% of Net FTEF	60.0%	56.2%	43.8%	46.7%	41.1%	49.5%
TOTAL FTEF	7.48	9.11	7.99	7.50	8.49	8.11

Several year-by-year changes in Table 6 should be explained. The increased total FTEF in 2015-16 resulted from a TT hire in Choral/Vocal Studies & Music Education and an increase in PT instruction. The decrease in 2016-17 was due to the end of a FERP and a decrease in PT instruction. That year also saw our FT lecturer in Instrumental Music Studies & Music Education successfully compete in a TT search for that area. The further decrease in 2017-18 came from the end of a second FERP, whereas the increase that followed in 2018-19 resulted from a TT hire in Music Theory & Composition. That year was also the first tenured year for a previously probationary faculty member.

Accompanying these shifts in FTEF were shifts in teaching capacity, and this had an impact on our full-time equivalent student (FTES) numbers, as seen below in Table 7. (We note that with Q2S course conversion, we reclassified some of our major courses into the service and activity categories.) The dip in 2016-17 is related to the decreased capacity that came with the end of a FERP and a decrease in PT instruction, as well as a former FT lecturer beginning a TT appointment (the latter yielding a net loss of 12 semester WTU). We also relate this dip more broadly to the upheaval that came with Q2S, amid which we saw a precipitous drop in degrees awarded. (We note that the total FTES for this year shown below—taken from Section XI of the Academic Program Data Profile—is lower than the total found in Section X, shown in parentheses.) The further dip in 2017-18 is related to the end of a second FERP and to the sabbatical of a faculty member who carries a high-enrollment load in GE and Liberal Studies. We relate the healthy FTES rebound of 2018-19 to the end of the sabbatical and to that year’s TT hire.

Table 7. Full-Time Equivalent Students (FTES) by Course Category

	2014-15	2015-16	2016-17	2017-18	2018-19	5-Yr Avg
Majors Only	45.0	54.0	32.8	36.7	36.0	40.9
GE + Majors	0.0	0.0	1.1	0.4	0.0	0.3
GE Only	63.1	56.3	46.2	23.3	49.2	47.6
Service Only	0.0	0.0	10.5	9.8	14.5	7.0
Activity Only	0.0	0.0	0.0	3.2	3.2	1.3
TOTAL FTES	108.1	110.3	90.6 (93.1)	73.4	102.9	97.1 (97.6)

In terms of average class size, shown below in Table 8, Music Program classes for majors have been somewhat below the average class size in the School of Arts & Humanities. Our GE classes, however, have significantly exceeded the A&H average.

Table 8. Average Class Size by Course Category

	2014-15	2015-16	2016-17	2017-18	2018-19	A&H Avg
Majors Only	10	13	12	13	12	19
GE + Major	0	0	18	11	0	33
GE Only	48	65	53	47	55	33
Service Only	0	0	27	25	24	29
Activity Only	0	0	24	24	24	0
Average	29	39	27	24	29	26

The Music Program’s academic-year student/faculty ratio (SFR) currently averages 11.8, as seen in Table 9. (Comparative data provided by the Chancellor’s Office places our five-year Fall average of 15.4 not too far below the CSU five-year average.) This five-year period shows multiple decreases from an initial 14.5 SFR and then a recent rebound to 12.1. SFR has naturally decreased as our tenure-line/lecturer FTEF balance has shifted from 40/60 to 50/50. Although this shift brings less capacity in teaching, it also affords much-needed capacity for program and department leadership, advising, service to the institution, and scholarly and creative activity, which had been at a premium in 2014-15. These are all areas that strengthen the program, the university, and the profession. While we are making efforts to increase our number of majors, our current SFR does offer a highly beneficial student-faculty contact situation. Course instructors have more

opportunity for high-impact instruction both in and out of the classroom, and faculty advisors can provide students with a significant level of individualized attention.

Table 9. Student/Faculty Ratio (SFR)

	2014-15	2015-16	2016-17	2017-18	2018-19	5-Yr Avg
CSUB Music Program (AY)	14.5	11.7	11.1	9.8	12.1	11.8
CSUB Music Program (Fall Term Only)	19.6	15.3	14.3	14.0	14.0	15.4
CSU Music Programs (Fall Term Only)	16.1	17.1	16.5	17.5	17.6	17.0

The Music Program’s fluctuating cost per FTES, shown in Table 10, relates closely to the trends in FTEF and FTES described above. An initial low point of \$4,324 in 2014-15 was followed by multiple years of increase to the peak cost of 2017-18. With the important TT hires made during these years, total instructional cost generally grew. At the same time, FTES generally decreased (as shown above) with decreased teaching capacity. In 2018-19, cost per FTES finally decreased to \$5,936 as our FTES numbers rebounded, yielding a five-year average of \$5,640.

Table 10. Cost Per Full-Time Equivalent Student (FTES)

	2014-15	2015-16	2016-17	2017-18	2018-19	5-Yr Avg
Cost Per AY FTES	\$4,324	\$5,218	\$6,265	\$7,017	\$5,936	\$5,640

We acknowledge the recommendation made by the UPRC and the Dean & Provost in the last review cycle that the Music Program seek greater cost effectiveness and program efficiency. In connection with this, we note again our intensified recruitment efforts and continued aspirations for growth in number of majors. At the same time, we are gratified to see the important gains noted above in Sections I.D.2.a. and I.E.1. in graduation rates, time-to-degree, and degrees awarded, all of which show greater program efficiency.

- **Professional & Leadership Development; Mentoring**

The Music Program encourages the professional and leadership development of its faculty. As discussed above in Section I.D.2.c., Music faculty attend national and international academic conferences and artistic festivals to present their work and engage in professional development. They receive sabbatical leaves to work on scholarly, creative, and pedagogical projects. They receive travel funding from the Provost and Dean in connection with this work, in addition to small professional development grants from the Faculty Teaching and Learning Center. As their vitae attest, they also sit on the boards of professional associations that shape the ongoing work of their respective fields. On campus, Music faculty provide leadership and service at the program, department, school, and university levels. The current department chair is a Music faculty member, and Music faculty have accepted nominations to bodies that provide important institutional leadership and decision-making functions, such as administrator review and hiring committees, the Academic Senate, and the UPRC.

Mentoring within the Music faculty occurs in both formalized and unofficial ways. Experienced faculty regularly mentor new colleagues in matters related to teaching, scholarship, creative activity, and service. The program conducts regular teaching observations in accordance with the

University Handbook, using an observation form that we have developed for this purpose. The procedure concludes with a one-on-one discussion of the session observed, the course, and often, broader pedagogical issues. A collegial approach is also an important part of our RTP and Lecturer Review process, which in addition to the written evaluation involves conversation with the chair and, when appropriate, other unit committee members to support individual faculty members' growth.

- **Retention & Succession Planning**

The Music Program's practice of supportive mentorship, in conjunction with an emphasis on hiring strong faculty with a commitment to the institution, has yielded a high faculty retention rate. We are very pleased to have retained all five full-time faculty members who have joined us since 2006 (71% of the current FT faculty). They hold degrees from the finest doctoral programs in the nation and have come from jobs at high-profile institutions, and their trajectories at CSUB bode well for the Music Program's future stability. We have been informed that if a tenured or tenure-track faculty member separates due to retirement or other reasons, that line will be preserved under position control and is entitled to be refilled. Our two full-time lecturers are on three-year contracts.

Due to the serious need to replenish our tenure-line ranks several years ago, the 2015 MOUAP included an explicit multi-year hiring plan. Some of these hires have come to pass, although two of them—in jazz studies and piano studies—are currently on hold due to evolving program priorities. The goals of NASM accreditation and CCTC waiver program recertification, along with the resultant goal of a B. M. in Music Education, pushed to the forefront a tenure-track search in elementary music education, undertaken in 2019-20. Very recently, this search was closed without a hire being made, but we hope for its reopening in the near future. This hire will support our music education methods sequence, a field experience course, a future music education foundations course, potentially our performance ensembles, and the Liberal Studies curriculum.

The current Chair of Music & Theatre is in the first year of a three-year term. When this expires at the end of 2021-22, either he will be reappointed to a second term or a new chair will be selected from among the Music or Theatre faculty, to be mentored by the former chair. When a future chair comes from the Theatre faculty (as in the recent past), our department will request reassigned time from the dean for a Music Program Coordinator to assist the chair.

### 3. Financial Resources

- Analyze the operational budget (revenues and expenditures)

**Music Program Revenues, 2018-19** **1,180,611.99**

*A. Operating Fund Resources* **1,055,091.10**

Salary & Benefits Resources 1,050,827.48

(Includes all faculty and staff salaries and benefits; total instructional cost shown on Data Profile = 610,771.)

Operating Expenses Resources 4,263.62

*B. Instructionally Related Activities Allocation* **53,676**

Accompanists 13%

Bands & Orchestra 16%

Chamber Music 3%

Choirs 16%

Equipment Maintenance 16%

Jazz Ensembles 16%

Miscellaneous 9%

Opera Theatre 8%

Piano Events 3%

*C. Music Trust Fund Deposits* **67,469.89**

*D. State Lottery Funds* **4,375**

(Equipment for the Guitar Ensemble, Jazz Ensembles, and Band Room)

**Music Program Expenditures, 2018-19** **1,143,007.79**

*A. Operating Fund Expenditures* **1,055,091.10**

Salary & Benefits Expenditures 1,050,827.48

(Includes all faculty and staff salaries and benefits; total instructional cost shown on Data Profile = 610,771.)

Operating Expenses 4,263.62

*B. Instructionally Related Activities Expenditures* **60,641**

(Deficit of 6,965 resulted from expenditures on instructionally related classroom upgrades, covered with IRA rollover from 2017-18.)

*C. Music Trust Fund Expenditures* **27,275.69**

Revenue sources for the Music Program are both stable and variable in nature. Beyond the salary and benefits resources not controlled by the unit, the main stable income sources are Operating Expenses (O&E) and Instructionally Related Activities (IRA) funds. O&E funds are allocated by the School of Arts & Humanities in proportion to FTES generated by the program. Averaging in the \$3K-\$4K range in recent years, these funds cover office and classroom supplies, printing, equipment, travel, and student/faculty research.

An allocation of the funds generated by the IRA student fee constitutes a much larger share of the budget. Due to perennial program needs, Music, Theatre, and Art/Art History annually receive a defined proportion of IRA funds, and they further divide this proportionally. The Music Program's share—between \$50K and \$60K in recent years—is used for basic student performance expenses (i.e., the purchase and rental of musical scores and parts, the routine maintenance of equipment used by students, performance production costs), the hiring of visiting artists and scholars who interact with students in performances, workshops, and lectures, accompanist fees for required ensembles and studio recital class performances, as well as costs associated with academic instruction. (Visiting artists and scholars are also supported by small grants given through the auspices of the Pelletier Foundation. Each year, Pelletier grants total \$1.5-\$2K.) IRA funds are broken down according to specific program areas that are overseen by individual faculty members and support staff, following a stable pattern that takes into account the centrality, size, and historical need of the given program area. The bands and orchestra, choirs, jazz ensembles, and equipment maintenance receive similar amounts. These are followed in descending order by accompanist costs, opera theatre, and chamber music and piano events. About 9% is reserved for miscellaneous instructionally-related expenditures.

Variable income sources include revenues generated by performances and programs produced by the unit and campus-based awards drawn from California State Lottery revenues. Receipts from ticket sales and registration fees are deposited into several trust accounts associated with the performance areas indicated in the IRA breakdown. These are used to supplement IRA funds and Pelletier grants for the purchase and rental of scores and parts and the hiring of visiting artists and scholars. An exception is trust fund revenues and expenses associated with Kodály Institute, described above in Section I.D.3.b. These moneys represent a significant portion of the total trust fund revenues and expenses shown in the budget information (item C) and cannot be used for other purposes. The Music Program generally uses lottery funds for equipment acquisition and major maintenance. The awarding of lottery funds each year is not guaranteed, and competition between A&H programs can be stiff. Additionally, some endowment income is at the disposal of specific program areas, although most Music endowments are designated specifically for scholarships.

The Music Program's budget resources for personnel, space, equipment, and materials are mostly sufficient to sustain its programs from year to year. There are, however, two areas where more resources would strengthen our situation: piano accompanying and equipment acquisition and major maintenance. Accompanying duties for end-of-semester student solo performances (jury examinations) and senior recitals are adequately covered by local pianists, who are contracted directly by students. Local pianists also accompany our vocal ensembles, voice class, and studio recital class, contracted individually by faculty. Our region has sufficiently qualified

musicians for this task, but we cannot compensate them properly with the funds at our disposal for the demanding work they do, and this has led to some instability in covering these tasks. We would like to regain a staff accompanist position that dissolved several years ago due to faculty retirements and shifts in duties.

As for equipment acquisition and maintenance, anything beyond routine maintenance depends on the rollover of IRA funds from year to year, and on the awarding of lottery funds. The program maintains a list of acquisition and maintenance priorities. However, due to recent expenditures on classroom and rehearsal space upgrades and to a proportional readjustment in IRA allocation between Music, Theatre, and Art/Art History to support the latter more adequately, IRA rollover is very limited now. Lottery funds are unpredictable and award amounts can fluctuate widely. The result is a frustrating “chicken and egg” situation of deferred maintenance and acquisition until funds become available, at which time new needs may have arisen in different areas, such as refreshing the equipment in the Music (MIDI) Lab, which has not happened since 2012.

- **Assessment of administrative and other support services**

The Music Program has highly skilled and hard-working staff support. The Music & Theatre Department’s main office staff include a full-time Administrative Support Coordinator (ASC) and a part-time Administrative Support Assistant (ASA). The ASC maintains the budgets, handles department purchases, payments, and travel claims, oversees accommodations and payment for guest artists, formalizes the class schedule, and processes some course registrations. The ASA (60%-time in Music & Theatre, 40%-time in Art/Art History) helps with some of these duties and also oversees event scheduling, promotion and social media, and box office matters. The addition of the ASA since the last program review has been a great help. With the retirement in late 2019 of our much-appreciated previous ASC, Karen Mendenhall, our Administrative Support Assistant (ASA), Kristina Saldaña, competed successfully for the job and officially started as ASC in early 2020. She has since been doing excellent work learning new areas and skills, and building on her previous ASA experience. We look forward to opening a search for a permanent ASA very soon.

Managing the purchase and maintenance of all equipment associated with the program, including instruments, performance-related equipment, storage, and technology, is our full-time Music & Theatre Technologist, James Dethlefsen. We have benefited for many years from his technological expertise, the audio and video recording he has provided for student performances, his resourcefulness in identifying, purchasing, renting, and maintaining needed equipment, and his management of the Music Program website.

A final significant area of program support is piano accompanying for our vocal ensembles, voice classes, and student solo performances associated with applied lessons. We are pleased with the expertise of the contracting musicians who have been supporting these program areas but would like to be able to compensate them properly.

#### **4. Supplies, Equipment, and Other Resources**

##### **a. Facilities**

The Music Program's facilities adequately support teaching and learning activities, but certain improvements are needed. Our facilities include small and large classrooms, large rehearsal rooms, practice rooms, faculty and administrative offices, and a designated performance hall. All spaces dedicated to music instruction are diagrammed in Appendix I. In recent years, solo and small-group performances have been taking place in the Choir Room as a makeshift recital hall, and this has proven adequate (although not ideal) for audiences of 80 or less. All rooms diagrammed are housed in the Music Building except for the Music Lab, located in the nearby Classroom Building, and the Piano Lab, located in the Doré Theatre building. Our designated performance hall is the Doré Theatre mainstage, to be discussed below.

Music Building rooms have been provided with acoustic treatments to ease sound pressure, but these are inadequate in some cases. The noise level in the Band Room is too high for faculty and students, who have complained of ringing ears. In response to a Music Program complaint in Fall 2019, the Interim Provost directed the Office of Safety, Risk, and Sustainability to conduct an average decibel reading in the room, but this has yet to happen. While touring the Music Building with the Interim Provost in December 2019, the President indicated her support for this sound pressure assessment.

The President, Interim Provost, and Dean are actively supporting specific facilities enhancements in the Music Building in conjunction with NASM accreditation. One is replacing the current lighting systems in the Band and Choir Rooms, which create a distracting buzz during rehearsals and performances, with quiet, energy-efficient LED lighting. Another is making the building's interior more attractive through patching and painting, and the removal of an outdated clock system. A third, very important fix is the repair/replacement of the large deteriorating awning over the building's main entrance. Facilities Management staff have met with us to inspect these issues; in March 2020, they assembled quotes for the first two items but not the awning. Work has yet to begin.

Two additional Music Building issues need addressing. One is Band Room accessibility vis-à-vis ADA compliance, as the main double doors are quite heavy. We are pleased that Facilities recently replaced the Choir Room's doors with lighter ones and hope to see this for the Band Room, too. The other issue is improved security for music practice rooms, possibly through the installation of key-card (vs. turnkey) door locks.

The Doré Theatre mainstage is a very busy performance space, with usage shared between the Music Program and Theatre Program and rental by various on- and off-campus entities. The entire building is in a sorry physical state. In Spring 2018, the ISES Corporation compiled a detailed facility condition assessment that documented the building's extremely poor condition. They rated the building according to a Facility Condition Needs Index (FCNI), in which any rating of 0.10 or below indicates excellent condition, and any rating higher than 0.60 indicates the need for building replacement. The Doré is rated at 0.75! The Doré's deterioration became painfully clear in late 2019 with five leaks in the chilled water pipes and multiple roof leaks. One dressing room leak exposed asbestos-containing material and necessitated room renovation. In



early November, a devastating leak destroyed the ceiling, flooring, and much technological equipment in the control booth. Events had to be canceled, and equipment replacement costs ran over \$40K (not covered by insurance).

#### **b. Technology Resources and Equipment**

The Music Program's equipment and technology resources adequately support its instructional activities. Appendix I shows major musical equipment, technology resources, and ensemble libraries in the Music Building. See also the detailed technology list in Appendix J. The Piano Lab holds digital instruments for keyboard and musicianship instruction. The Music Lab houses 12 digital audio workstations with computers, MIDI keyboards, and software to support the digital music production and notation required in our music technology course as well as individual composition projects. The Music & Theatre Technologist also maintains equipment for recording student performances. The program also holds a collection of orchestral and band instruments that support student ensemble participation and Music Education instruction. For details, see the instrument list in Appendix K. We are trying to build this collection gradually as funding becomes available, moving away from annual rental fees.

Our financial resources for facilities and equipment maintenance, replacement, and acquisition are adequate but not ideal. They sufficiently support our instructional needs, but as discussed above in Section I.C.3., securing timely funding for items beyond annual maintenance has been a challenge.

### **5. Oversight and Management of Required Resources**

As stipulated in the *University Handbook*, oversight of faculty, staff, and financial resources is the responsibility of the department chair. The ASC is principally responsible for managing financial resources—a very significant task in the Music & Theatre Department due to the large number of individual accounts (over 25) associated with the various department areas. As mentioned above, the Music & Theatre Technologist manages the acquisition and maintenance of all equipment associated with the program, including instruments, performance-related equipment, storage, and technology resources. The Technologist also maintains the program website. Management of our principal facility, the Music Building, is divided according to whether instructional spaces are internally or centrally controlled. All Music Building instructional spaces shown in Appendix I are overseen by the department and supported by its resources, whereas three additional lecture rooms (not shown) are overseen directly by Facilities Management.

- F. Summary Reflections: provide an interpretation of the significance of the findings in the above analysis of program evidence. The purpose of these reflections is to determine a program's strengths, weaknesses, opportunities, and challenges to improvement.**

**The following questions should be addressed:**

- 1. How are the curriculum, practices, processes, and resources properly aligned with the goals of the program?**

The Music Program's curriculum, practices, processes, and resources align well with the goals of the program. The curricular design strongly supports the broad program goals of performance artistry; critical thinking, writing, and speaking; and career-oriented knowledge. Our recruitment and audition practices are bringing in stronger students. A growing proportion of student members populate our large ensembles, performing at a steadily rising level of quality, and students now also have a regular outlet for solo performance for a peer audience in Studio Recital Class, which is paying off in better jury exam performances. The culminating activity, which fulfills the GE Capstone requirement, is effectively synthesizing the critical thinking, writing, and speaking skills gained throughout the major and university curriculum. Sophomore-level General Music students are also benefiting from our Music as a Profession course, implemented with Q2S. Our current resources—faculty, staff, facilities, equipment, and financial resources—are all directed effectively toward the achievement of program goals. Finally, our pursuit of NASM accreditation is directed toward continuous improvement in all areas of program activity: purposes and operations, instructional programs, and evaluation and planning.

- 2. How are department/program goals aligned with the goals of the constituents that the program serves (e.g., the students, the university as a whole, the service community)?**

The Music Program's goals and broader purposes reflect and complement those of the institution and effectively serve the needs of our students and community. Our emphasis on developing musicians and audiences who are knowledgeable as well as skilled, and on musical service to the community, harmonizes effectively with the university's goal of intellectual and personal development, awareness of others, and a commitment to service. This broad liberal arts orientation is perhaps most clearly reflected in the General Music emphasis of the B. A. but also informs the Music Education emphasis. The latter prepares graduates for an area of the teaching profession that large numbers of K-12 students associate with deeply meaningful experiences and a source of environmental stability outside the home. Our Music Education students are benefiting from pre-professional development through our thriving NAfME collegiate chapter. The Music Program serves the community abundantly through regular ensemble performances for and with community members; by hosting guest artists of national and international caliber through individual concerts and (through 2018) the Bakersfield Jazz Festival; through music education advocacy undertaken by faculty, students, and alumni; through continuing-education opportunities like the Kodály Institute; and through high-quality performance workshops like the Bakersfield International Music Festival. We also believe, though, that students' career and graduate-school preparation needs would be even more effectively met through a subject matter

waiver program housed in a B. M. in Music Education, and through the addition of B. A. emphases in performance and composition.

**3. How is the level of program quality aligned with the college/university's acceptable level of program quality? Aligned with the constituents' acceptable level of quality?**

In recent years, the Music Program has shown tangible improvements in program quality which align it favorably with institutional and constituent standards. It has strengthened its faculty through a series of successful tenure-track hires, and this has benefited student recruitment, instruction, and degree completion. The faculty is engaged in meaningful scholarly and creative activities and professional organizations at regional, national, and international levels, and they regularly share with students this primary contact with music and ideas. Our students are likewise enjoying significant academic recognition within the School of Arts & Humanities, the university, and the system. Since our last review, there was only a single year in which a Music major did not win the Dean's Award for Outstanding Performing Arts Project, Outstanding Undergraduate Paper, or Outstanding Undergraduate in the School of Arts & Humanities. Further, our students are moving successfully into employment or into graduate programs and are contributing to society. The pathway to degree completion has also become more efficient. Since the last review, we have raised the average number of degrees awarded. We have raised our graduation rates, which compare favorably with other CSU campuses. We have also significantly decreased time-to-degree and compare favorably here with the School of Arts & Humanities and the university.

**4. How well are program goals being achieved? What student learning outcomes are achieved at the expected level?**

As implied above, the broad goals of the Music Program are being achieved sufficiently. Since our program learning outcomes are still fairly new, though, observations drawn from curricular assessment are still preliminary and partial. Generally, students are achieving the outcomes relating to performance artistry at a sufficient level. This holds for solo and ensemble performance, as discussed in item (1) above. Certain refinements are still in order, such as the need to define more clearly the different registration levels of Studio Instruction in terms of requisite performance skills, expected length of daily practice, and level of solo repertory. Students seem to be making gains in music-theoretical and historical knowledge, although their application of this knowledge in performance and when writing and speaking about music needs improvement. Students seem to show an adequate understanding of professional practices and expectations and are making progress in the execution of large-scale projects, although more work remains to be done here.

**5. What are the challenges to Program quality?**

At present, the principal challenges to the quality of the Music Program lie in the area of resources: faculty, staff, facilities, equipment, and financial resources. Support is needed for Music faculty to travel to area schools, to represent CSUB at state-wide conferences, and to serve on boards of local and state-wide music education organizations. We would like to regain a

staff accompanist position to support our vocal ensembles, voice classes, and student solo performances. We need to reduce sound pressure in the Band Room, increase Band Room door accessibility, and address the deteriorating Doré Theatre, our principal large performance space. We need more space for our percussion students to practice and receive instruction. We need more financial support for equipment acquisition and major maintenance, and we need to develop more scholarship funding to attract deserving students to study music at CSUB.

## II. PROGRAM PLAN

In the Program Plan, the program faculty should consider how the results from their Self-Study can be used to:

### A. Inform curriculum planning:

#### *Studio Instruction*

Specific action items generated by curricular assessment have already been noted above in Section I.D.1. of the Self-Study. These have either been implemented or are in progress. Here, we would like to highlight Studio Instruction. Clarity of expectations and policies in this area is particularly important since the vast majority of our studio instructors are employed part-time. To this end, we plan to work with our studio instructors to define the four registration levels of Studio Instruction more clearly in terms of requisite performance skills, appropriate length of daily practice, and appropriate solo repertory. This should help instructors and students to set and achieve appropriate goals for each curricular level. We also plan to revise the jury examination form so that our feedback to students is presented more consistently in terms of the language of Program Learning Outcome 1a (Technique and Expression).

### B. Inform changes in how resources are used within the program:

#### *B. M. in Music Education*

In response to recommendations from the last review cycle to pursue program accreditation from NASM and to redesign our Music Education curriculum to regain CCTC subject matter waiver certification, we are proposing a B. M. in Music Education. For decades, we have delivered a substantial music education curriculum as an emphasis within the Bachelor of Arts in Music degree. Students completing the curriculum have typically proceeded to the Single Subject Credential Program, followed by a career in the music teaching profession. Although long housed under a liberal arts degree title, our Music Education emphasis (23 units), in combination with the Music core (47 units), comprises a robust 70-unit curricular experience that has the characteristics of a professional degree program. Core studies include solo and ensemble performance on a principal instrument, music theory and analysis, musicianship skills, an introduction to music technology, and music history and literature. The Music Education emphasis includes classroom observation hours, studies in basic instrumental and vocal music pedagogy, and studies in conducting and in music education teaching methods at the primary and secondary levels.

We have become increasingly aware that this professional degree content should be enhanced to fully meet CCTC criteria and represented by an appropriate professional degree title. Such alignment is an explicit standard of NASM, to which 17 CSU campuses belong. Those campuses consistently house their music education curricula within self-standing degrees in music education. To meet NASM and CCTC standards and to strengthen our students' preparation in music education, we have drafted requirements for a B. M. in Music Education that reflect current best practices, as seen in Appendix L. The envisioned degree will keep much of what we already offer but will add a foundational course that introduces students to the philosophy and practice of music education, required studies in choral or instrumental music literature, and

courses in music arranging (a version of which already exists in our broader curriculum) and guitar pedagogy. We also envision a modest yet highly relevant elective component that may include courses in jazz pedagogy, marching band techniques, and mariachi ensemble techniques. Through some redistribution of unit counts and some well-considered reclassification of delivery format, the current degree would expand by 4 or 5 units.

Demand is already high for our Music Education emphasis (68% of our majors are currently pursuing it), and we anticipate student numbers to increase as the explicitly professional degree raises our profile within and beyond the CSU. In bolstering the educational infrastructure of the region with more numerous, better-prepared music teachers, the B. M. in Music Education will also be contributing more broadly to the university's role in dramatically improving the economic and social well-being of so many in our region. As mentioned in Section I.B.1. of the Self-Study, the CSU Board of Trustees recently approved our initial degree proposal. We will draft the formal proposal in 2020-21, with implementation targeted for Fall 2022. In tandem with this, we will submit a proposal for CCTC program certification.

#### *B. A. Emphases*

We are also considering ways of enhancing curricular structures within the 54-unit major in the B. A. degree. The levels of achievement attained by our students pursuing the General Music emphasis (noted in Section I.D.1.d. of the Self-Study) suggest that greater curricular focus might better support their capacities and aspirations, as well as our ability to attract prospective students. We are therefore considering the creation of two 12-unit emphases within the B. A. degree, one in music performance and one in composition. Preliminary drafting of requirements suggests that both emphases could be implemented largely by repackaging existing degree requirements and electives in a more focused manner. This would better prepare students for graduate studies and professional work in these areas.

#### *Website & Student Handbook*

We plan to make the Music Program website (<https://www.csub.edu/music/>) fully up to date, complete, and useful, particularly considering its role in recruitment and student advising. The site contains information on our degree programs and courses as well as basic information about the unit, its performance ensembles, events, faculty, alumni, auditions, musician health and safety, and some policy and procedure information for students. But further work is needed to strengthen accuracy, clarity, and comprehensiveness. This includes some updating, especially of calendar-related information and the Music brochure, and a harmonizing between our in-house degree roadmaps with those on the Academic Programs website. The former are accurate with respect to the Music major but incomplete with regard to GE and University-Wide Requirements. With the latter, the pathway through the major is somewhat inaccurately represented. This needs to be fixed. Those sections of our website specifically geared toward students need to be developed, especially the one for current students. We envision the current students section housing the updated student handbook (also to be issued in hard copy) and offering a comprehensive guide to those policies and procedures that most directly concern students and generate the most FAQs. The site needs improvement structurally as well, in terms of aggregating related information and making it more easily navigable. Currently, there are some long chains of links that require many mouse clicks as well as the duplication of some links on the same page. We plan to coordinate these improvements with the new university website

currently under development.

### *General Education Service*

We have become increasingly aware recently of the importance of deliberate planning for the Music Program's GE service. This is necessary because of the relatively small overlap between these areas and our major requirements, which must be delivered by a faculty possessing many different specializations. Given these circumstances, a heavy concentration of GE service in a small number of faculty members can lead to wide fluctuations in FTES, as mentioned in Section I.E.2. of the Self-Study. There, the 2017-18 FTES dip was related to a faculty sabbatical, but more recently, we have lost GE capacity due to reassigned time given to the new department chair. Going forward, we plan to spread GE service more deliberately among a greater number of FT faculty, to the extent that we are able.

### **C. Make recommendations for how resources outside the program should be used.**

#### *Facilities Upgrades*

As noted in Section I.E.4.c. of the Self-Study, we have been pleased to receive support from the administration for specific facilities enhancements to the Music Building in conjunction with NASM accreditation. However, important issues remain to be addressed:

- Repair/replace the large awning over the Music Building main entrance.
- Measure and reduce sound pressure in the Band Room (we are considering carpet installation as a solution), and install lighter double doors.
- Renovate the Doré Theatre, including space for percussion practice and instruction. In March 2020 and with support from the A&H Dean's Office, our department began the process of adding a major capital outlay proposal for the renovation of the Doré Theatre to the Facilities five-year plan (see the Doré renovation memo in Appendix M).

### **D. Make a case to the dean and to the University Program Review Committee for specific additional resources as indicated.**

#### *Music Education Instruction*

The future B. M. in Music Education should require few resources that we do not already have. Existing facilities and equipment are basically adequate, and existing FT and PT faculty possess the qualifications to deliver many of the new curricular requirements. As mentioned in Section I.E.2. of the Self-Study, we are hoping to reopen our TT search in Elementary Music Education very soon to support our music education methods sequence, the Early Field Experience course, our future music education foundations course, and potentially our performance ensembles. Additional PT faculty will be needed for only three new courses in the envisioned B. M.: those in guitar pedagogy, marching band techniques, and mariachi techniques. These will be 1-unit activity courses, and we do not envision them being offered every semester.

The TT hire in Elementary Music Education will also support Liberal Studies, where swelling enrollments have created greater demand for MUS 3060 Music in the Elementary Classroom. In recent semesters, we have been pleased to receive funding for PT hires for this course. Even though the anticipated TT hire will help here, we project a continued need for some PT hiring.

### *Staff Accompanist*

As discussed in Section I.E.3. of the Self-Study, we would like to regain a staff accompanist position to support our choral ensembles, voice classes, and student solo performances. Our region has sufficiently qualified musicians for this task, but this demanding work can lead to instability of coverage (as we have found), especially if the accompanist is not treated like a member of the CSUB community in terms of compensation and benefits.

### *Travel Support*

As identified by our previous External Reviewer, support is needed for Music faculty—especially directors of major ensembles and those in the Music Education area—to travel to local and regional schools, to represent CSUB at state-wide conferences, and to serve on boards of local and state-wide music education organizations. The extensive involvement of certain Music faculty members in these activities in addition to their on-campus duties (discussed in Section I.D.2.c. and I.D.3.b. of the Self-Study) might be supported through reassigned time.

### *Equipment Budget*

During the last review cycle, the External Reviewer cited the need to develop a stable budget for equipment maintenance and acquisition. Significantly, our recent NASM site visitors also recommended that the institution “look for new funding sources for large expenses like capital equipment . . . improvements so that the limited operating funds of the department are not unduly taxed” (Visitors’ Report, Section Q.2.). The UPRC recommended during the last review that we explore student equipment fees among other sources, and we are considering this in consultation with policies at other CSU’s. Although this may help, it seems clear that further support for equipment maintenance and acquisition is needed. We recently entered into discussion with our dean about this and are currently drawing up a prioritized list of maintenance and acquisition needs.

### *Scholarship Funding*

Since the last review, additional endowment money has become available for choral music scholarships through a generous bequest, but further development is needed for both the recruitment and retention of well-qualified Music students. Especially with the pausing of the Bakersfield Jazz Festival—an event that had generated significant non-endowed scholarship awards annually for many years—further scholarship support is needed, especially for instrumental students. We have had preliminary discussions with University Advancement about a fundraising campaign but need to develop a systematic plan in the coming years.