NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Visitors’ Report

California State University, Chico

Keith C. Seppanen, Chair

Department of Music

Date of Visit: February 28-March 3, 2009

Judith Kritzmire, Team Chair, University of Minnesota Duluth

George Riordan, Team Member, Middle Tennessee State University

Degrees for which renewal of Final Approval for Listing is sought

Bachelor of Arts in Music (General Music)

Bachelor of Arts in Music Industry and Technology (Music Industry, Recording Arts)

Master of Arts in Music

Degrees for which Plan Approval is sought

Bachelor of Arts in Music (Composition, Jazz Studies, Music Education, Performance)
Disclaimer

“The following report and any statements therein regarding compliance with NASM accreditation Standards represent only the considered opinion of the visitors at the time of the visit. Definitive evaluation of compliance and the accreditation decision will be made by the appropriate Commission following a complete review of the application, including the Self-Study, the Visitors’ Report, and any Optional Response to the Visitors’ Report submitted by the institutions.”

Introduction

The visitors wish to express their appreciation to the university and the music unit for the exceptional hospitality and assistance provided during the visit. Department Chair Seppanen was available at all times to respond to questions and provide clarifying information, and the office staff members were cordial and helpful. Dean of Humanities and Fine Arts Joel Zimbelman and University President Paul Zingg were welcoming and fully forthcoming in conversations regarding music unit issues. The accommodations provided were particularly gracious, and the visitors felt well-supported in all ways throughout the visit.

A. Purposes

In the Self-Study, the reader is provided a mission statement for the university, an outline of the strategic plan for the institution, and statements of the Mission and Goals of the Department of Music. (Self-Study, p. 1). The vision and mission statements of the university are also published in the 2009-11 on-line catalog and on p. 8 of the 2009-2011 print catalog, and the mission of the College of Humanities and Fine Arts is published on p. 24 of the 2009-2011 print catalog. On p. 499 of the print catalog, there is a description of each of the program options for the Bachelor of Arts in music degree. However, the visitors were not able to locate a published statement of the mission, goals, and objectives for the music unit. It was not clear to the visitors that statements regarding the overall purpose of the music unit are “published and made available in one or more texts” (NASM Handbook 2009-2010, II.A.1.(5))

B. Size and Scope

The 2008-2009 HEADS report provided the visitors on-site lists current student enrollment data as follows:

Liberal Arts Degree (includes music education): 138
Music Industry and Technology 284
Master of Arts 12

Total enrollment at the undergraduate level (422) seems well-able to support the curricular requirements and course enrollments for the current degree programs. At the graduate level, enrollment is minimal, and it was not clear to the visitors how the music unit is able to provide “a traditional and/or virtual community of students and faculty (for) sharing of experience, ideas, and knowledge.” (NASM Handbook 2009-2010, X.B.4.).
The 2008-2009 HEADS report indicated there are currently 10 full-time faculty members in the music unit. A recently-concluded search for a full-time Director of Music Education will increase full-time faculty to 11. The HEADS report counts part-time/adjunct faculty at 18 individuals, with a full-time equivalency for this population of 6.63. Overall, it was not clear to the visitors that the current number of faculty members is sufficient to support the undergraduate student enrollment and multiple degree options offered by the music unit (NASM Handbook 2009-2010, II.B.1.a.(1)). Providing adequate student-advisement, generally a function and responsibility of full-time, rather than adjunct faculty members, appeared problematic. Additionally, visitors were informed by faculty and the Department Chair during the visit that the music unit was not able to offer a sufficient number of small ensembles as result of the small faculty numbers. The Self-Study (p. 3) lists a substantial number (15) of possible ensembles, but, with the exception of Chamber Choir, no small ensembles were available for student participation at the time of the visit. It was also reported that studio instruction has recently been significantly curtailed, again, due to faculty size and availability.

C. Finances

The music unit receives annual budgetary resources which appear appropriate to its purposes from State of California and from “Instructionally Related Activity” funds (e.g., revenue from gate receipts which is matched by the university, Self-Study, p. 3). However, there does not appear to be any articulated mechanism for long-range financial planning; the role of the executive in the budget development process is not discussed in the relevant section of the Self-Study, pp.3-4. Funding of the Music Resource Center is very limited, coming from music unit sources, such as fines for late returns, etc.

Additional fund-raising and development programs for the department are not discussed in the Self-Study, although reference is made to Foundation Accounts which provide scholarship support and “virtually any other authorized activity” (Self-Study, p. 4). The department produces an annual, highly successful event, “Glorious Sounds of the Season.” This event draws a reported income of $22,000 to $25,000 per year in scholarship assistance for the department (Self-Study, p.55).

The North State Symphony is an independent orchestra that works closely with the California State University-Chico Music Department. The symphony provides orchestral performance opportunities for string, wind, and percussion students. The Department Chair noted that the department pays the salary of the conductor and makes payments to Symphony musicians. Thus, the finances of the North State Symphony are mutually supportive of, and inter-connected with, departmental finances.

Other fund-raising for the department is undertaken through student fees; music students pay annual fees used solely for equipment repair and replacement. The Department Head reported these fees provide $30,000 per year for departmental needs. Instrument and equipment acquisition and replacement is financed by special allocations, and the Department Head noted that a priority list of needed instruments is maintained.

There does not appear to be a clearly articulated plan for replacing technology needed to support the Option in Recording Arts. The Department Chair indicated that the Dean of the college has verbally committed to providing regular funding for upgrading recording technology. The Dean commented to the visitors that refurbishment of equipment on the campus is problematic. NASM standards mandates that “units with goals and objectives in disciplines and specializations that require constant updating of
equipment must demonstrate their capacity to remain technologically current." (NASM Handbook 2009-2010, II.F.1.g.).

D. Governance and Administration

1. Overall Effectiveness

The visitors were impressed by the strong leadership offered by higher academic officials at Chico State University. The university governance structure seems effective and well-functioning. There is positive leadership in evidence from the Dean and the university President. These individuals were knowledgeable and supportive of music unit learning objectives and processes. The university’s overall governance structure employs a well-organized system of committees. Within the College of Humanities and Fine Arts, Department Chairs meet regularly with the Dean. The music executive has been recognized for his strong leadership as well and is taking an active role in all-campus governance procedures, currently serving as chair of a search committee for a Dean’s position on campus.

2. Policy-Making

While policy-making structures seemed effective at the collegiate and university level, the visitors noted a more ambiguous process in place in the music unit. In the meeting with faculty, it was reported that regular meetings of various committees did not generally occur, unless a particular project or task required committees to convene. Faculty meetings are typically held once a month (Self-Study, p. 4). It was not clear to the visitors that a systematic approach to decision-making and long-range planning was taking place within the music unit and that faculty members were undertaking “a major role in...evaluating and influencing the standards and conditions that pertain directly to instruction” (NASM Handbook 2009-2010, II.D.1.(4)(c)).

It was also not evident that “The administration of the music unit (is providing) mechanisms for communication among all components of the unit.” (NASM Handbook 2009-2010, II.D.1.c.).

The visitors could not determine how “student views and judgments are sought...” (NASM Handbook 2009-2010, II.D.1.(4)(d)). In the meeting with students, they indicated they did not perceive there to be a well-understood process for them to participate in departmental governance, or, to provide opinions and voice concerns, other than in a highly individual and/or informal way. No students appear to serve on search committees or other department governing groups; there is no student leadership organization or structure in place in the music unit. Students reportedly “have access to the Department Chair and faculty through office hours and special appointment” (Self-Study, p. 5).

3. Music Executive’s Load and Responsibilities

At the time of the visit the Music Executive had been relieved of teaching duties in order to oversee the preparation of the NASM Self-Study and visit. It is reported in the Self-Study (p. 5) that the Music Department Chair is a “12-month 0.75 administrative position and a 10-month 0.25 faculty instructional position.” The music executive is in the second year of his appointment. He appears to clearly understand the scope of his responsibilities and is responding well to the demands of the position. There seems to be an adequate number of office staff, including student assistants, to provide support for the executive’s duties.
4. Communication

Informal communication among faculty, and between faculty and the music executive, appears to be taking place in a comfortable manner. As noted above, formal communication in the form of governance structures seems less functional. Communication between the music unit and other campus governance bodies, and music faculty participation on campus committees, seems generally effective. However, the visitors could not determine that there were adequate and well-functioning structures in place for communication between the music unit and the education unit. In the current absence of a full-time music education faculty member, this information was not forthcoming, and is not discussed in the Self-Study, although issues relating to student-teaching observation and placement emerged during the visit as a concern of the music faculty and the Department Chair. Therefore, it was not clear that “the music unit has adequate representation to deliberative bodies whose work has an impact on the educational...results of the music unit.” (NASM Handbook 2009-2010, II.D.1.b.(4)).

E. Faculty and Staff

1. Qualifications

The members of the music faculty at California State University, Chico, are well-qualified by academic degrees and professional experience to guide instruction in the music unit’s degree programs. Given the large enrollment in the Music Industry and Technology degree program options, it is particularly critical that faculty members leading that program have exceptional real-world experience, and this is most surely the case. It also merits mention that the visitors observed fine teaching being delivered by adjunct faculty members. These individuals are also active in the community as presenters and resource persons; the adjunct faculty members appear to be providing outstanding service and teaching to the music unit and its students.

Tenured faculty members are reviewed at five-year intervals. They are not required to provide annual reports of scholarly/creative work. From the general, summative reports included in the Self-Study, the visitors could not determine the overall productivity of faculty members teaching graduate-level courses, and it was not clear how actively or regularly they participate in research and scholarly work as “composers, performers, scholars, or practitioners.” (NASM Handbook 2009-2010, II.E.1.a.(5)). The faculty summaries provided in Appendix III of the Self-Study did not indicate which faculty members are teaching graduate courses and working with graduate students. Teaching duties were listed by general topic/subject area, rather than by courses taught.

2. Number and Distribution

As reported in section B of this report, the current number of faculty, and ratio of full-time to part-time faculty, seems inadequate to meet the academic and musical needs of the 422 undergraduate and 12 graduate students enrolled as music majors at the institution. There are several areas affected by this imbalance. Applied lessons are limited to a major-instrument only formula; there are almost no small ensembles available, and student-advisee ment appears to be problematic. The visitors were informed that the sections for Music Theory are particularly stressed, with 50 or more students in each class. Therefore it was not clear that “The number and ratio of full-and part-time faculty positions (are) sufficient to achieve the music unit’s purposes; appropriate to the size and scope of the music unit’s programs; consistent with the nature and requirements of the specific programs offered.” (NASM Handbook 2009-2010, II.E.2.a.(1)(a-c)).
Faculty morale overall seemed positive, although there is justifiable concern over economic issues. They are well-informed of policies for appointment, evaluation, and advancement. There is an enviable circumstance provided new tenure-track faculty in the form of a reduced teaching load in their first few years of appointment. Teaching loads are clearly delineated in the collective bargaining contract, and faculty members appear to have reasonable, and in some instances, light teaching load assignments. Some faculty were not clear on the way in which load credit is assigned, inquiring as to whether teaching credit should be given for non-teaching service activities (e.g., outreach to schools).

Funds for faculty development ($600 per year for full-time faculty) are perceived as inadequate (Self-Study, p. 10). No additional campus resources were listed as possible sources for faculty to enhance this allocation, other than to apply for grants. It was not evident if there are such grants available on campus, or, whether these are exclusively from external sources. It was not clear how the music unit “encourages continuing professional development, even if funding is limited”, other than by urging faculty to apply for outside grants. (NASM Handbook 2009-2010, II.E.7.a). Information was not provided in the Self-Study regarding recent or current faculty development activity or grants received.

Graduate assistants may be appointed as “Teaching Associates” (Self-Study, p. 9), but at the time of the visit, there did not appear to be any graduate students functioning as teaching assistants for the music unit.

While the music office support staff seems adequate in number and competent in the performance of their work, there appears to be a serious lack of technical support staff (Self-Study, p. 10). The technical staff has decreased and has not been replaced; the most critical need reported is for an individual to maintain the recording studios and computer support. There is also a need for “an audio technician to oversee the recordings and sound reinforcement of concerts and recitals.” (Self-Study, p. 10). It was not clear to the visitors that the music unit is provided “support staff commensurate with the music unit’s purposes, size, and scope, and its degrees and programs.” (NASM Handbook 2009-2010, II.E.8.a.).

The need for staff or student accompanists was highlighted by students, particularly the voice students. They reported not knowing how, or where, to obtain an accompanist since an accompanying option was recently eliminated.

Although not mentioned in the Self-Study, the visitors learned while on campus that the music unit enjoys the services of a marketing design professional who develops beautiful posters and concert programs for the music unit. These are produced at relatively low cost, with underwriting from other funding sources. The posters are displayed on the walls of the music office and are impressive in artistry as well as an effective marketing resource.

F. Facilities, Equipment, Health, and Safety

The Music Department is housed in the Performing Arts Center, a large building that also contains the Theater Department and the offices of the Dean of the College. The building is a short walk from the heart of campus, close to Meriam Library and to Laxon Auditorium, the largest performance facility on campus. The facility, while well-worn in some places, seems to be well-maintained and quite serviceable. It houses two fine performance spaces; Taylor Recital Hall, seating 208, and Adams Theater, seating 450. The recital hall is also used for large classes and choral rehearsals. Adams Theater is used for theatrical productions. It is home to an impressive tracker organ, (the Centennial Pipe Organ), which
unfortunately is placed in an almost inaccessible location at the side-rear of the backstage area. For organ recitals, the audience is seated on the stage.

Laxon auditorium is an impressive facility seating 1250 that admirably serves the campus and department. There are two large rehearsal halls housed in the PAC which appear adequate for the needs of ensemble rehearsals and for class instruction. Classroom space seems adequate for departmental needs. The classrooms have serviceable audio equipment, some video equipment and overhead projectors, in addition to whiteboards and pianos. The piano lab contains various brands and styles of digital pianos which service the classes observed, although the control station and visualizer did not appear to work.

The Performing Arts Center has ample recording studios and labs which are used extensively for instruction for students in the Recording Arts option. While undoubtedly requiring updating in the future, these labs appear to be more than adequate in size and functionality at present.

Practice rooms, while physically adequate, do not seem to be sufficient in number for the close to 500 music majors. There are seventeen practice rooms available for student use; eighteen other prior practice rooms have been converted to faculty offices and storage rooms (Self-Study, p. 12). In the student interview, they confirmed this to be a serious issue. Many practice room pianos, although reported to have regular tunings and voicings, were not of good sound quality.

The visitors observed no obvious health or safety problems. Security throughout the Performing Arts Center is a high priority and a system of swipe/ID cards ensures the safety of the expensive equipment located in the recording studios. The system also provides security for students while practicing in the facility. The Self-Study (p. 12) does comment on the need for further soundproofing, but overall, the visitors found the facilities to be quite adequate and in some instances, impressive.

G. Library and Learning Resources

Baccalaureate Programs

Music resources in print and physical recordings (CD’s, DVDs, audio and video tapes) are housed in the Music Resource Center (also referred to in the Self-Study as the “Music Library”) in the Performing Arts Center, and also in the Meriam Library, the main university library.

Music Resource Center. This facility, located in the music building, contains a number of compact discs and LP recordings, as well as a number of music scores and books. Most of the large ensemble performance parts are in this center. It contains listening carrels with outdated, but functional playback equipment. There is a database in this center providing students access to the catalog. Instruments used in teaching the various techniques classes are also maintained in the center. Unfortunately, this center offers minimum availability to students. It is open 20 hour per week, Monday through Friday, from 9:00 to 1:00 p. m. It is staffed by an individual with a music background who maintains an orderly and efficient facility, and reportedly provides students and faculty excellent service and support. Funding for materials for this facility is derived from fines for late materials. There does not appear to be any regular funding available for purchases or replacement.

The Meriam Library. The main university library contains an impressive collection of music books, collected editions, bound periodicals, and appears to be adequate to the research needs of the
department. Recorded materials in this library are mostly available on audio and video cassette. There are fewer music recordings on CD and DVD. The Meriam library staff member oversees the collections in music, history, religious studies, philosophy, and art. The Meriam library is readily available to students.

**Electronic Resources.** The university library system offers significant online resources, including Oxford Online, JSTOR, Music Index, EBSCO, and the streaming service “Classical Music Library” (Classical.com). While the university currently subscribes to only twelve music periodicals, most student research should be supported by the combination of electronic resources and the significant body of bound periodicals on the shelves. Interlibrary loan appears to be available and useful. Faculty members expressed concern that recorded music materials in the Meriam library were in older formats; opera and other videos are primarily available on video cassettes and not DVDs.

The combined holdings of the Music Resource Center and Meriam Library appear to be adequate for the size and scope of the current undergraduate degree programs of the department. However, the collection of jazz recordings at both sites does not appear to be of sufficient breadth and depth to adequately support the students in the proposed Bachelor of Arts degree in Music with an Option in Jazz Studies. (NASM Handbook 2009-2010, II.G.3.a.(1), (2) and (3), and II.G.7.b.). While annual budget allocations are limited, the library funds appear to be minimally able to support the mission, size, and scope of the department.

Instruction in the use of the library, as reported by the students, seems irregular. Some reportedly receive library instruction in certain classes, but the visitors could not determine that regular instruction in the use of the music library is provided (NASM Handbook 2009-2010, II.G.5.a.(4)).

The visitors found Meriam Library and Music Resource Center staff members to be helpful and knowledgeable; faculty and students reported being very appreciative of their library staff. The limited hours in which the Music Resource Center is available to students does not seem to inhibit their use of this center. Students praised this facility and the staff member in charge.

**Graduate Programs.**

The holdings, both on-site and electronic, as well as other resources (audio, video, streaming, etc.) maintained and available in both the Music Resource Center and Meriam Library appear to provide adequate support for the student enrollment and goals of the degree “Master of Arts in Music” offered by the music unit.

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

**Baccalaureate Programs**

**1. Recruitment, Admission, Retention**

**Recruitment**
A report on the music unit’s efforts to attract students, including faculty outreach to feeder schools (with limited funds), use of the Music Department’s recently redesigned web site, and two departmental information sheets is provided in the Self-Study (pp. 22-23). These recruitment procedures appear to be ethically sound. It is also noted that the degree program in Music Industry and Technology is “impacted”, meaning student admissions are limited and carefully monitored due to the large interest and
enrollment in this program. Additional recruiting publications provided on-site accurately represented department degree programs and curricular requirements.

Admission
With regard to admission to the undergraduate music degree programs, prospective majors are “first admitted to the university. All students, with previous experience, are required to take (placement exams) and a piano proficiency evaluation. Private instruction is provided after an audition with the appropriate music faculty member” (Self-Study, p. 23). From this description, the definition of “with previous experience” was unclear, and the visitors could not determine at what point the student is officially admitted as a music major. This information could not be located in the university catalog overall or in the “Bachelor of Arts in Music” section of this catalog. It was not clear that students are admitted “to programs or curricula for which they show aptitudes and prospects for success.” (NASM Handbook 2009-2010, II.H.1.b.). It was also not clear how the music unit determines the student’s ability to “relate musical sound to notation and terminology...to undertake basic musicianship studies in the freshman year” (NASM Handbook 2009-2010, V.D.2.).

Retention policies for music majors could not be located in the university catalog, beyond the university requirements and policies for academic disqualification and probation (Self Study, p. 25). Quantitative criteria for retention of music majors in the degree programs were not outlined in the Self-Study; in the “Retention” section (p. 24), a discussion of attrition/retention rates is presented. It was not clear to the visitors that “Retention policies are appropriate to the...curricular programs, clearly defined, published...and applied with rigor and fairness.” (NASM Handbook 2009-2010, II.H.1.f.(1-4)).

2. Record Keeping

Files for undergraduate and graduate students are maintained in the central office of the music unit. A review of these files revealed that they primarily, and often exclusively, contained jury report forms. No documents were found in the files regarding proficiency or entrance examinations, entrance auditions, recital programs, scholarship offers, letters of acceptance, transcripts, or other information charting the student’s musical and academic progress. Files of students who had completed their degrees were mixed among the files of current students. There was no apparent method of tracking student progress and advisement. Graduate student files were also unevenly maintained. From this review, the visitors could not determine that the music unit “maintains up-to-date records (of) courses taken, grades, repertory studied, performances associated with degree or program requirements, and the results of other appropriate evaluations.” (NASM Handbook 2009-2010, II.H.1.h.). The Department Chair noted the institution plans to move to a fully on-line means of maintaining student records.

3. Advisement

At the time of the visit, the visitors were provided a list of faculty committee and advisement assignments. In the meeting with students, they noted they did not know the names of their faculty advisor, and all but one said they had not met with the advisor in the past year. However, they also noted that the advisement documents (4-year plans) available in the music office were very helpful. NASM recommends that students be engaged in a continuous advisement program (which) provides assistance with the selection of courses... (NASM Handbook 2009-2010, II.H.2.b.)

In reflecting on this review of advisement policies and procedures, the visitors concluded that it was not clear how the institution can “Provide students with written documents and advising that describe all
requirements and the purposes of their programs” without some regular contact and guidance from faculty (NASM Handbook 2009-2010, II.H.1.j.). According to discussions with students, it appears that the culture of the department is to anticipate that individual students will take responsibility for initiating advising sessions each semester, and that subsequently a large proportion of students are not regularly advised through direct contact with faculty members.

Graduate Programs

Admission
University requirements for admission, retention, and advisement regarding graduate study at California State University-Chico are clearly published in the 2009-11 university Catalog, pp. 146-154. Admission requirements for the Master of Arts in Music degree (Catalog, pp. 505-506) specify that a baccalaureate degree in music and “approval by the department” are required for conditional admission to the program. Subsequent admission to “classified status” requires completion of music portions of the Graduate Record Examination and “fulfillment of any requirements prescribed as a result of interview and, if needed, audition or diagnostic examinations.” It appeared to the visitors that these requirements are appropriate for the general Master’s degree offered by the music unit.

Record-keeping
Graduate student files retained in the music office were intermixed with undergraduate student files, and those which could be identified as graduate student files did not contain consistent or complete student records and pertinent information. The visitors were not provided examples of graduate students’ projects, recitals, or written work. The visitors could not determine that copies of graduate papers or recitals were retained by the music unit.

In the Self-Study, the visitors could not locate information on how graduate students are advised, but noted the statement “As with undergraduates...all university information is available for faculty advisement.” It was not clear to the visitors how graduate students receive “advising (which) describes all requirements and purposes of their programs” (NASM Handbook 2009-2010, II.I.).

I. Published Materials and Web Sites

The Self-Study contained black and white copies of several letters, brochures, and other communication materials which are sent to students regarding general admission, degree programs, and scholarships. Music admission requirements did not appear to be listed in any of these documents. A collection of four-year plans was also included. The music unit’s web site consisted primarily of a listing of concerts for the semester. The visitors could not locate information about the music unit’s academic programs or requirements on the web site.

An on-site review of student recital programs revealed that the majority of the program covers contained the statement that the recital was presented in “fulfillment of the requirements of the Bachelor of Music (or Master of Music) degree”. These titles suggest a need for better understanding on the part of both music faculty and students about the music degree programs in which they teach or enroll, and greater accuracy in reporting to the public the actual degrees offered by the music unit.

On campus, the visitors were impressed by a number of well-designed posters prepared by the resident graphic designer. Also on site, the visitors discovered very attractive publications that were not supplied with the Self-Study. These included two-color print versions of departmental and scholarship flyers. A
large four-color brochure listed a number of music department student ensemble concerts along with many professional events. These ranged from lectures to plays, art exhibits, and performances by the San Francisco Symphony with Michael Tilson-Thomas, the Turtle Island String Quartet, the Romeros, the Marcus Roberts Trio, Natalie MacMaster, the Soweto Gospel Choir, and several jazz, R & B, and Country and Western Swing concerts. A special concert by music department alumni was also listed in this brochure, which documented the many ways in which the music unit is involved with music activity in the community. There were also attractive photos of the departmental productions of “The Mikado” and opera scenes, as well as the North State Symphony. The overall visual quality of these published materials available on site was excellent.

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

Not applicable.

K. **Community Involvement; Articulation With Other Schools**

The music unit schedules an impressive number of student ensemble concerts and recitals annually. Music faculty members also schedule recitals and sponsor events such as the “New Music Festival”. The visitors spoke with community members who were strong in their awareness and praise of these events. The Chico Symphony Orchestra is a “town-gown” ensemble, and community members participate in other music ensembles as well. Music faculty participate in community activities as members of arts boards, as artists and technicians working with churches, community theater groups, and professional ensembles and companies (Self-Study, p. 29). California State University-Chico is described as “The major center for the arts and education in an area roughly the size of Ohio...this is a very proactive department with deep roots in the community” (Self-Study, p. 29).

On-site, the Department Chair provided the visitors an additional list of specific faculty and their community participation. The visitors noted that regular events bringing high-school students on campus did not appear to be a part of the community involvement of the music unit, although outreach performances to schools (e.g., The Mikado, other opera scenes, performances by the “Wild Oak” students) were occurring. The music unit also sponsors a high school “Battle of Bands”. It was reported by the Department Chair that the music unit plans to undertake future on-site invitational events, such as honor band, choral, jazz, etc., clinics which will be sponsored by these music ensembles and their directors at Chico State. It is current practice that high school ensemble festivals use the music facilities, but music faculty members do not regularly participate in a direct way as clinicians or sponsors.

There is a university articulation agreement with 109 California Community College providing a transfer agreement for completion of lower-division course at these sites. Complete information on these transfer requirements is posted on the “ASSIST” website (http://www.assist.org) (Self-Study, p. 29).

L. **Non-Degree-Granting Programs for the Community.**

Not applicable.

M. **Standards for (1) Independent Postsecondary Music Units Without Regional or Other Institutional Accreditation and/or (2) Proprietary Institutions**
Not applicable.

N. Programs, Degrees, and Curricula

1. Specific Curricula

a. General content and competency Standards.

The music unit at California State University-Chico offers the Bachelor of Arts degree in Music with several options. The extent to which these options meet the NASM Standards for Liberal Arts degrees in music varies, particularly in assuring that students develop competencies in musicianship and performance. In some options, the students are required to complete almost no credits in either music ensembles or applied study. These variations and departures are articulated in the following discussion of Specific Curricula.

There is particularly large interest and enrollment in the degree program Bachelor of Arts in Music Industry and Technology; this program is overseen by faculty members with strong professional credentials and the overall quality and innovation of the program is impressive. With the exception of seemingly too-few courses in music performance, program graduates are offered opportunities to develop high levels of competency in courses and experiences central to their future careers.

At the graduate level, enrollment appears to be low and opportunities for graduate students to achieve a community of scholars seem limited. The graduate program overall does not appear to currently hold a priority in the music unit's curricular efforts.

b. Specific Curricula

All Bachelor of Arts degree options, with the exception of the Music Education option, were reviewed for compliance with the NASM Standards for the Undergraduate Programs in Music (NASM Handbook 2009-2010, IV.; V.; VII.). Curricular requirements were examined on the Self-Study Curricular Tables and the California State University-Chico on-line Catalog and print Catalog, 2009-2011.

Bachelor of Arts in Music (General)

(1) Status: renewal of Final Approval for Listing

(2) Curriculum: The curricular chart for this option (Self-Study, pp. IV 1-2) indicates that students complete 29 credits in core music courses (theory, music history, piano, aural skills, world music). They complete an additional 20 elective credits in music. Of these 20 credits, only two credits are required in either ensembles or studio (applied) study. Further studio instruction (six credits) is “available for students who qualify by audition” (Self-Study, p. IV-2). Total credits in music are 49, or 40.7% of 120 credits. There appears to be good balance between music and general studies courses appropriate for a liberal arts degree. However, due to the limited number of required courses in music performance, it was not clear how students can achieve the following competencies:

- “An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources” (NASM Handbook 2009-2010, VII.D.2.a.(4)).
• “The ability to develop and defend musical judgments” (NASM Handbook 2009-2010, VII.D.2.a.(5)).
• “Ability in performing areas...consistent with the goals and objectives of the specific liberal arts degree program being followed” (NASM Handbook 2009-2010, VII.D.3.a.(1)).
• “Understanding of procedures for realizing a variety of musical styles” (NASM Handbook 2009-2010, VII.D.3.a.(2)).
• “Knowledge and/or skills ...beyond basic musicianship...consistent with...the specific liberal arts degree program being followed.” (NASM Handbook 2009-2010, VII.D.3.a.(3)).

(3) Title/Content Consistency. The option in General Music appears to be consistent with the range of general elective music courses specified for the degree.

(4) Student Work. The visitors were not able to assess the quality of student work for students enrolled in this degree program. No students performing on the student recital were identified as being enrolled in the General Music option and student files did not include this information.

(5) Student Evaluation. Diagnostic exams are given at the beginning of each semester in theory, aural musicianship, and piano. Students are placed in classes based on the results of these examinations. Students qualify for studio instruction, each year, by audition and are placed at lower-or-upper division instruction based on the audition. A jury examination is required each semester (Self-Study, p. 33).

(6) Overall Effectiveness. Students complete an excellent balance of courses in music and general studies appropriate for a liberal arts degree in music. The weakness of this degree is in the limited requirements in ensemble and solo performance.

Bachelor of Arts in Music Industry and Technology (Recording Arts, Music Industry)

This degree was reviewed for compliance with the standards for “Studies in Music, Business, Music Industry”, NASM Handbook 2009-2010, Appendix I.D. and VII.

(1) Status. Renewal of Final Approval for Listing

(2) Curriculum. Both options for this degree require 25 credits in basic musicianship (theory, aural skills, music history, and other similar courses). These requirements differ from the core requirements of the other BA degree options, specifying three semesters of theory (rather than four), and two courses (six credits) in “American Music” and “Major Musical Figures” replacing two traditional courses in music history. There are six additional elective credits in music (theory or general courses) required in both options (Self-Study, pp. IV, 16-19).

Recording Arts

The Recording Arts option as outlined in the Self-Study and the university catalog (pp. 503-504) requires only two credits in either applied music or ensembles. There are 18 required credits in six degree-specific courses; Audio Recording (two courses), Electronic Composition (two courses), Digital Audio Fundamentals (one course), and “Basic Electricity/Instruments” (one course). There are 60 credits included in the curriculum for university-required General Studies courses. Under the “Electives” section of the Curricular Table (Self-Study, IV-16-17) there is the statement “Students are
advised to take electives in the area of Recording Arts”. The Table indicates there are 18 elective credits. Elective credits for this degree do not appear to be published in the California State University-Chico print catalog copy (2009-2011, pp. 503-504). However, if these 18 elective credits are added to the 47 required credits in musicianship and performance, the total music credits are 65, or 54% of the total degree credits.

**Music Industry**

This option lists 16 credits required in six courses labeled “Performance/Required Music Electives” on the Curricular Table for this degree (Self-Study, p. IV-18). These courses are in the areas of accounting, management, marketing, administration, legal issues, computer literacy. Six additional credits in two courses are required (selected from Special Problems, Directed Project, Records-Administration). This degree option lists no requirements in applied music or ensembles. Again, the Curricular table indicates that “Students are advised to take electives in the area of Music Industry” (19 elective credits). This statement could not be located in the music section of the California State University-Chico print catalog (2009-2011, pp.503-504).

Based on this review, the visitors could not determine how students in either the Recording Arts or Music Industry options can achieve the following competencies:

- “Ability in performing areas consistent with the goals and objectives of the liberal arts program...“ability to realize a variety of musical styles, and knowledge and/or skills...beyond basic musicianship...” (NASC Handbook 2009-2010, VII.D.3.a.(1-3)).
- “Functional proficiency in at least one area of instrumental or vocal performance” (NASC Handbook 2009-2010, Appendix I.D. Section 2.F.4.a.(5)).
- “Instruction in a performing medium, participation in large and small ensembles, experience in solo performance, and opportunities to choose music electives are the means for developing these competencies”. NASM Handbook 2009-2010, VII.D.3.b.(2)).
- “Ensemble participation is required, normally for at least four semesters or six quarters (NASC Handbook 2009-2010, Appendix I.D. Section 2.F.4.d.(1)).
- Participation in “an organized internship program” (NASC Handbook 2009-2010, Appendix I.D. Section 2.F.4.d.(3)).

(3) Title/Content Consistency. The title “B. A. in Music Industry and Technology” appears to be consistent with the content contained in each option.

(4) Student Work. From classroom observations and other examinations, student work in courses appears to be of very good to excellent quality in both options. However, the visitors note that no students in this degree program performed on the Student Recital, although this degree program enrolls the great bulk of students in the department. It was not possible to assess the individual musical abilities of these students.

The visitors were not supplied with evidence of accomplishments by specific graduates of the program. The reputation of the program would signal that the students are well-prepared and competent in the production/marketing objectives of this degree.

(5) Student Evaluation. The music unit administers annual diagnostic examinations, and students complete a jury each semester. As there is significant community and off-campus involvement of
these students within the professional community, this offers additional evaluative resources. No report was provided regarding ways in which students receive evaluative input from these sources.

(6) Overall Effectiveness. This degree program appears to provide a vital and viable base of study for students. It is highly regarded and popular; student enrollment is controlled and kept at manageable levels. As noted above, the visitors have concerns for the paucity of performance and ensemble requirements. As this is a degree in music, this oversight should be corrected in ways appropriate to the goals of this degree program. Additionally, one might speculate that these students could, in fact, bring strong and varied musical performance skills to the department’s ensemble and performance program.

The visitors noted that the “Option in Recording Arts” program is technology-dependent. Needed instructional equipment (hardware and software) requires regular and systematic updating to provide students essential professional-level technological experience. It is important that an equipment replacement plan be developed and funding secured to ensure these upgrades are undertaken in order to appropriately serve the large number of students in the program.

A particular strength of the Option in Music Industry is the two courses in “Wild Oak Records Administration” which provide students real-world production experience.

**Bachelor of Arts in Music (Composition)**

(1) Status. Plan Approval

(2) Curriculum. The requirements for this degree are outlined on the Curricular Table, (Self-Study p. IV-6) and in the 2009-2011 university on-line catalog. These sources list core required music courses (29 credits) which parallel core requirements for the option in General Music. There are 36 additional music credits required, with 29 of these credits in various composition courses. Four ensemble credits are specified; applied music study is optional. A recital is required for one credit.

As with the Option in General Music, because of the limited requirements in ensembles and applied study, it was not clear to the visitors how students enrolled in this degree can achieve the following competencies in musicianship and performance:

- “An acquaintance with a wide selection of musical literature” (NASM Handbook 2009-2010, VII.D.2.a.(4)).
- “...develop and defend musical judgments” (NASM Handbook 2009-2010, VII.D.2.a.(5)).
- “...ability in performing areas...” (NASM Handbook 2009-2010, VII. D.3.a.(1))
- “...procedures for realizing a variety of musical styles” (NASM Handbook 2009-2010, VII.D.3.a.(2)).

The visitors noted that the combined credits in musicianship and performance and music electives were 65 credits, or, 54.2% of the total credits. This is well beyond the guidelines for a balanced liberal arts degree and may be outside its intended general-studies focus. Also the number of required courses and credits relating primarily to music composition could lead students to believe they are enrolled in a professional degree in music composition.
(3) Title/Content Consistency. The composition content of this degree aligns with the title "Option in Composition." However, the performance and musicianship content does not appear to align with the title "Bachelor of Arts," which indicates a liberal arts focus.

(4) Student Work. The visitors were not able to review student compositions, and none were performed at the student recital.

(5) Student Evaluation. Students complete annual placement exams in theory, aural musicianship, and piano; a jury examination is required each semester (Self-Study, p. 33). No information was obtained regarding other evaluative procedures.

(6) Overall Effectiveness. The visitors were not able to assess the overall effectiveness of the degree as they were not able to review student compositions or performances.

Bachelor of Arts in Music (Performance)

(1) Status. Plan Approval

(2) Curriculum. The curricular charts for the Performance options (Self-Study, pp. IV 8-14) indicate that all three areas require 29 credits in basic musicianship courses. Each also requires eight credits of applied study, a junior and senior recital, eight credits of ensembles, one course in music industry or technology, and nine additional elective credits in music. The total music credits for the performance options are 60, or 50% of all credits. There are 60 credits required in general studies.

Students enrolled in the performance options appear to be provided ample opportunity to achieve the NASM competencies for liberal arts degrees, as specified in the NASM Handbook. However, it was not clear that this degree program aligns with the Guidelines for the curricular structure for the Liberal Arts Degree with a major in Music (NASM Handbook 2009-2010, VII.C.2.), indicating that "Studies in musicianship, performance, and music electives normally total between 30% and 45% of the total curriculum". The visitors also questioned the 2-recital requirement for these options. It was not clear that this degree aligns with the purpose of a liberal arts degree in music where "the degree focus is breadth of general studies...with an area of emphasis." (NASM Handbook 2009-2010, VII.B.1.b.).

(3) Title/Content Consistency. The title of this degree appears to align with the overall intent.

(4) Student Work. Student performances on the Student Recital presented for the visitors were of good to excellent quality.

(5) Student Evaluation. The music unit utilizes the same diagnostic exams and semester juries as outlined for the other degree options. There are two required recitals. No additional information was located regarding other measures used to assess student achievement in the three performance options.

(6) Overall Effectiveness. The curriculum for this degree offers opportunities for students to meet the goals and objectives for the degree BA in Music as outlined on p. 31 of the Self-Study. However, required music credits extend beyond those recommended for the Liberal Arts degree in Music, holding the potential for students to perceive they are enrolled in a degree with a professional
purpose. The visitors observed that the titles on many student recital programs stated the performance was given to meet requirements for the “Bachelor of Music Degree”.

**Bachelor of Arts in Music (Music Education)**

The visitors reviewed this program for compliance with the standards for the professional degree “Bachelor of Music in Music Education” (*NASM Handbook 2009-2010*, VIII.IX.L.).

1. **Status. Plan Approval**

2. **Curriculum.** In addition to the 29 credits in the major core courses, students enrolled in this degree option must complete 36-37 additional credits in music and music education, including applied study, large and small ensembles, various courses in music education methods, conducting, school music technology, instrumental techniques. A course in band scoring or jazz composition and arranging may be elected.

The following statement appears on p. 501 of the 2009-2011 California State University-Chico print catalog: “This option satisfies the requirements for the single subject credential in music.” However, the additional required courses in professional education are not indicated. The visitors could not locate any published list of these courses. It was not clear that “published documents (are) clear and accurate” (*NASM Handbook 2009-2010*, II.I.1.a. and II.I.1.b.(3), (10))

On p. 505 of this catalog, there is information about the “66-67 additional credits required for the Single Subject Teaching Credential”, indicating students may obtain “prerequisite and other admission requirements to the professional education program in the Education chapter of the catalog”. This discussion is followed by the statement “The Preparation Program for the Single Subject Credential in Music is satisfied by completion of the BA in Music with the Option in Music Education, along with a professional education program.” The curricular chart provided with the Self-Study (pp. IV-3, 4, 5) lists 57 credits (not 66-67) in 16 required courses in Professional Education.

A further review of the 2009-2011 university print Catalog section on Education (pp. 319-335) did not reveal a list of the courses or requirements of the professional education program in the music education student. The reader is told “For additional information including all credential requirements, contact the department that houses the program of your choice.” (p. 321).

Given the lack of published information about the professional education requirements for music education, it was problematic for the visitors to confirm the course requirements listed on the curricular chart for this degree, and therefore, undertake a completely accurate analysis of the program. The Self-Study did not include a discussion of courses in which a student could achieve professional competencies in music education. However, in considering the required courses in music and music education specified in the Catalog, and accepting that the education courses listed on the curricular chart (Self-Study, IV-2-3) are, in fact, required, it did appear to the visitors that the students could achieve the majority of the NASM competencies common to all professional degrees in music and competencies in music education with the following exceptions:

- “A rudimentary capacity to create derivative or original music both extemporaneously and in written form” and “the creation of original compositions.” (*NASM Handbook 2009-2010*, VIII.B.3.).
• The ability to “arrange and adapt music from a variety of sources” and “functional performance abilities in...the voice” (NASM Handbook 2009-2010, IX.L.3.b.(2) and IX.L.3.b.(3)).

• Students and the Department Head reported that music faculty members were not assigned duties for supervising student teachers. It was not clear that “observation and teaching experiences...are...supervised by qualified music personnel from the institution.” It was also not apparent that student-teaching sites were “approved by qualified music personnel from the institution.” (NASM Handbook 2009-2010, IX.L.3.e.(3)).

(3) Title/Content Consistency. The content of this degree appears to be appropriate for the degree title.

(4) Student Work. Music Education students appeared to be strong and competent contributors to class discussions. A recital is also required in this degree program, and the music education students who performed on the student recital displayed good musical ability.

(5) Student Evaluation. Music education students are evaluated by way of examinations, juries, and a final recital. The extent to which music education students teaching abilities are evaluated by music education faculty, however, appears to be problematic. The reported lack of participation by music education professionals in the assessment of a student’s music teaching skills during the student-teaching or pre-teaching experiences is a critical issue for this department and the institution.

(6) Overall Effectiveness. The curricular requirements in music education and music appear to be well-developed and offer music education majors the opportunity to achieve essential music and music education competencies. The current music education faculty member teaching the elementary general music methods courses holds an adjunct appointment. The visitors found her teaching to be very effective. Teaching quality in courses in conducting and other music education courses was also strong. The addition of the full-time music education faculty member who will have responsibility for overseeing all aspects of the music education program will be essential to remedy student-teaching problems and establish connections with the education department.

Bachelor of Arts in Music (Jazz Studies)

(1) Status. Plan Approval

(2) Curriculum. This degree plan requires students to complete the standard core courses (29 credits) in music theory, aural skills, piano, music history, world music, computer literacy. There are 35-36 additional course credits required, with 17 courses primarily in jazz theory, composition, improvisation, and arranging. A recital is required.

Students are required to complete eight credits of applied music (one credit per semester), and six credits of ensembles (one credit each). There is one additional elective music course required.

The required courses appear to offer the students enrolled in this program opportunities to develop competencies in Musicianship and Performance articulated for the liberal arts degree in music. There are 54 credits required in General Studies. (It should be noted that the university requires students to complete six credits in courses in Cultural Diversity/Non-Western Music. As there are music courses which meet these requirements, they are not listed on the Curricular chart as additional credits). There are one-two elective credits in this degree plan.
The visitors note that the 64-65 credits in music specified in this plan exceed the 30-45% music credits recommended by NASM as liberal-arts degree guidelines. They voice a particular concern that this curriculum may have the potential for too-closely approaching the professional degree in Jazz Studies as a result of the 17 credits in academic jazz courses and the recital requirement.

Throughout the Self-Study, a number of statements call attention to the effect of budget reductions of the ability of the music unit to provide adequate studio instruction or to offer small ensembles. “Low budgets make it difficult to afford instructors for studio instruction and directors of small ensembles” (Self-Study, p 36). In discussing the proposed Option in Jazz Studies, the statement is made that “Currently all resources are adequate. The California State budget has reduced the amount of studio instruction and small ensembles we can provide” (Self-Study, p. 39). On-site, the students confirmed that there were insufficient opportunities for applied lessons and participation in small ensembles. It seems unlikely that the music unit will be able to provide the necessary applied and ensemble instruction for students in the proposed jazz option, given current fiscal limitations.

(3) Title/Content Consistency. The requirements for this degree appear consistent with the proposed title. The visitors note that the title “Bachelor of Arts, Option in Jazz Studies” is similar to the professional degree title “Bachelor of Music in Jazz Studies.

(4) Student Work. No students are currently enrolled in this program.

(5) Student Evaluation. No students are currently enrolled in this program.

(6) Overall Effectiveness. students are currently enrolled in this program.

Master of Arts in Music

(1) Status. Renewal of Final Approval for Listing

(2) Curriculum. The university print catalog, p. 505-506, provides clear descriptions of policies and curricular requirements for the graduate degree in music. The catalog specifies that 18 credits in music, including 2 credits in performance courses, are required for the M. A. degree in Music. However, the courses which may be selected to complete the 30 semester credits required for this degree are not indicated. Limitations on independent studies courses and thesis credits are published. From the review of the university catalog, it was not clear how the NASM Standards for published materials about master’s degrees are met (NASM Handbook 2009-2010, XII.A.3.a-c.), or, how the major field requirement and curricular structure for the degree align with NASM specifications (NASM Handbook 2009-2010, XII.A.2. and XII.A.4.a-b.).

In reading the music unit’s analysis and description of the Master’s program, it was noted that the music unit compares the program percentages to those of NASM, (Self-Study, p. 43) but the guidelines for liberal arts undergraduate programs are used as the basis for this comparison.

There is another statement (Self-Study, p. 47) regarding the development of teaching skills for graduate students being “left to the departments who provide the graduate program courses.” There follows a discussion of the quality of teacher education courses and programs at California State University-Chico, but since the music graduate degree is not in music education, it was puzzling to determine the relevance of this information. Overall, the institutions’ review of their graduate
program seems to reflect confusion regarding various aspects of the curricular requirements for this degree.

(3) Title/Content Consistency. The degree title appears to be consistent with the content.

(4) Student Work. Graduate students performing on the student recital demonstrated good to excellent music skills and performance ability. The visitors were not able to examine additional samples of graduate-level work aside from the review of transcripts. There is a list of graduate theses titles and recitals provided in the Self-Study (pp.46-47) which illustrates a good breadth of graduate students’ interests appropriate for a general master’s degree.

(5) Student Evaluation. Student evaluation appears to be undertaken via appropriate means (recitals, juries, written work.)

(6) Overall Effectiveness. This program appears to have some positive qualities. The musical ability of current students is good. However, the small enrollment may be problematic for engaging students in graduate-level exchange of views and work. The prospect for increasing graduate-student enrollment seems unlikely. No recruiting is undertaken for graduate students, and funding for graduate assistantships has been eliminated (Self-Study, p. 44). The overall graduate program seems tangential to the strong undergraduate programs, and the limited number of music faculty members may present particular problems for providing appropriate graduate-level courses and advisement.

2. Study of the Transcripts of Recent Graduates and Comparison with Catalog Statements

Transcripts were reviewed for all undergraduate and graduate degree programs. They generally confirmed that students were completing the degree requirements outlined in the university catalog. In the relatively few instances where a required course was not listed on the transcript, the Department Chair clarified that there had been an approved courses substitution.

3. Performance

The department supports an active and viable large ensemble program for bands, choirs, opera workshop, and jazz; string students play in the North State Symphony. Performance levels in rehearsals attended by the visitors were strong and equivalent to other music units of similar size and scope. The choral area was fortunate to have the exceptional services of a talented student-pianist as their rehearsal accompanist. According to the Self-Study (p. 52), the college has committed $5,000 per year to support touring by performing ensembles.

There is a paucity of opportunities for chamber music performance. The visitors had several opportunities to hear individual performances by students in applied lessons, in ensembles, and in the general recital, where the overall level of performance quality was acceptable to quite strong. Of the five Bachelor of Arts students who performed on the recital, four were enrolled in performance options and one in the Music Education program. No performers represented General Music, Composition, Jazz, or Music Industry and Technology. One performer was a non-music major.

Faculty members perform regularly and the Chico Arts Events “Kaleidoscope” brochure lists a rich assortment of outside professional performance that are readily available to students. Overall the music
environment in the Chico community seems to enthusiastically support musical performance by students, faculty, and guest artists.

4. Music Studies for the General Public

The music unit appears to have made a significant commitment to provide music courses for the general student. Four courses are a part of the university’s General Education curriculum. The General Education music class attended by a visitor was an upper division section taught by a full-professor in music. Non-major participation in large ensembles is encouraged.

O. Music Unit Evaluation, Planning, and Projections

1. Evaluation, Planning, and Projections Development

The Self-Study (p.55) contains a brief discussion of university and music-unit planning procedures. Statements in this section are general in nature, and do not specify recent, or, ongoing evaluative procedures or processes in place at the institution or in the music unit. No regular planning appears to be taking place, other than the university requirement that departments provide material for the University Catalog at two year intervals for purposes of curricular revisions. However, the Strategic Plan outlined by the university President and published in the on-line catalog clearly and eloquently outlines “Chico’s Strategic Plan for the Future”, as well as the Vision, Mission, and Values of the institution. The Strategic Priorities emphasize the development of “high-quality learning environments both inside and outside the classroom”, a continued “investment in faculty and staff development”, “the wise use of new technologies” and commitment to continue funding it, and the concept of service as “a fundamental tenet of its identity and strategic plan.”

The visitors noted that the “Strengths, Weaknesses” sections of Section II of the Self-Study (Specific Undergraduate Programs and Procedures) contained minimal comments and the statement “Prepare a program assessment” provided the single analysis of “Plans for Improvement” for each curriculum discussed.

In examining the music section of the Catalog, the visitors could not locate specific information on student evaluation methods or requirements (e. g., jury requirements, proficiency examination, degree-program specific grades or required grade-point averages). The degree plans published in the 2009-2011 Catalog do specify a grade of C- is required for courses in which a letter grade is assigned. It is also specified that “Before gaining admission to upper-division status...students must demonstrate appropriate competence in their major performing medium before a faculty committee” (Catalog, p. 502)

Based on these observations, it seemed to the visitors that the music unit does not regularly engage in qualitative self-assessment or develop and use student achievement indicators to evaluate student progress in the degree programs offered. The current recent focus of music unit planning appears to be on curricular reform, and there has been considerable emphasis on these projects. It would also seem problematic for the music unit to be able to undertake significant planning, given the few scheduled full-departmental meetings or regular meetings of committees.

It was not clear to the visitors that the music unit evaluates, plans, and makes projections consistent with and supportive of its size and scope. (NASM Handbook 2009-2010, II.L.1.a,(1-4)).

20
2. Completeness and Effectiveness of Self-Study

The Self-Study was succinct and generally well-organized. All sections required by NASM for the document were included. The discussion of music unit operations (Section I of the document) was informative and addressed the various operational components with specificity. The segment of the report on the curriculum (Section II of the document) was less clear. To begin the discussion of Instructional Programs (Self-Study, p. 31) there is a heading “Competencies...for Professional Baccalaureate Degrees” followed by a discussion of the work of the Curriculum Committee in assuring the music unit meets these professional standards. Since the institution does not award or offer professional degrees, other than the music education program, it was not clear why these comments were included in the Self-Study document. However, this misunderstanding does seem to reflect the apparent confusion on the part of both students and faculty regarding the curricular programs and degrees offered by the music unit, as discussed in earlier sections of this report.

A weakness of the document was the brevity of analyses of strengths and weaknesses of curricular programs. The same remarks appear under “Plans for improvement” for each degree program, and there is a limited discussion of the Music Education degree program (Self-Study, pp. 34-35.) which is not reviewed for compliance with professional standards. Overall, the review of each curriculum does not report in which courses or experiences the students may achieve the competencies for the degree option. A more focused and detailed review might have helped the music unit remedy some of the areas in these degree programs for which compliance issues have been raised in this report. Also, many documents and references in support of claims regarding compliance with the NASM Standards were not included in the body or appendices of the Self-Study. It was problematic to locate confirming data for the information included in many sections of the report.

Finally, it should be noted that there were many positive aspects of the music unit which only came to light while the visitors were on-site (e.g., promotional documents, evidence of concerts and community involvement of faculty and students, exceptional concert hall, etc.). The music leadership and faculty should take note of the many strengths of their program and ensure these are sufficiently highlighted and reported in future documents and evaluations.

P. Standards Summary

Please note, the visitors offer detailed explanation of the following standard citations in the body of the Visitors’ Report, the below is a summary. The music unit appears to comply with NASM Standards with the following exceptions.

Operational:

- NASM Handbook 2009-2010, II.B.1.a.(1).
- NASM Handbook 2009-2010, II.D.1.a.(4)(c, d); II.D.1.b.(4); II.D.1.c.
- NASM Handbook 2009-2010, II.E.1.a.(5); II.E.2.a.(1)(a-c); II.E.7.a.; II.E.8.a.
- NASM Handbook 2009-2010, II.F.1.g.
- NASM Handbook 2009-2010, II.G.3.a.(1-3); II.G.5.a.(4).
• NASM Handbook 2009-2010, II.L.1.a.; II.L.1.b.(3) and (10).
• NASM Handbook 2009-2010, II.L.1.a.(1-4).

Curricular:

• NASM Handbook 2009-2010, VII.B.1.b.; VII.C.2.; VII.D.2.a.(4-5); VII.D.3.a.(1-3).
• NASM Handbook 2009-2010, Appendix I.D. Section 2.F.4.a.(4); Appendix I.D. Section 2.F.4.d.(1) and (3).
• NASM Handbook 2009-2010, VIII.B.3.

Q. Overview, Summary Assessment, and Recommendations for the Program

Strengths (not in rank order)

• Knowledgeable and supportive academic administrators; strong leadership from the university President and academic Dean.
• Competent Department Chair, (new to the position, but learning quickly)
• Committed faculty, with strong teaching in many areas.
• Particularly effective and generous contributions of time, musicianship, and teaching expertise from adjunct faculty.
• Innovative Program in Music Industry/Recording Arts; strong program leadership.
• Beautiful well-maintained campus.
• Good esprit de corps among students; enthusiastic support for programs.
• Positive national reputation and image of the Music Industry/Recording Arts program which attracts students and establishes a ‘market niche’ for the music unit.
• Functional and attractive performance halls.
• Vibrant Arts community in Chico with participation and concert-attendance opportunities for students
• California State University-Chico is a vital part of the community with a strong imprint.
• Chico occupies a unique position among California State University campuses as a residential college which draws students from across the state.
• Highly professional marketing director provides exceptional posters and programs for music unit concerts and recitals.
• A well-functioning music resource center located in the music building; resource center staff provides good service to students.
• Extensive calendar of concert programs in all areas and from all ensembles.
• Exceptional and impressive professional real-world credentials of Music Industry faculty.
• Very high quality credentials and accomplishments of ‘classical’ faculty.

Recommendations for Short-Term Improvement (not in rank order)

• Clarify degree titles for students and faculty; ensure recital programs carry accurate degree titles.
• Review the BA degree options and the MA program for viability with regard to enrollment, cost, etc.; ensure degree requirements are responsive to NASM standards.

• Form a Music Student Advisory Council, or similar organization.

• Clarify the advisement assignments and processes; improve service to students; ensure that all students know and regularly meet with their advisor, either individually or in groups.

• Increase the operating hours of the Music Resource Center.

• Develop and expand on-campus recruiting/service events for area junior and senior high school ensembles, hosted and organized by music faculty and participated in by appropriate faculty members (e.g., Honor Band Events, Jazz Invitational Festivals, in which faculty provide sectional rehearsals, are guest conductors, etc.)

• Review teaching assignments; ensure class-size equity (i.e., large sections of Music Theory) and full-time faculty teaching and advisement assignments.

• Review/work with campus officials to ensure music ensembles have adequate use of performance facilities for pre-concert rehearsals as well as performances.

• Acquire and install professional-quality signage in the music building to identify concert halls, restroom location, offices, etc.

• Develop a procedure and recommendations for identifying accompanists for student recitals and performances, and ensure students are aware of where and how to obtain accompanying assistance. Consider how keyboard faculty can assist in this process as well.

• Develop a music-student handbook in which departmental policies and procedures are clearly outlined. Degree program goals, objectives, and requirements could also be published in this handbook.

• Avoid scheduling student recitals at time which conflict with ensemble rehearsals or performances.

• Consider forming an advisory faculty committee to meet weekly or bi-weekly with the chair to consider all-department issues of planning, evaluation, and program revision.

• Primary Futures Issues

• Replacement and regular maintenance of technical equipment overall, and particularly for the Recording option in the Music Industry and Technology degree, will be an ongoing and important issue. The services of a technician, as well as continued funding will be critical.

• Securing sufficient full-time faculty and staff to provide optimal service to students as class teachers, advisors, applied lesson faculty, will be vital to the continued success of the total program. Ways in which faculty can be involved in outreach and other service functions, as well as in advisement, should be clarified. Common understandings regarding the three dimensions of faculty responsibility (teaching-research-service) should be explored and clear definitions and expectations outlined for full-time faculty to ensure optimal participation by all faculty members in the life of the department.

• Review of the undergraduate BA options to determine cost, enrollment, goals, objectives, and desirability of continuing the current menus should be carefully undertaken. A similar process should be employed for the graduate program. In all curricular reviews, the music unit should consult regularly with, and be guided by, the NASM Standards to ensure the goals and objectives of the degree programs align well with NASM competencies, curricular guidelines, and operational standards.
• Faculty development (support for scholarly/creative work) opportunities should be researched. Funding opportunities, both on and off-campus, should be investigated. On many of today's campuses, there are resources to assist faculty which stem from various administrative sources, and campus leadership is generally responsive to solid proposals and requests for funds from faculty who are actively involved in professional activity. Music faculty should explore ways to undertake initial research and creative work with an eye to building on their success in presenting in professional forums as an avenue for future requests for funds and sabbaticals.

• The music unit should develop procedures to undertake regular goal-setting, evaluative, and futures-planning activities. Regular meetings of committees, a planning committee, and the Department of the Whole should be formulated to review the policies and procedures of departmental operations and academic review. Many faculties engage in at least an annual retreat for planning purposes; whatever means are determined most possible for the department, there will be significant benefits in the form of a broader and more comprehensive understanding of the music unit which result from these opportunities to visit significant current, and long-term issues.

Suggestions for Long-term Development

The music unit of California State University, Chico, enjoys many benefits and circumstances which provide faculty and students optimal opportunities for professional growth and fulfillment. Many of these are outlined in the “Strengths” section of this report. The campus leadership is visionary and open to innovation and change. The leadership of the music unit should encourage the department to align with, and take advantage of, the current, and future, directions of the campus, and look for opportunities to partner with both on and off-campus organizations. Often, these ‘directional’ patterns can lead to enhanced funding and recognition for the music faculty and students.