College Curriculum Committee Comments

on the School of Music and Dance's

Five-Year Review of its Music Program

The School of Music and Dance’s Music Program is an integral component of the College of Humanities and the Arts, and the College Curriculum Committee believes that it contributes significantly to the University’s mission. Although the cost of the program is high, even when compared to comparable size programs in other fields that require a high number of technical support staff and post similar FTES, we believe that the importance of Music to the curriculum as a whole, to campus life, and to the dedicated students recruited and retained effectively by Music justifies the expense. However, the Committee concurs with the external reviewer’s judgment that the School of Music and Dance’s Music Program review is only “a short report and lacks substantive information on planning.” The Committee would like to have seen more critical self-reflection in the review.

Nonetheless, the Committee concurs also that Music is a high quality program, last reviewed and accredited five years ago by the National Association of Schools of Music (NASM). Statistics compiled by the Office of Institutional Research suggest that Music tends to be successful at retaining its majors. Since Music’s last accreditation there has been an increase in FTES. The number of students has grown in the professional undergraduate BM degree for performance, composition, jazz studies, and music education, and the Program has reinvigorated its BA as a true liberal arts degree. This growth in student population has led to an increase in the number of women students and the diversity of its student population—notable in a program based on Western-European art music. In addition, the Music Program has enriched its curricula with the creation of BM degrees in Music Education and Jazz Studies, and it is planning for an MM degree, which would make the School more competitive. The Committee applauds these additions to the School’s program that address the educational and professional needs of teachers and musicians entering the California workforce. The School has also spent substantial amounts of time and money refurbishing the heavily-used Music building, including painting all classrooms and tiling downstairs areas. It has also purchased lighting for the concert hall, Yamaha Clavinova keyboards for classroom instruction, and ergonomic desks and seating for students.

However, the Committee also observes that during this period of growth and improvement the School of Music and Dance has experienced a reduction in the number of full-time tenure-track faculty, which declined from a high of 23 in 1999 to 14 in 2005. Rising student numbers increased the School of Music and Dance’s student-faculty ratio from 12.79:1 in 1999 to 17.23:1 in 2005, far beyond the 10:1 ratio suggested by the National Association of Schools of Music, which is generally observed in comparable programs. The Committee sees this reduction in full-time faculty as a major obstacle to the Music Program’s efforts to implement recommendations made by the external reviewer.

Consequently, the Committee strongly endorses the first recommendation made by the external reviewer to “replace full-time faculty lost during the review,” rather than the reduction in FTES
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Consequently, the Committee strongly endorses the first recommendation made by the external reviewer to “replace full-time faculty lost during the review,” rather than the reduction in FTES
goals in **recommendation two**. The School’s growing FTES demands a commensurate restoration of lost tenure-line faculty. Student needs cannot be met effectively with the current pattern of over-reliance on part-time lecturers. The low number of full-time faculty has naturally increased the burden of service, advising, and committee work for the remaining overly busy faculty. Additionally, an increased number of tenure-line faculty would offer the opportunity to enhance gender parity and minority representation among the faculty.

Similarly, without an increased number of full-time tenured and tenure-track faculty, the School and Program will find it difficult to address the external reviewer’s **third recommendation** to “develop a long-range strategic plan that identifies the markets of the school and curricular development plans.” Only an increase in full-time faculty will permit the the kind of leadership in the two programs needed for the creation of long-term strategies and the implementation of plans such as the integration of Music and Dance course offerings in **recommendation seven**. We believe it may not be wise to attempt the creation of new General Education courses such as those dealing with film music, popular music, and musical theatre cited in **recommendation eight** until ways can be found to pay for existing curriculum and facility needs. While reasonable, recommendations for more classes in GE and specializations are put forward at a time when the overall SJSU curricular emphasis may shift to fewer classes of higher units. Faculty resources will also directly impact the viability of offering courses online as suggested in **recommendation nine**—a suggestion that the Committee endorses, since these expanded offerings would allow students from outside the school to incorporate music into their liberal arts education and enhance SJSU’s intellectual and technological reputation as “powering Silicon Valley.” The School would then be able to build and reinforce its core professional programs, while at the same time increasing FTES and accommodating the growing general student population at SJSU. Such overall growth would also enhance the School’s ability to build on its partial satisfaction of **recommendation five**’s suggestion to “target specific demographics,” as well as the possibility of implementing new degrees, such as those suggested in **recommendation ten**, which under present circumstances could only be offered at the expense of the School’s core programs. Again, while this latter proposal seems reasonable, it comes at a time when new degrees will be hard to sell to the University administration and faculty.

With a higher number of students and a lower number of full-time faculty than five years ago, the Music Program lacks resources with which to develop long-range strategies to accommodate growth in student numbers and enrich its programs. Indeed, the School will find it tough sledding merely to conserve what has been so admirably developed over the past five years. Thus, the Committee underscores its recommendation that the permanent faculty lost recently be restored.

The external reviewer praised the Music Program’s faculty as being “energized and working together” in a process of “growth…and image enhancement,” and suggested that the SJSU Music Program “is now poised to take the next step in its development…to finding its own place in the music schools of the West.” As a result the Committee endorses the School’s self-study and hopes that the university administration will help the School to implement the review’s recommendations.
The School of Music and Dance wishes to thank Dr. Wayne Bailey from Arizona State University for a very thorough and insightful review visit. Dr. Bailey took time to meet with undergraduate students, graduate students, part-time faculty, full-time faculty, School staff, University administrators and the Director and Associate Director of the School. In addition, he observed rehearsals of the School’s major performing ensembles, sat in on a variety of theory, music history and general educations classes and observed portions of several applied music lessons.

The School is in agreement with this review and the recommendations cited in the document. The School would like to clarify its current standing in reference to expanded curricular offerings. The School’s Associate Director and Curriculum Committee are currently preparing CSU documents for the introduction of the Master of Music degree with hopes of placing this degree proposal on the fast track for approval. Once university and system approval has received, documents will be submitted to the National Association of Schools of Music for accreditation approval.

The School has been very conservative with plans to expand curricular offerings, waiting for its core performance, composition and music education programs to be both healthy and stable. The School is now in a position to consider additional curricula within its Bachelor of Arts degree program. The School is in the process of assessing degree offerings at others private and CSU institutions in the areas of Music Business/Industry and Music Therapy. These two degree options seem to be best suited to the current curricular structure of the School and could be supported by other units both within the College of Humanities and the Arts and the University. With expansion, however, comes an increased cost when introducing new programs which may be low enrolled until they become established and/or industry/board certified. The School does not wish to expand at the expense of its core offerings. Additional funding will be needed to accommodate applied lessons, new courses and supervision of internships which will be required for such new emphases.
The School applauds the recommendation of providing new General Education courses in areas of popular music, musical theater and film and looks forward to a dialogue with the Dean to assist in the development of such courses. In addition, the School is very interested in offering a portion of its General Education courses and a component of its Master’s degree in music education as online offerings.

The School wishes to correct one error found on Page 3 of the External Review Report citing, “The full time faculty to be made up of only about 25% women.” The School currently has 17 full-time faculty, 10 men (59%) and 7 women (41%).

The School looks forward to a meaningful discussion with the university administration in an effort to move forward with many of the recommendations cited in this review.

Respectfully submitted,

Edward C. Harris, Director
School of Music and Dance
March 25, 2008
March 14, 2008

Robert Cooper
Associate Vice President
San Jose State University
San Jose, CA 95192

Dear Dr. Cooper,

It was a pleasure to visit your campus this week as part of the program review of the School of Music. The entire visit was very positive and you and your faculty were very hospitable. Enclosed please find the written report of my visit. Please inform me if you require anything further or if clarification of the report is required. Thank you again for a most pleasant visit.

Sincerely,

Wayne Bailey
Professor of Music
INTRODUCTION

This external review of the School of Music is submitted following an on-site visit and study of the Program Planning Self Study. During the on-site review I met with members of the upper administration; faculty, staff, leadership of the school, and students. It became apparent during the visit that certain differences of opinions exist between the school faculty/administration and the college/university administration especially concerning the current operations and future plans of the school. It is hoped that this report may lead to fruitful discussions that produce a unified set of goals and objectives between school and college leaders.

CURRICULUM

The curricula of the School of Music appear to meet the standards set forth by the national music accrediting agency, NASM (National Association of Schools of Music), as is evidenced by the continuation in good standing of the school. The School of Music offers three degree programs, the Bachelor of Arts in Music, the Bachelor of Music, and the Master of Arts in Music. The Bachelor of Arts degree is a traditional liberal arts degree program in music that is flexible enough to allow for significant studies in at least one other area than music. The one example of this flexibility provided in the self-study is an emphasis area in studio arts. The Bachelor of Music degree program is the professional undergraduate program offered and includes emphasis areas in performance, composition, jazz, and music education. Most of the school’s majors are enrolled in this degree program. At the graduate level the school offers the Master of Arts in Music degree, a general masters program in music.

The school curricula are traditional music programs and resemble closely those offered by most state-supported music schools in the nation. Following the previous review, which was conducted by NASM in 2003, the school restructured the Bachelor of Arts and Bachelor of Music programs. This re-structuring appears to have been very successful in bringing the programs in line with standard practices and content of other degree programs in music education, performance, and liberal arts.

Since the previous review the school has added a program in jazz studies which all agree has been a great success.
The school intends to add a Master of Music degree in the near future to complement the Master of Arts degree program in music. This step should assist the School of Music in recruiting students in specific graduate programs such as music education and performance while maintaining the Master of Arts program for more scholarly degree emphases. This too would be in keeping with standard practice in the music field. Some discussion has occurred about the possibility of offering a part online/part summers masters degree in music education. Based upon the success of just such a program at a music school on the East coast it appears that this idea should be investigated.

The School of Music offers six courses that are General Education and Service Courses. The courses appear to well serve the university and school.

The reviewer recommends that the School of Music and Dance faculty engage in substantive futures discussions as far as curricula are concerned. While to be commended for the structure of the current curricula the school may wish to discuss the feasibility of offerings in areas such as music therapy, music business, film and game music composition, or popular cultures. Each of these areas are relatively new fields in music where employment opportunities exist, perhaps in greater quantity than in the traditional fields of music education and performance.

The reviewer recommends that the School of Music and Dance consider additional courses meeting General Education requirements in the area of popular music and musical theatre. Further, it is recommended that the school launch such courses and those already in existence as online as well as live sections.

FACULTY

The full-time faculty of the School of Music appear to be well-trained, efficient, and dedicated individuals most of whom carry heavy teaching and service loads. During the review period the full time faculty has decreased. During the same time period the student enrollments have increased significantly and FTES has increased by 16%. It appears that the current target FTES of 465 has been surpassed by the unit. At the on-site review the reviewer was informed by the Director of the school that the FTES for 2007 was 503. At any rate, faculty loads are heavy by industry standards.

The student to faculty ratio of the school has also increased from 14.3:1 in 2002 to 17.23:1 in 2006. This 2006 ratio is similar to that of the English department and is well above the recommended NASM student/faculty ratio. Due to the large amount of one-on-one teaching required in music degree programs most schools maintain a student to faculty ratio of 10:1 or lower. The reviewer recommends that a study be conducted to determine the actual music student to faculty ratio to give a clearer picture of this ratio. Because of the large section GE courses the above ratios may be skewed and the school may find that its student to faculty ratio is much lower when those courses and faculty teaching them are removed from the analysis.
The school appears to have an inordinate number of part-time faculty teaching important aspects of the program. It appears that currently there are 17 full time faculty members and over 40 part time faculty members. Again, this ratio is above industry standards even for a school in a locale populated with many professional performing musicians, as is this region. The danger of this size of part time faculty in relation to this size of full time faculty lies in the dependability of continuation of all important aspects of the curriculum across the review period. It is unclear to this reviewer that the school will be able to continue to hire high quality and qualified part time faculty at this rate in the future. Further, this size of part time faculty in relation to the current enrollment places an added burden of service, advising, and committee work on the 17 full time faculty. Since part time faculty rarely are asked to recruit, advise, serve on committees, or perform other service functions the full time faculty are left to shoulder a very large burden in this area. Service loads in music tend to be high in comparison to those of other units on campus because the music faculty are directly responsible for recruitment of students.

The faculty of the School of Music appear to perform research and creative activities typical of faculty at other music schools. Their work appears to be of high quality. They also appear to be involved in the community in the standard ways, serving on boards, presenting concerts, presenting clinics in schools, etc.

The full time faculty to be made up of only about 25% women. It is recommended that the school consider this distribution in future hires.

At a meeting with the reviewer the faculty expressed frustration that many of their best efforts in creative activity and recruitment seem to them to go unnoticed by administrators beyond the school level. At the same time they expressed ease of communication with the school's Director. The faculty also expressed general frustration about their interaction with the university's office of admissions. Faculty believe that many documents are lost in this office and they actually lose qualified music candidates because of inefficiency of the office.

STUDENTS

As part of the site visit the reviewer observed classes and ensembles, listened to practicing of students, and met with both undergraduate and graduate students. The students of the School appear to be a talented and dedicated group of musicians. Though the report lacks specifics about student scholarly activities or engagement it appears that the students are involved in traditional performance and scholarly pursuits. The student population is diverse by music standards especially when one considers the fact that the school's curricula are primarily based on Western European art culture.

It is difficult to get a true picture of the size of enrollment in the music degree programs. Information provided in Appendix C, Student Profiles leads one to believe that in Spring 2007 the undergraduate headcount in music was 216 and that the graduate headcount was 23. However, during the visit the music unit repeatedly mentioned the
number 400, with 40 of those being graduate students. In some schools actual headcount of music majors lags behind what the department knows to be true simply due to how the university flags major codes on its computer system. The reviewer recommends that the school investigate this possible discrepancy in the counting of music majors.

In recent years the concept of “service learning” has become important in higher education. It does not appear to this reviewer that the school engages in this type of activity or makes such assignments of its students. The only service engagement listed is participation in on-campus concerts. While this is indeed public service it does not engage in a substantive manner the student in the idea of community service in a learning situation. It is recommended that the school investigate this national concept and implement assignments within existing curricula that fulfill its goals.

At meetings with both undergraduate and graduate students the issue of lack of efficiency in the office of university of admissions was stated. Students, especially transfer students, felt that it was inordinately difficult to complete the application process successfully and in a timely fashion. The students expressed general pleasure with their degree programs and professors citing many examples of positive interactions with their mentor teachers.

NON-FACULTY RESOURCES

- Budgets

It does not appear that the unit has sufficient personnel, operating, scholarship, or equipment budgets to adequately serve its mission and goals. During the review period, according to information provide by the Dean’s office, all budgets of the school except summer personnel and part-time faculty have decreased. As stated above, during this same period the FTES increased by 16%.

It seems obvious that without dependable and regular equipment budgets and purchases the infrastructure of the school will eventually fail the curriculum. Without regular maintenance and replacement of musical instruments, recording and sound equipment, computers, and music materials the school cannot continue to function at the current level of quality. Lack of attention to these items also makes it difficult to recruit and retain talented faculty and students.

In the field of music a vibrant scholarship program is essential to maintain a balanced enrollment and a high quality student body. The best students attend music schools free or on high scholarships. Unlike many university departments the music school must recruit very specific numbers of different instruments. It does not work to simply have a certain headcount in a music school- there must be a certain number of violinists, cellists, trumpeters, percussionists, vocalists, pianists, etc. or the curricula cannot function. When the enrollment is not balanced the overall education of each student is negatively impacted. Just as a football coach must recruit quarterbacks, lineman, and kickers the music school must balance its team of players.
To do so takes substantial scholarship dollars and a heavy commitment of time on the part of the School of Music faculty. The faculty are very active in the area of recruitment and they have proven to be successful in attracting ever increasing numbers of students during the review period. Now that the basic enrollments of the school have been stabilized the School of Music will benefit from an organized recruitment plan that includes targeted types of students, cost of materials, and scholarship requirements. Without such a plan the school may continue to grow but surely it will not grow in a balanced manner that creates the highest quality of education for its students.

It appears that the school is required to divert funds from places such as ticket revenues just to have enough budget to operate.

As each year brings a higher FTES expectation the school requires more part-time faculty assistance. Due to the fact that adding music majors adds one-on-one instruction time it is difficult for the school to continue to raise its FTES. The reviewer recommends that the school consider adding more GE courses to help offset this problem and that the Dean and Director agree upon realistic FTES expectations taking into account the cost of one-on-one instruction.

* Facilities

The facilities used by the school are, for the most part, housed in the music building. The music building is an older and worn building, but a functional one. The major deficiency in the facilities lies in the almost complete lack of sound isolation between rooms and floors. Only a very few rooms have double doors that isolate sound. The decibel level produced by a large instrumental ensemble in both the large rehearsal room and the concert hall must be regularly above the OSHA recommended limit of 85 db. It appears that the university is putting the hearing of its faculty and students at risk by extended exposure to high decibel levels. The reviewer recommends a study of the continued decibel levels in these two rooms when large instrumental groups are rehearsing or performing.

The school’s enrollments and curricular ensemble requirements have outgrown the one rehearsal space in the building. The school is forced to use the concert hall as a rehearsal space as well as a performance space making it unavailable for recital and concert rehearsals.

While a number of cosmetic issues appear to have been addressed since the last review many small issues remain. Since the music building is one of the most public of classroom buildings on campus its maintenance should be a higher priority than other non-public classroom buildings. Regular painting, tile maintenance, and cleanings are required to keep the space attractive to the general public as well as serviceable to the students, faculty, and staff.
Since the last review the school’s opera area appears to have developed to the point to where it is capable of producing fully staged operas. Without a theatre in which to perform this area of the program cannot progress further. The reviewer recommends that the Dean lead discussions between the music Director and Chair of Theatre to gain regular access to the only proscenium stage on campus and to produce joint productions.

It also appears that with the addition of a full time Choir Director that the rehearsal schedule demands of the choir will change. Addition of regular use for choral rehearsals of the “chapel” may be necessary in order to meet this new need.

**Support Staff**

The School of Music and Dance currently has five full-time staff members including a front office staff member, an assistant to the Director, a library assistant, a financial manager, and a technical support staff member. Additionally, the school employs a part-time piano technician. These individuals support not only the music school but also the dance area. It appears that the school requires at least the following additional staff members: one additional full-time clerical in music, one part-time clerical to serve in dance, and one full time computer technician.

The full time clerical addition in music could be used to support much needed correspondence between student recruits of the school and admissions. It does not appear that the school is currently able to efficiently serve its student recruits and a liaison between the school and Office of Admissions seems much-needed.

The dance area’s clerical needs appear to be served on a day-to-day basis only by a student worker. Though dance is beyond the scope of this report this appears to be a difficult situation at best and surely must routinely place that student worker in situations inappropriate for a student.

**ASSESSMENT**

The School of Music programs are, for the most part, professional degree programs that matriculate students at the freshman level. Since the music accrediting agency, NASM stipulates very clearly the content of degree programs in music the unit uses these standards in its assessment plan. The assessment plan appears to be very clear. Assessment in music is regular and organized. Departmental assessment tools include: entrance exams in music theory and performance, assessment during weekly one-on-one lessons, end of semester performance juries, junior qualifying performance exams, daily ensemble performances, studio classes and forums, portfolios in music education, comprehensive exams at the graduate level, and exit exams in the MA program. Per University and NASM guidelines the departmental faculty appear to conduct regular reviews of policies and make adjustments to the plan based on these reviews. Assessment data in any art form is difficult to come by. This is especially true in the area of performance. The above listed assessment activities provide the basis for evaluations.
of student learning outcomes. However, it would be common that any random three musicians could evaluate the same performance as good, mediocre, and poor. Though most artists believe they can distinguish between a good and bad performance few can actually describe what makes up a good performance in measurable terms.

The assessment plan for academic courses and skills in music is less clear. The reviewer recommends that the music faculty develop an assessment plan for the non-performance skills developed in its programs.

COMMUNITY INTERACTION

Like all music schools the San Jose State University School of Music and Dance has constant interaction with the university community and community at large. Through the presentation of public concerts, school clinics and concerts, and teaching in the community the work of the faculty and students is regularly on display in the community. The faculty participate in and lead many community music organizations. They serve on boards and provide expert consultations to arts organizations throughout the community.

RECOMMENDATIONS

1. Replace full time faculty lost during the review period.

OR

2. Reduce the target FTES to a degree that full time faculty loads are closer to industry norms.

3. Develop a long-range strategic plan that identifies the markets of the school and curricular development plans.

4. Develop a fund-raising plan that targets specific needs of the unit such as scholarships and piano repair.

5. Develop a specific student recruitment plan that targets specific demographics.

6. Develop an assessment plan for academic music skills.

7. Seek ways to integrate the music and dance departments through performance and/or course offerings.

8. Investigate creation of new General Education courses in music that address the musics of popular culture and musical theatre.

9. Investigate the viability of offering General Education courses fully online.

10. Consider the creation of new degree offerings including, but not limited to:
CONCLUSION

The on-site review revealed much information about the school that was absent in the brief self-study. The self study appears to be a short report and lacks substantive information on planning. Since it is the reviewer's understanding that this process is as much about planning for the next five years as it is reporting on the past five years, the faculty of the school is strongly urged to enter into substantive futures discussions. Without such discussions the faculty have no real opportunity to accept or reject new curricular ideas. Nor, do they as a group have a strong sense of progression toward a mutually identified goal alongside the college Dean. It appears to this reviewer that the school has made significant progress over the past eight years, especially since the last review both in curricular development and maintenance, and in recruitment of increasing classes of talented students. The school faculty appear to be energized and working together. The school seems to have regained the confidence of local music teachers, so important in the recruitment of undergraduate students. The past eight years appear to be ones of growth, stabilization, and image enhancement. It seems that the school is now poised to take the next step in its development- past regaining a strong foundation in the traditional curricula of music to finding its own place in the music schools of the West.
SAN JOSÉ STATE UNIVERSITY
PROGRAM PLANNING SELF-STUDY
SCHOOL OF MUSIC
COLLEGE OF HUMANITIES AND THE ARTS

Programs:

B.A., Music
B.M., Music
  Concentration in:
  Composition
  Jazz Studies
  Music Education
  Performance
B.A., Creative Arts (Interdepartmental)
Minor, Music
M.A., Music

October 10, 2007

The enclosed self-study report has been reviewed by the faculty in the School of
Music and is now submitted for external review.

Edward C. Harris, Department Head

Dr. Karl Toepfer, Dean of the College of Humanities and the Arts

11/15/07
Date

Date
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1

EXECUTIVE SUMMARY
1.1

DESCRIPTION OF THE DEPARTMENT AND ITS PROGRAM(S)
1.1 Description of the Department and its Program(s):

- The size of the School of Music has increased from Fall 2002 to the Spring 2007. The FTES at the end of AY 2002-03 was 150.83. The FTES at the end of AY 2006-07 was 182.63. This represents an increase of approximately 21%. The number of degrees awarded has decreased slightly on average from AY 2002-03 to AY 2006-07. In Spring 2003, 38 degrees were granted; in Spring 2004, 33 were granted; in Spring 2005, 27 were granted; in Spring 2006 32 were granted; and in Spring 2007, 26 were granted. The most likely reason for this apparent decrease in graduates has to do with the increased numbers of students enrolling in our BM programs since 2002: it is simply taking students a bit more time to complete the additionally required units for the BM degrees.

Briefly describe the organization of the departmental program(s) and provide indicators of the size such as FTEF, FTES, and degrees awarded per year.

- A flowchart illustrating the organization of the School of Music may be found on the succeeding page.

Include information about any significant additions to the program(s) since the last program review.

- The two significant additions since the last review are the BM Music Education and the BM Jazz Studies. Additionally, we have totally restructured and revised the Bachelor of Arts degree. New programs which have developed since our last NASM review include the growth of our Opera Program from simply presenting concert-style scenes to the production of fully costumed and stage produced productions. This program growth has created production and rehearsal space problems. While the School had an outstanding 2007 production utilizing expensive off-campus facilities, a more collaborative policy for the use of the University Theatre in the Department of TV, Radio, Film and Theatre must be pursued.
4.5

STUDENT ENGAGEMENT ACTIVITIES
4.5 Student Engagement Activities

A random sampling of 88 music majors was given a questionnaire asking them a number of questions regarding various university and community activities they have engaged in while attending the School within the last five years or less. The following results were ascertained:

- 98% of students have performed with an ensemble
- 38% of students have performed at a convalescence home
- 86% of students have donated time to community service
- 42% of students have performed a solo instrumental or vocal recital – of this 42%, about 48% were junior-level recitals and 52% were senior-level recitals

a. Summarize the service and engagement activities of the students to the University.

These results show that an overwhelming number of students are actively performing in concerts – the vast number of which are held here at San José State University and are attended by university students, parents, and other members of the immediate community. The students are not receiving compensation for these concerts; thus it can be interpreted as a service to the University.

b. Summarize current student interactions and engagement with the community, the professional field, or other outside groups.

These results also demonstrate that a large percentage (86%) of the students polled are frequently donating time to community service – an act that is neither required nor necessarily pushed by faculty members. These students are donating their time and talents of their own volition.
4.6

GOALS AND PLANS
4.6 Goals and Plans

Make recommendations regarding students in this section. Provide the rationale for recommendations in light of the information analyzed above. A summary listing of the recommendations (without the rationale) is to be provided in Section 1.3.2.

A possible change to the current processes for student retention would involve a minor restructuring of the advising procedure. In order to have more area-specific advising for every music student (as opposed to only general advising) students will attend a primary advising session in the fall semester and an area-specific advising session in the spring semester. This will necessitate the involvement of the area coordinators, but will create a more personal relationship between students and faculty in regards to their timely and appropriate progress through their degree.

It would be helpful to receive more money from the University to help offset costs of recruitment efforts and materials — costs that we have previously borne on our own. Funding that would help with mileage and lunches for faculty doing school visitations as a part of recruitment efforts would be greatly beneficial. In addition, funding to help staff our newly instituted summer music camp would be of tremendous assistance. This camp brings a large number of middle school and high school students to campus every summer and already has had a positive impact on student recruitment.
5 FACULTY
5.1

FACULTY PROFILE
Faculty Profile

a. Summarize the profile (e.g., gender, rank, ethnicity) of the tenured and tenure-track faculty, noting the estimated schedule of expected retirements.

TENURE AND TENURE-TRACK FACULTY:

Population of Tenured and Tenure-Track faculty
Over the past five academic years the total number of tenure and tenure-track faculty has fallen from a high of 22 in the fall of 2002, to a low of 16 in Fall of 2006. The number rose slightly to 17 in spring of 2007, which is still lower than the average of 19 tenured and tenure-track faculty over the past five years. Seven faculty members have retired over the past five years (see below), with one additional impending retirement in the 2007-08 academic year.

- 2002: Robert E. Szabo (Brass)
- 2004: David Rohrbaugh (Voice/Opera)
  Irene Dalis-Loinaz (Opera)
- 2005: Rebecca Herrold (Music Education)
  Charlene Archibeque (Choral Studies)
  William George (Brass)
- 2006: Robert Cowden (History)
- 2007: Eric Mills (Voice)

Gender of Tenured and Tenure-Track faculty
The gender balance amongst the tenured faculty has shifted from its most equitable during the 2002-03 and 2003-04 academic years (approximately 44% female to 56% male) to a more imbalanced ratio of 25% female tenured faculty to 75% male tenured faculty in Spring of 2007.

<table>
<thead>
<tr>
<th>Gender</th>
<th>Tenured</th>
<th></th>
<th></th>
<th>Tenure-Track</th>
<th></th>
<th></th>
<th>Grand Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Female</td>
<td>Male</td>
<td>Total</td>
<td>Female</td>
<td>Male</td>
<td>Total</td>
<td></td>
</tr>
<tr>
<td>Fall 2002</td>
<td>8 (40%)</td>
<td>12 (60%)</td>
<td>20</td>
<td>1 (50%)</td>
<td>1 (50%)</td>
<td>2</td>
<td>22</td>
</tr>
<tr>
<td>Spring 2003</td>
<td>8 (44%)</td>
<td>10 (56%)</td>
<td>18</td>
<td>1 (50%)</td>
<td>1 (50%)</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td>Fall 2003</td>
<td>8 (42%)</td>
<td>11 (58%)</td>
<td>19</td>
<td>2 (67%)</td>
<td>1 (33%)</td>
<td>3</td>
<td>22</td>
</tr>
<tr>
<td>Spring 2004</td>
<td>7 (44%)</td>
<td>9 (56%)</td>
<td>16</td>
<td>2 (67%)</td>
<td>1 (33%)</td>
<td>3</td>
<td>19</td>
</tr>
<tr>
<td>Fall 2004</td>
<td>6 (43%)</td>
<td>8 (57%)</td>
<td>14</td>
<td>2 (50%)</td>
<td>2 (50%)</td>
<td>4</td>
<td>18</td>
</tr>
<tr>
<td>Spring 2005</td>
<td>6 (40%)</td>
<td>9 (60%)</td>
<td>15</td>
<td>2 (50%)</td>
<td>2 (50%)</td>
<td>4</td>
<td>19</td>
</tr>
<tr>
<td>Fall 2005</td>
<td>4 (30%)</td>
<td>9 (70%)</td>
<td>13</td>
<td>3 (75%)</td>
<td>1 (25%)</td>
<td>4</td>
<td>17</td>
</tr>
<tr>
<td>Spring 2006</td>
<td>3 (25%)</td>
<td>9 (75%)</td>
<td>12</td>
<td>3 (75%)</td>
<td>1 (25%)</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>Fall 2006</td>
<td>3 (27%)</td>
<td>8 (73%)</td>
<td>11</td>
<td>3 (60%)</td>
<td>2 (40%)</td>
<td>5</td>
<td>16</td>
</tr>
<tr>
<td>Spring 2007</td>
<td>3 (25%)</td>
<td>9 (75%)</td>
<td>12</td>
<td>3 (60%)</td>
<td>2 (40%)</td>
<td>5</td>
<td>17</td>
</tr>
</tbody>
</table>

However, this shift in the gender ratio amongst tenured faculty has been balanced by the change amongst the growing tenure-track faculty, from a 50:50 gender ratio in 2002-03 to 60% women (3) and 40% men (2) in 2006-07.
Rank of Tenured and Tenure-Track faculty
The number of tenured faculty has dropped from 20 to 15 over the past five years, with the number of tenure-track faculty rising from 2 to 5.

<table>
<thead>
<tr>
<th>Rank</th>
<th>Tenured</th>
<th>Tenure-Track</th>
<th>Grand Total</th>
<th>Retirees</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall 2002</td>
<td>20 (91%)</td>
<td>2 (9%)</td>
<td>22</td>
<td>Robert E. Szabo</td>
</tr>
<tr>
<td>Spring 2003</td>
<td>18 (90%)</td>
<td>2 (10%)</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>Fall 2003</td>
<td>19 (90%)</td>
<td>3 (10%)</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>Spring 2004</td>
<td>16 (84%)</td>
<td>3 (16%)</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>Fall 2004</td>
<td>14 (78%)</td>
<td>4 (22%)</td>
<td>18</td>
<td>David Rohrbaugh, Irene Dalis-Loiaz</td>
</tr>
<tr>
<td>Spring 2005</td>
<td>15 (79%)</td>
<td>4 (21%)</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>Fall 2005</td>
<td>13 (76%)</td>
<td>4 (24%)</td>
<td>17</td>
<td>Rebecca Herrold, Charlene Archibeque, William George</td>
</tr>
<tr>
<td>Spring 2006</td>
<td>12 (75%)</td>
<td>4 (25%)</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>Fall 2006</td>
<td>11 (69%)</td>
<td>5 (31%)</td>
<td>16</td>
<td>Robert Cowden</td>
</tr>
<tr>
<td>Spring 2007</td>
<td>12 (71%)</td>
<td>5 (29%)</td>
<td>17</td>
<td></td>
</tr>
</tbody>
</table>

Ethnicity of Tenured and Tenure-Track faculty
The tenured and tenure-track faculty was overwhelmingly White (95%) in Fall of 2002, but this number has dropped to 70% by Spring of 2007. The number of Hispanics in the department has risen from one (5%) to two (12%), with their percentage numbers increasing as White faculty retired. Asian faculty, previously absent during this period, were added with the hiring of two tenure-track faculty in Fall of 2006 (currently 12% of the faculty). One faculty member identifies “Other” (5%). There are no Black tenured or tenure-track faculty.

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>Tenured and Tenure-Track</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Asian</td>
</tr>
<tr>
<td>Fall 2002</td>
<td>-</td>
</tr>
<tr>
<td>Spring 2003</td>
<td>-</td>
</tr>
<tr>
<td>Fall 2003</td>
<td>-</td>
</tr>
<tr>
<td>Spring 2004</td>
<td>-</td>
</tr>
<tr>
<td>Fall 2004</td>
<td>-</td>
</tr>
<tr>
<td>Spring 2005</td>
<td>-</td>
</tr>
<tr>
<td>Fall 2005</td>
<td>-</td>
</tr>
<tr>
<td>Spring 2006</td>
<td>-</td>
</tr>
<tr>
<td>Fall 2006</td>
<td>2 (13%)</td>
</tr>
<tr>
<td>Spring 2007</td>
<td>2 (12%)</td>
</tr>
</tbody>
</table>
b. Summarize the profile (e.g., gender, number of years teaching at SJSU, ethnicity) of the full and part-time lecturers contributing to the program(s), noting any recent trends.

LECTURERS

Population of Lecturers
Lecturers make up the greatest number of faculty in the department, averaging 42 each term (with a low of 37 (66%) in Fall of 2002 to a high of 47 (75%) in Spring of 2006).

<table>
<thead>
<tr>
<th></th>
<th>Tenured Tenure-Track</th>
<th>Lecturers</th>
<th>Grand Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall 2002</td>
<td>22 (34%)</td>
<td>37 (66%)</td>
<td>49</td>
</tr>
<tr>
<td>Spring 2003</td>
<td>20 (33%)</td>
<td>40 (67%)</td>
<td>60</td>
</tr>
<tr>
<td>Fall 2003</td>
<td>22 (35%)</td>
<td>40 (65%)</td>
<td>62</td>
</tr>
<tr>
<td>Spring 2004</td>
<td>19 (31%)</td>
<td>42 (69%)</td>
<td>61</td>
</tr>
<tr>
<td>Fall 2004</td>
<td>18 (31%)</td>
<td>40 (69%)</td>
<td>58</td>
</tr>
<tr>
<td>Spring 2005</td>
<td>19 (30%)</td>
<td>43 (70%)</td>
<td>62</td>
</tr>
<tr>
<td>Fall 2005</td>
<td>17 (30%)</td>
<td>40 (70%)</td>
<td>57</td>
</tr>
<tr>
<td>Spring 2006</td>
<td>16 (25%)</td>
<td>47 (75%)</td>
<td>63</td>
</tr>
<tr>
<td>Fall 2006</td>
<td>16 (27%)</td>
<td>43 (73%)</td>
<td>59</td>
</tr>
<tr>
<td>Spring 2007</td>
<td>17 (28%)</td>
<td>44 (72%)</td>
<td>61</td>
</tr>
</tbody>
</table>

Gender of Lecturers
The gender ratio amongst lecturers has roughly remained the same over the past five years, with an average of 46% being female and 54% male.

<table>
<thead>
<tr>
<th>Gender</th>
<th>Female</th>
<th>Male</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall 2002</td>
<td>17 (46%)</td>
<td>20 (54%)</td>
<td>37</td>
</tr>
<tr>
<td>Spring 2003</td>
<td>17 (42%)</td>
<td>23 (58%)</td>
<td>40</td>
</tr>
<tr>
<td>Fall 2003</td>
<td>16 (40%)</td>
<td>24 (60%)</td>
<td>40</td>
</tr>
<tr>
<td>Spring 2004</td>
<td>16 (38%)</td>
<td>26 (62%)</td>
<td>42</td>
</tr>
<tr>
<td>Fall 2004</td>
<td>17 (42%)</td>
<td>23 (58%)</td>
<td>40</td>
</tr>
<tr>
<td>Spring 2005</td>
<td>19 (44%)</td>
<td>24 (56%)</td>
<td>43</td>
</tr>
<tr>
<td>Fall 2005</td>
<td>19 (48%)</td>
<td>21 (52%)</td>
<td>40</td>
</tr>
<tr>
<td>Spring 2006</td>
<td>22 (47%)</td>
<td>25 (53%)</td>
<td>47</td>
</tr>
<tr>
<td>Fall 2006</td>
<td>19 (44%)</td>
<td>24 (56%)</td>
<td>43</td>
</tr>
<tr>
<td>Spring 2007</td>
<td>19 (43%)</td>
<td>25 (57%)</td>
<td>44</td>
</tr>
</tbody>
</table>

Ethnicity of Lecturers
The ethnic makeup of the lecturers roughly reflects that of tenure and tenure-track faculty, with greater diversity, however, amongst the lecturer population. The number of White lecturers (82% in Fall of 2002) dropped to 68% by Spring of 2007, with the number of "Other" lecturers rising from 5% to 16% over the same period of time. The percentage of Hispanics has risen from 5% to 11%, while the percentage of Asian (2%),
Black (5%), and Filipino (.6%) lecturers has remained relatively constant over the past five years.

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>Asian</th>
<th>Black</th>
<th>Hisp</th>
<th>Filip</th>
<th>Other</th>
<th>White</th>
<th>Grand Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall 2002</td>
<td>1 (3%)</td>
<td>2 (5%)</td>
<td>2 (5%)</td>
<td>-</td>
<td>2 (5%)</td>
<td>30 (82%)</td>
<td>37</td>
</tr>
<tr>
<td>Spring 2003</td>
<td>1 (2%)</td>
<td>2 (5%)</td>
<td>2 (5%)</td>
<td>1 (2%)</td>
<td>3 (8%)</td>
<td>31 (78%)</td>
<td>40</td>
</tr>
<tr>
<td>Fall 2003</td>
<td>1 (2%)</td>
<td>2 (5%)</td>
<td>1 (2%)</td>
<td>-</td>
<td>5 (13%)</td>
<td>30 (75%)</td>
<td>40</td>
</tr>
<tr>
<td>Spring 2004</td>
<td>1 (2%)</td>
<td>2 (5%)</td>
<td>1 (2%)</td>
<td>1 (2%)</td>
<td>6 (14%)</td>
<td>31 (75%)</td>
<td>42</td>
</tr>
<tr>
<td>Fall 2004</td>
<td>1 (2%)</td>
<td>2 (4%)</td>
<td>1 (2%)</td>
<td>-</td>
<td>6 (13%)</td>
<td>30 (67%)</td>
<td>45</td>
</tr>
<tr>
<td>Spring 2005</td>
<td>2 (5%)</td>
<td>2 (5%)</td>
<td>2 (5%)</td>
<td>-</td>
<td>5 (12%)</td>
<td>32 (73%)</td>
<td>43</td>
</tr>
<tr>
<td>Fall 2005</td>
<td>1 (2%)</td>
<td>2 (5%)</td>
<td>3 (8%)</td>
<td>-</td>
<td>4 (10%)</td>
<td>30 (75%)</td>
<td>40</td>
</tr>
<tr>
<td>Spring 2006</td>
<td>1 (2%)</td>
<td>2 (4%)</td>
<td>3 (6%)</td>
<td>-</td>
<td>4 (8%)</td>
<td>37 (80%)</td>
<td>47</td>
</tr>
<tr>
<td>Fall 2006</td>
<td>1 (2%)</td>
<td>2 (5%)</td>
<td>3 (7%)</td>
<td>-</td>
<td>5 (12%)</td>
<td>32 (74%)</td>
<td>43</td>
</tr>
<tr>
<td>Spring 2007</td>
<td>1 (2%)</td>
<td>2 (5%)</td>
<td>5 (11%)</td>
<td>1 (2%)</td>
<td>7 (16%)</td>
<td>30 (68%)</td>
<td>44</td>
</tr>
</tbody>
</table>

Recent Trends amongst Lecturers

The number of lecturers in the department has remained, on average, generally constant over the past five years, as has the ratio between genders. However, the ethnic mix amongst the lecturers has changed, with a lessening percentage being White, and a growing percentage being “Other” or Hispanic.

...c. Identify any issues that the profiles may present in the next five years, in accordance with the goals established by the university strategic planning process.

POSSIBLE ISSUES

While the number of lecturers has remained, on average, around 42 over the last five years, the number of tenured and tenure-track faculty has dropped to 17, two below the five-year average of 19, and four below the starting high of 22 in 2002. The decrease in numbers tenured and tenure-track faculty, may adversely affect departmental growth and the handling of the increasing number of both undergraduate and graduate students in the department, especially since retirements of tenured faculty will continue.
The hiring of three female tenure-track faculty has worked towards balancing the gender parity in the department. While two Asian faculty members were hired in 2006, and the number of Hispanic faculty has doubled, the absence of Black tenured and tenure-track faculty continues to be an issue.
5.2

FACULTY SCHOLARLY AND CREATIVE ACHIEVEMENTS
Faculty Scholarly and Creative Achievements

a. Summarize the scholarly and creative achievements of the faculty as a whole in the areas of:

Given the evidence presented by the wide-ranging and diverse curriculum vitae of the tenured, tenure-track, and adjunct faculty of the SJSU School of Music and Dance, the School contributes a great deal to both the education and performance of music, as well as promoting the critical engagement with music through music education and scholarship. The School of Music and Dance combines for opportunities for the study of Instrumental and Vocal Performance, Jazz Performance, Music History, and Music Education, and the wide-ranging accomplishments of the Music faculty are not easily broken down into strict categories.

1) Research and Publications
On an institutional level the School, as home to the Beethoven Center in the SJSU Martin Luther King Jr. Library, produces The Beethoven Journal, and over the past five years the Music faculty have produced 3 books (with 2 more in process), a scholarly edition of the Beethoven Piano Trios, 34 book chapters and journal articles, and 33 conference presentations. One of the faculty also co-produced a radio program about internationally-known composer (and SJSU faculty member) Lou Harrison in 2003.

2) Creative Works
The musical creative work of the School of Music and Dance’s faculty can broadly be divided into the areas of 1) composition; 2) conducting and performance; and 3) recordings.

In the area of music composition, the faculty’s compositions represented a wide array of musical styles, from avant-garde art music to jazz and popular music. The faculty’s compositions over the last five years include:

- Brian Belet: Drei Kinderstücke for piano (2007); Composition for Trumpet and Kyma computer system (2007); Lyra for violin and Kyma computer system (2006)
- The Cypress String Quartet’s Inspired by America, a groundbreaking multimedia concert of film and live performance exploring the meaning and ideals behind the idea of America (on tour through 2009)
- Pablo Furman: Concertino for bandoneón and strings (2007); Sureña for violin and electronic sounds (2006); Etude for computer processed soprano voice (2003)
- Aaron Lington: Diffusion (2007); Cape Breton (2007); The Syndicate (2006); Orion (2006); Cobblestone Road (2006); The Black Widow (2004); Translucence (2004)
- Wayne Wallace: The Quilt (2002, San Francisco Arts Commission)

The School of Music and Dance produces

- An annual full concert season of approximately 45 performances per term from the School’s major and minor performing organizations (including classical, jazz, gospel, and early music)
- Twice-weekly Listening Hour noontime concerts each term
• The annual *Music and Conversation* series
• The "Electric Pacific" concert each November in celebration of National Electro-Acoustic Music Month

The School has also presented a *Women in Music* series, and the CSU grant-funded *Plucked or Struck: The History of the Keyboard* Lecture-Concert series.

The School's conductors have performed with the School's major performing ensembles—the SJSU Symphony Orchestra, Wind Ensemble, Symphonic Band, Concert Choir, Jazz Orchestra—as well as the San Jose Wind Symphony, and numerous student groups across the state.

Over the past five years the performers of SJSU Music faculty performed as soloists or as an ensemble member with numerous local and nationally recognized performance organizations, including:
• Austin Lyric Opera, Count Basie Orchestra, Fremont Symphony, Fresno Symphony, Hollywood Bowl Orchestra, Los Angeles Opera, Modesto Symphony, Monterey Bay Symphony, Mormon Tabernacle Choir, Musica Angelica, Napa Valley Symphony, Opera San Jose, Philharmonia Baroque, San Francisco Ballet, San Francisco "Midsummer Mozart" Festival, San Diego Opera, San Francisco Opera, San Francisco Symphony, San Jose Chamber Orchestra, San Jose Wind Symphony, Santa Fe Opera, Symphony Silicon Valley, Tafelmusik Baroque Orchestra, and the Vallejo Symphony

A current faculty member was also a recent finalist in the Van Cliburn Piano Competition (2007). The jazz faculty is particularly noteworthy in its participation in copious performances with jazz and popular artists.

Faculty have also performed with their own groups, including
• Cypress String Quartet, the SJSU School of Music and Dance’s "Quartet-in-Residence"
• Aaron Lington Quintet, Premiere Saxophone Quartet, San Francisco Guitar Quartet, San Jose Wind Symphony, South Bay Clarinet Choir, Victor Morosco Saxophone Quartet, Wolford-Rosenblum Duo

**Recordings**
The Music School faculty have produced several CD recordings over the past five years, including
• the soundtrack to *Casanova*, Mahler's Symphony No. 3 with the San Francisco Symphony, Tafelmusik's 25th year anniversary CD, Pablo Furman's *Sureña*, and the Aaron Lington Quintet's *Cape Breton*. Of note, Aaron Lington received *Downbeat* Magazine's Rising Star Award (2007).

**3) Grant Activity**
The Music faculty has generated over 19 grants over the past five years, including SJSU Lottery Grants and Faculty Grants. Of note is the CSU grant for Gwendolyn Mok's *Plucked or Struck: The History of the Keyboard* Lecture-Concert series during the month of February (2005), and Diana Hollinger's *California Music Project* grant of $55,000.
(2006-07) and $70,000 (2007-08) for SJSU Music Project in which music education students volunteers in area school music programs.

b. Summarize any notable research and creative work collaborations between your faculty and faculty in other disciplines within the college, other colleges of the University, and other institutions.

Collaborations with other Disciplines

- Cypress String Quartet’s innovative Call & Response, a commissioning, educational outreach, audience development program, now in its 9th year.
- Concert-Lecture between Daniel Mason, author of The Piano Tuner and SJSU keyboard instructor Gwendolyn Mok playing an 1875 Erard grand piano (2005)
- Cypress String Quartet’s Inspired by America, a groundbreaking multimedia concert of film and live performance exploring the meaning and ideals behind the idea of America (on tour through 2009)
- Gwendolyn Mok contributed musical performances to Keeping Score: Revolutions in Music, the San Francisco Symphony’s education website (www.keepingscore.org/web.html).

c. If you include faculty resumes in self-study Appendix G, please limit them to a current two-page resume for all tenured/tenure track faculty and full-time lecturers.

Faculty Resumes
For faculty resumes, please see Appendix G.
5.3

SERVICE AND COMMUNITY ENGAGEMENT
5.3 Service and Community Engagement

a. Summarize and Reflect on Faculty Service to University

As their curriculum vitae show, the SJSU Music faculty are actively involved in leadership and service roles at all levels on the academic senate, as committee chairs, officers, and mentors.

The SJSU Music faculty has been honored with a California Music Educator’s Association State Educator of the Year Award (2005), a CMEA State Band Director of the Year (2005), a SJSU Artistic Achievement Award in the College of Humanities and the Arts (2004), and a CMEA Bay Section Outstanding Music Educator Award (2003). The Faculty act as advisors to the Mu Phi Epsilon Music Fraternity. The SJSU Music faculty has participated at both University Honors Convocations and University Commencements, and well as the SJSU 150\textsuperscript{th} Anniversary Gala (2007).

b. Summarize and Reflect on Faculty Service and Engagement with Community, Field, and Outside Groups

As composers, conductors, performers, and educators the School of Music and Dance’s faculty is involved in multivalent ways with the local community, especially with the \textit{SJSU Music Project}, in which music education students volunteers in area school music programs, and its involvement with The California Music Project and bringing music back to California’s public schools; and the \textit{SJSU Performing Outreach Program}, created to share the talents of our music majors with the community. The SJSU Wind Ensemble tours local high schools every year as outreach for both the field of music and SJSU. In 2006 SJSU faculty members visited Hong Kong, Beijing, and Shanghai to launch relationship between the SJSU School of Music and Dance and the Beijing Central Conservatory of Music and the Shanghai Conservatory of Music.

The School conductors and performers work with student performing groups at the national, all-state, regional, and community level, as well as contributing as clinicians in numerous performance clinics, adjudications, and masterclasses throughout the Bay Area, California, and the Western states, and in 2007 the School of Music and Dance hosted the 21\textsuperscript{st} Annual “Young Pianists Beethoven Competition.”

Faculty members are also involved in local community churches, including

- Christ the Good Shepherd Lutheran Church (San Jose), St. James A. M. E. Church (San Jose), United Methodist Church (Burlingame), St. Paul’s Catholic Church (San Francisco)
5.4

GOALS AND PLANS
5.4 Goals and Plans

*Summarize your hiring plan (self-study Appendix B), with associated rationale. Make other faculty recommendations in this section. Provide the rationale for them in light of the information collected and analyzed. A summary listing of the recommendations (without their rationale) is to be provided in Section 1.3.3.*

The School and Dance is currently involved in two full-time searches for the Director of Choral Activities and Applied Voice. Upcoming needs in faculty positions are likely to come in the areas of dance, music education (focusing in early childhood music), applied piano, and jazz studies. The rationale governing these particular choices are influenced by a need to have two full-time faculty members in each of our department’s areas (instrumental, jazz studies, theory, history, choral, etc.). These three areas currently have a disproportionately large number of FTES covered by part-time faculty.

We are currently satisfied with the gender and ethnic diversity of our faculty and see no immediate concerns in that area.

A full five-year hiring plan may be found in Appendix B.
RESOURCES
6.1

PROGRAM SUPPORT
6.1 Program Support

a. Analyze the adequacy and effectiveness of the program's clerical support, technical support staff, and other instructional support.

We are in serious need of one more clerical position. Student recruitment is a critical issue and having a good working relationship with admissions and records is essential in attracting quality students to the School of Music. Because we must monitor recruitment very closely, we need a clerical position that has the authority to tentatively admit students and act as a direct conduit to admissions and records. This clerical position will oversee student recruitment and will be responsible for activities such as: oversee the recruitment coordinators, continuing education college credit, manning the recruitment booth on campus and at professional conferences, and will be trained by admissions and records staff so they can academically admit students into the School of Music and Dance.

Larry Wendt, our technical support staff member, is retiring at the end of Summer 2008. We will need to have at least one new hire in this position immediately. In reviewing the job classification and job description of Mr. Wendt, it becomes evident that the School will not be able to hire a senior technician with his extensive knowledge of both the technical and IT areas. Website management and knowledge of a wide variety of music applications may necessitate the hiring of a part-time staff person to cover these additional responsibilities.

Instructional support is meeting our current needs.

b. Analyze the adequacy and effectiveness of the program's equipment and facilities.

Our facilities are old and aging and need to be more carefully monitored by FD&O to keep the building operating in a safe manner conducive to an educational environment.

Our program is very equipment intensive. When we do not receive a budget for specific equipment, a “log jam” effect is created for several years that will affect new purchases in the future. As soon as the University can provide a budget for new equipment purchases we will be much more confident in our ability to provide the best possible education and experience for our students. We currently have had to rely on fund-raising and donations from alumni to meet some of our needs, but these funds have neither met all of our requirements nor do they provide a predictable amount of money we can depend on each year for equipment.

c. Identify any external funding (contracts, grants, gifts, etc.) received by the program to support its instructional program.

One of the primary sources of external funding to the School of Music comes from the California Music Project (CMP). San José State University has been identified as a state
pilot program for the CMP. $50,000 is provided to the School each year which is distributed via student internships helping to provide outreach to local public music schools.

The School has relied on continuing education funds which have been principally raised through by offering extended education credit at professional conferences. These funds have primarily been assigned for student recruitment activities, concert managers, and faculty travel.

The School of Music and Dance Alumni and Friends hosts a "Meet and Greet" fund-raising party each Spring as well as a banquet dinner/silent auction each year to help raise additional funds for the School.

d. Evaluate the adequacy of library holdings and related informational resources.

Our library holdings are adequate.
6.2

RESOURCE MANAGEMENT
6.2 Resource Management

a. Describe the process for distribution/allocation of resources within the program(s).

The School of Music and Dance is divided into a variety of program areas (brass, voice, jazz studies, etc.) which are led by area coordinators. The Instructionally Related Activities (IRA) budget is received by the Director who in turn consults with the area coordinators to assess area-specific needs. Funds are then provided to individual faculty members or to program areas based on the program’s activities and/or outreach efforts.

Travel funds are administered through the Director with the normal $1,500 going to junior faculty and $500 going to senior faculty based on resources available.

b. Reflect on resource utilization in relation to level of instruction for the period under review (e.g., ration of Part-time faculty to Full-time faculty, faculty teaching workload balance, etc.). This analysis should be completed using the data in self-study Appendix C.

The Music Program is perhaps the costliest unit in the University to provide a student with a BA, BM, or MA degree. This is due to the requirement from our accrediting body (NASM) mandating private studio instruction to every music major every semester which costs between $40-$100 per lesson depending on the rank of the faculty member administering the lesson. As a result we have had to very wisely reserve money to meet that commitment. To offset this cost we have had to offer very large general education courses. We are also at a disadvantage due to the extensive curriculum required by the California Teacher Credentialing Commission for music education majors. Many of the courses required by this accrediting body are smaller, seminar-style courses which are very expensive to offer.

The School is aware of the high percentage of part-time faculty currently under contract as compared to full-time faculty. With a mandate from NASM to provide applied teachers specializing in a narrow performance medium, we do not see a current resolution to this staffing imbalance.

c. Prioritize any instructional support needs in order of importance to the program.

Our two major needs in the area of instructional support are: (1) a clerical position overseeing our recruitment activities; and (2) a technical support staff.
6.3

GOALS AND PLANS
6.3 Goals and Plans

Make resources recommendations in this section. Provide the rationale for any recommendations in light of the information collected and analyzed. A summary listing of the recommendations (without their rationale) is to be provided in Section 1.3.4.

The following recommendations are made in regards to resources:

- We will need an additional influx of approximately $150,000 in faculty salaries.
- There is a need for three additional full-time faculty positions in the School of Music and Dance: music education, applied piano, and jazz studies.
- We see the need to increase the technical staffing requirements of the School of Music and Dance by 1.5 positions in the areas of student recruitment and IT/technology.
- We need to complete the restoration of our fleet of grand pianos.
- We need to identify funds for the purchasing and updating of equipment.
- If we intend to maintain our support of the residency of the Cypress String Quartet we need to identify a stable source of money that can provide the funding that is necessary for what they wish to provide for the School, the College, and the University. At this point the School is providing as much money as possible but it is only scraping the surface.
3.4

GOALS AND PLANS
3.4 Goals and Plans

Make curricular recommendations in this section. This section must include a discussion of how assessment results are being used for program planning. Evaluate the intended learning outcomes of all the programs being reviewed, and revise if appropriate. Provide rationale for any recommendations in light of the information collected and analyzed. A summary listing of the recommendations (without their rationale) is to be provided in Section 1.3.1.

Because we revised all of our degrees after the last five-year review we are now compliant with national standards, expectations, and norms that we are expected to meet by our accrediting body. We do not foresee any changes in the current curriculum since assessment of our new curriculum and student learning objectives have been positive, reinforcing the fact that students are meeting the learning goals and objectives of the revised programs.

The only possible addition to our curriculum in the next two to five years is the introduction of the MM degree. The addition of this degree will allow us to offer students an opportunity to pursue specifically focused graduate study in a performance area (conducting, composition, performance, etc.) versus general study in an academic area of music (music history, music education), which is what our current MA offers. This would bring us into better compliance with NASM standards and would additionally make us more competitive with other regional schools offering graduate degrees in music.

For detailed information regarding assessment, please refer to Appendix D.
STUDENTS
4.1

ANALYSIS OF STUDENT DATA
4.1 Analysis of Student Data

a. Use the Data Elements from the past five years provided in Appendix C to comment on status and trends in: (2) number of applicants to each program; (b) number of majors; (c) number of graduates, and (d) gender and ethnicity ratios of program majors in the context of the University at large and your college(s).

Information regarding student enrollment in the SJSU School of Music is available through the Office of Institutional Research although it encompasses academic years 2002-2006. These numbers can be accessed through the website www.oir.sjsu.edu. Student enrollment in the School of Music has increased overall since 2002 and specific degrees pursued by music majors can be listed thus:

**BA Music**
2002: 71 male, 67 female (138 total)
2003: 71 male, 62 female (133 total)
2004: 49 male, 49 female (98 total)
2005: 57 male, 43 female (100 total)
2006: 53 male, 43 female (96 total)

**MA Music**
2002: 6 male, 19 female (25 total)
2003: 18 male, 7 female (25 total)
2004: 10 male, 14 female (24 total)
2005: 8 male, 13 female (21 total)
2006: 11 male, 12 female (23 total)

**BM Music**
2002: 22 male, 20 female (42 total)
2003: 21 male, 21 female (42 total)
2004: 34 male, 34 female (68 total)
2005: 38 male, 43 female (81 total)
2006: 61 male, 39 female (100 total)

The significant drop on students pursuing the BA Music degree in 2004-2006 is offset by a significant rise in the numbers of students pursuing the BM Music in 2004-2006.

In terms of ethnicity, the University as a whole has averaged approximately 30,000 students each year over the last five years, with the highest percentages of students classifying themselves as Asian (~24%), White (~28%), or Hispanic (~15%). The next highest percentages of students classify themselves as “Other” (~12%), Filipino (~7%), or “Foreign” (~9%). The lowest percentages of students classify themselves as Black (~5%), American Indian (~0.4%), or Pacific Islander (~0.8%).

b. Summarize any available information on where your students go after completing your degree programs (e.g., employment, graduate school)
Every graduating student is given a survey asking them, among other things, what they are doing immediately following graduation. 100% of students who returned the survey either entered the job market in music education, entered graduate school, or pursued an active career in their respective performance medium. These surveys are filed in the main office of the School of Music and Dance. The School of Music and Dance is actively involved in helping our students achieve their post-graduation goals and takes its mentoring responsibilities very seriously.
4.2

STUDENT EXPERIENCES
4.2 Student Experiences

a. Evaluate student advising procedures. In self-study Appendix F, include degree road-maps and other important advising materials (including electronic resources such as websites URLs).

All music students are advised every semester. Undergraduate students are currently advised by Professor Joseph Frank (Full Professor) and graduate students are advised by Dr. Diana Hollinger (Assistant Professor). Both Prof. Frank and Dr. Hollinger receive a three-unit release from their normal teaching load every semester to offset time spent advising students. We feel that our advising procedures are very effective and we see no immediate need to alter our current policy of mandatory advising for music majors every semester. The School gives all undergraduate music majors a handbook detailing all policies, procedures, and program requirements. Besides regular advising, we offer four-year plans and graduation assessment sheets to all students. All advising materials are additionally listed on the School’s website. For samples of all the aforementioned advising materials, please refer to Appendix F.

b. Identify tutoring or special assistance, services, or activities that are regularly provided to students to assist in achieving academic goals.

The School of Music and Dance offers music theory, dictation, and aural skills tutoring every semester. These tutoring classes were implemented to help undergraduate students who are having some difficulty passing through the required sequence of theory and ear training. Tutors are drawn from our qualified pool of graduate music students who have exhibited a high degree of proficiency in music theory, dictation, and aural skills. The tutors are paid through the School’s OE funding.

c. Where available, analyze student responses to the program questionnaires, exit interviews, and/or alumni surveys. What key issues emerge from student perspectives?

An alumni survey is given to students upon graduation where they are asked to provide feedback on their experiences at the SJSU School of Music and Dance. In general the vast majority of graduating seniors/graduate students are positive in their evaluations of the specific areas of study as well as their overall experience as a music student. Some of the recurring requests/comments from students include:

• the School of Music and Dance offers music courses (in particular music theory and “sight-reading” type ensembles) during summer sessions
• the School of Music and Dance offers courses that address aspects of music business – assembling press kits, copyright law, contracts, etc.

We use and will continue to use information gathered from this alumni survey to better focus our efforts to provide a quality education to our music students. Please refer to Appendix I for samples of the alumni survey.
4.3

STUDENT RECRUITMENT AND RETENTION
Student Recruitment and Retention

a. Describe the effectiveness of your process for student recruitment, including recruiting underrepresented students.

The literature and hard-copy material we use to recruit students has become a “model” for the University. Several Schools and Colleges currently use School of Music and Dance recruitment material as a template. We have done an outstanding job of making one-on-one contact with local public schools and according to our recent enrollments we are doing a much better job of outreach at ethnically diverse schools.

Summer 2007 was an inaugural year for a summer music camp for middle school and high school students entitled “Summer in the City: Music and San Jose State.” The camp has actively recruited students from all public institutions in California with an emphasis on schools representing low socio-economic and minority enrollments. The first year was a great success resulting in one student enrolling at SJSU as a music major. We anticipate this becoming a major recruitment vehicle for the School of Music and Dance.

b. Describe the effectiveness of your process for student retention. In particular, describe any process for retaining underrepresented students.

We regularly monitor students to ensure student retention. Students must enroll in applied lessons every semester within the School which allows us to keep an accurate count of students who may not reenroll in consecutive semesters when they are expected to do so. The students who do not return are contacted and counseled on what in needed to re-enter the program. In addition, all students are required to attend semesterly advising. The undergraduate and graduate advisors know which students to expect back and any missing student is easily accounted for.

We do not have a problem with retention in regards to underrepresented students. Once they are here, they are subjected to the same advising rubric as all other music majors.

c. Describe the mechanisms in place for ensuring that students are graduating in a timely manner.

All students (undergraduate and graduate) are required to attend advising every semester in order to help them stay on track and graduate in a timely fashion. The undergraduate advisor is full professor Joseph Frank and the graduate advisor is assistant professor Diana Hollinger. Both Prof. Frank and Dr. Hollinger are given a three unit release to help them manage time they spend advising students.

We have currently developed an advisory/graduation checklist for every degree program in the School. This will better allow us to account for every requirement a student needs in order to graduate and will help us keep track of courses they have taken at a community college, courses they have placed out of through testing, courses that have been waived, courses have been substituted, and deficiencies they have had added to their
degree plan. Please refer to Appendix F for samples of these advisory/graduation checklist.
4.4

STUDENT SCHOLARLY AND CREATIVE ACHIEVEMENTS
4.4 Student Scholarly and Creative Achievements

Summarize the involvement of students in research, scholarship activities (exhibitions, publications, etc.), and other scholarly or creative works.

A random sampling of 88 music majors was given a questionnaire asking them a number of questions regarding various scholarly and creative activities they have engaged in while attending the School within the last five years or less. The following results were obtained:

- 98% of students have performed with an ensemble
- 42% of students have performed a solo instrumental or vocal recital – of this 42%, about 48% were junior-level recitals and 52% were senior-level recitals
- 48% of students have composed music for various medium – of this 42% the vast majority have composed more than four pieces of music
- 6% of students of students composing music have had their music published
- 2% of students have published a scholarly article – of this 2% the vast majority had published only one or two scholarly articles
- 32% of students composing pieces have had their compositions(s) performed in public
- 59% of students have received scholarships and/or awards – of this 59% the majority has received one to two scholarships/awards

These results show that while the overwhelming majority of music majors polled is actively and frequently concertizing, less than half are actively composing and scarcely any are publishing; articles or otherwise. This is more than likely due to the much higher number of undergraduates in our program as compared to graduate students – graduate students are more likely than undergraduates to be actively pursuing publication of articles or compositions.
1.2

SYNOPSIS OF THE PREVIOUS PROGRAM REVIEW RECOMMENDATIONS
1.2 Synopsis of the Previous Program Review Recommendations (A complete description is placed in Appendix A):

Summarize progress on recommendations made in the last program review.

- All recommendations made in the last program review have been completed.

  Include the rationale for recommendations which were deferred or abandoned since the previous review.

- No recommendations made in the last program review were abandoned or deferred.

  Include any issues from the last review that are still pending. Refer to the appropriate section(s) in this self-study report where issues are addressed.

- For specific answers to the completion of recommendations made during the School of Music and Dance’s last review in music, please refer to four documents in Appendix A entitled NASM Visitor’ Report, Optional Response to NASM Visitors’ Report, Response to NASM Commission on Accreditation, and a progress report to NASM’s Commission on Accreditation entitled Action Report dated December 21, 2004. The only issue still pending from the previous program review is our continued attempts to upgrade our aging fleet of grand pianos. We had established a 10-year plan over which time the Department was to spend $80,000+ to rebuild our inventory of grand pianos. We are currently halfway through this timeframe and have spent approximately $40,000 and have rebuilt approximately half of our inventory of grand pianos.

Issues which have been completed since these responses include $56,000 raised by the School of Music and Dance to correct the Concert Hall lighting. This project was completed in the fall of 2005. All curricular changes suggested to our Bachelor of Arts in music degree have been fully implemented, approved by all curricular bodies and were in place by the spring 2005 semester. The School’s Bachelor of Music program in music education received full university approval and plan approval from NASM in fall 2006. The School will submit three transcripts from students who have fully completed the new degree to NASM for final degree approval. The projected completion for these candidates is spring 2008.

The following improvements to the facilities were cited in the Action Report dated December 21, 2004:

   **Painting, tiling, refurbishing, and furniture replacement**

   **Painting**
At the time of this response, the exterior painting of the Music Building is approximately 75% completed. All common areas within the interior of the Music Building have received painting. Since the painting crew wished to take advantage of the dry weather, exterior painting was started prior to completion of the interior classrooms. At the time of this response, the following classrooms remain unpainted: Rooms, 210, 211, 213 and 272.

In addition, the entire music complex will receive extensive roof repair which should be completed prior to the end of the fall 2005 semester.

Tiling

The entire downstairs floors of both buildings were replaced between 2001 and 2002. Although dated, the upstairs floors for both buildings did not show extensive wear and the University was concerned about asbestos removal. This issue remains unresolved.

Refurbishing

During the 2004-05 academic year the School took approximately $30,000 out of its reserve funds to convert two unused locker rooms into two usable spaces. The downstairs room now serves as a “greenroom” for the concert hall, while a similar space upstairs provides badly needed storage space for equipment.

Furniture Replacement

The School has replaced student lounge furniture and some furniture within the School’s main office. It has replaced 440 student desks with larger, more durable, ergonomically correct seating. It has replaced rehearsal room and practice room student chairs and had purchased ergonomically approved stools to all classrooms in the building. All lockers throughout the building have been replaced with Wenger lockers specifically designed for instrument storage. Additionally, the School has completed the replacement of all classroom acoustic pianos with Yamaha Clavinova instruments (15 replaced summer 2005).

Total Expenditures from the School of Music & Dance:

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concert Hall Lighting</td>
<td>$56,721</td>
</tr>
<tr>
<td>440 student desks</td>
<td>$80,661</td>
</tr>
<tr>
<td>Wenger lockers</td>
<td>$89,677</td>
</tr>
<tr>
<td>Yamaha Clavinova</td>
<td>$21,430</td>
</tr>
<tr>
<td>Greenuroom/storage</td>
<td>$30,427</td>
</tr>
<tr>
<td>Student rehearsal chairs</td>
<td>$8,498</td>
</tr>
</tbody>
</table>
Coaching/lecture/bass stools $1,500
Student lounge/Greenroom furniture $5,520
Compact Shelving – Music Library $79,522
TOTAL: $373,956

At this time all of the music classrooms and common areas have been fully painted. All practice rooms and most faculty offices have not been addressed to date. The School would like to note, however, that since the interior painting project began in 2000, large portions of the common areas are now in need of repainting and routine maintenance.
1.3
SUMMARY OF PRESENT PROGRAM REVIEW RECOMMENDATIONS
1.3 Summary of Present Program Review Recommendations:
List the recommendations described throughout the self-study under the appropriate subsections as follows: (Do not discuss or describe their rationale here.) For each recommendation, refer to the section(s) in the self-study where issues, rationale, and recommendations are discussed.

Curricular Recommendations

1.3.1. We would like to see the development of a Masters of Music degree. This would require the division of our applied area (performance, conducting, and jazz studies) into the MM degree and music history, theory, and music education into the MA degree. We are currently addressing the CSU and NASM paperwork to start the process of this new degree. This will allow us to have a more concentrated and focused graduate-level performance degree and additionally would allow us to be more competitive with other institutions of higher education in the area who offer the MM.

Student Recommendations

1.3.2 We are doing a better job of recruiting of students with a higher talent level. This year in particular we have noticed increased ethnic diversity in our student body. In regard to gender, we have more female students than male students. To continue to diversify our student population, we will need to visit more cosmopolitan areas in Los Angeles and Southern California while on a recruitment tour. These types of tours can be expensive and funding from the College and University would be very helpful.

Faculty Recommendations

1.3.3. We are pleased with the ethnic and gender diversity of the faculty. The faculty is very collegial and dedicated to the students and the School.

Resource Recommendations

1.3.4. We are in immediate need of more money for full and part-time faculty positions. We are currently educating our targeted number of FTES yet are going slightly over budget for 2007-08. The College has charged us with an aggressive recruitment policy – a policy that has been working well and has increased our majors significantly. The increased number of majors in turn dramatically affects the amount of money spent each semester on applied lessons. As budgets are set to increase only 2% per year, this creates a disproportionate gap between our allotted budget and our true budgetary needs. Unlike other Departments who can recruit students with minimal impact on their expenditures, the budget of the School of Music is dramatically affected by a rise in the number of majors. Due to our dedicated recruitment efforts, we are literally “bulging at the seams” with new majors. The College and the University need to now step up and reward hard work and extensive recruitment efforts with increased financial support.
2

CONTEXT AND SCOPE
This section contains a brief description of the structure of the department and the program(s) under review. Include a discussion of how the program(s) are aligned with the missions of the college and university, the college goals, the goals established by the university strategic planning process, and the scope of the review described in the self-study. (Suggested length: 2 pages)

San Jose State University is a major, comprehensive public university located in the center of San Jose and in the heart of Silicon Valley, one of the nation’s most important high-tech research and development centers. Celebrated as the “Metropolitan University of Silicon Valley,” its distinctive character has been forged by its long history as the oldest state university in California as well as by its unique blend of the old and the new; the traditional and the innovative. Serving a great diversity of ethnic cultures, San Jose State University aspires to be a model of cutting-edge educational practices of the future. With a 2006-2007 student enrollment of approximately thirty-thousand students, the university is a major educational force in the area. The character, the organization, and the aspirations of the music unit of the School of Music & Dance are all directly related to its association with the university. Therefore, the School of Music & Dance is committed to developing the talent of potential creators, performers, and teachers of sonic works of art, expressing the values of the cultural heritages of the Bay Area. Through a diverse curriculum which emphasizes applied studies, wide-ranging ensemble opportunities, both historical and contemporary history and literature, improvisation, music education, as well as theory and composition, the School of Music & Dance addresses contemporary expectations for basic skills, modern technology, non-Western musical traditions, and broad performance involvement that together promote breadth and versatility. At the undergraduate level the goals of the school are as follows: (1) make available a variety of quality experiences that meet the needs that were just enumerated; (2) prepare students who seek one of the State of California teaching credentials through a curriculum which prepares them to serve students within an increasingly culturally diverse population; (3) provide a minor for students majoring in another field; (4) serve the university student population with quality courses in General Education which cover a broad spectrum of musical periods and styles; (5) enrich the cultural climate of the university as well as the south San Francisco Bay Area through the presentation of concerts, masterclasses, recitals and other learning opportunities both on and off-campus. A distinction emerges at the graduate level where more emphasis is placed on the development of scholarship and research skills, and there the thrust of the program is to focus a student’s field of study rather than to broaden it.

The objectives of the music unit are consistent with those of the College of Humanities and the Arts (its curricular and administrative umbrella), with those of San Jose State University, and with those of the California State University system in general, which are to provide an affordable professional and liberal education within a specific service area to high school graduates, community college transfers, and other qualified individuals (including senior citizens and those who seek to change career paths) seeking admission.

A flowchart illustrating the specific administrative and faculty structure of the department may be found in section 1.1.
2

CONTEXT AND SCOPE
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A flowchart illustrating the specific administrative and faculty structure of the department may be found in section 1.1.
CURRICULUM AND ACHIEVEMENT OF STUDENT LEARNING OUTCOMES
3.1

CURRICULUM
3.1 Curriculum

a. Briefly summarize the current curriculum for each degree program. For graduate degree programs, summarize the required culminating experiences (thesis, oral exam, written exam, etc.). Include catalog descriptions of each degree program in self-study Appendix E.

Bachelor of Arts in Music

This is a liberal arts degree with a major in music, which places an emphasis primarily on performance, through studio instruction, pedagogy, repertoire, and techniques. Improvisation, jazz, and non-western traditions are included where relevant. In 2004, the School of Music and Dance implemented a re-tooled B.A. degree that eliminated its old concentrations and consequently allowed a degree of flexibility to accommodate student goals and department resources.

Most of the students in this program study traditional orchestral instruments (plus classical guitar), voice, or piano, although many students also study jazz and studio arts. Studio instruction here is expanded to include vocal jazz, jazz bass, electric guitar and bass, and trap-set percussion. In the studio arts emphasis, students study performance through studio instruction and ensembles; they further gain competency in the practical use of studio technology in music and original sound construction through individual study and course work in audio recording, digital manipulation of sound, multimedia applications of music and original sound, electronic music and music in combination with visual presentation (film and video scoring).

The degree is intended for those students who seek a major in music within the context of a broad program of music and general studies rather than a program of intense specialization. As a liberal arts degree, it is intended to prepare students for a wide range of career options, including private teaching, graduate work in a number of related areas, performance, recording engineer, film scoring, sound programmer for multimedia applications, and managers in high-tech.

Bachelor of Music

The current Bachelor of Music in Composition and Performance have been in existence for the past three five-year reviews. These have been well-documented in both earlier CSU and NASM documents and will receive minimal discussion in this study. Since the Bachelor of Music in Music Education and the Bachelor of Music in Jazz Studies are new to the review process a more extensive discussion has been included.

Bachelor of Music in Performance

The prior self-study relates the history of the Bachelor of Music degrees, with emphases in Instruments, Voice, and Composition. In the university-wide academic priorities process of the late 1990s, the school was asked to consolidate its Bachelor of Music
emphases. The school successfully integrated its vocal and instrumental emphases although it argued for and won maintenance of the composition emphasis. Aspiring to the standards of all professional degrees for its Bachelor of Music, the school follows the NASM guidelines for the Bachelor of Music in Performance and the Bachelor of Music in Composition. Vocal, symphonic instrument and keyboard emphases (although not 25% of the degree) have been retained in the performance degree, as can be seen in the current 2006-2008 Catalog and handouts.

The Bachelor of Music in Performance is designed to provide intensive work in instrumental (keyboard or symphonic instruments) and vocal performance for those students who seek professional careers as performers. Its purpose is to develop in students the skills necessary to prepare instrumental and vocal solo and ensemble performances at the highest possible level.

**Bachelor of Music in Composition**

This is the school’s professional degree in composition and is intended to provide intensive work in composition for those students who seek professional careers as composers. In the catalog it is referred to as the Bachelor of Music degree with a concentration in composition. Its purpose is to develop in students, to the highest possible level, the skills necessary to bring a composition from concept to completed, performed work.

**Bachelor of Music in Jazz Studies**

All students pursuing the Bachelor of Music degree in Jazz Studies have ample opportunity for both solo and ensemble performance. The focus of the program is to develop skills in the student's major area of performance to the highest appropriate level, with experience in as many styles as are appropriate to the student's chosen medium. Studio instruction in performance concentrates on the development of technical skills, tone production, articulation, interpretation, musicianship, and other areas required to bring about effective musical performance. A large number of ensembles are available to students in this program ranging from Jazz Orchestra (big band), Afro-Latin Jazz Ensemble, vocal jazz ensemble, gospel choir, guitar ensemble, and numerous small jazz combos. Additionally, students are encouraged to participate in Wind Ensemble, Symphonic Orchestra, and/or Concert Choir in an effort to allow them to broaden their performance experiences. All students are required to be in one large ensemble each semester they are enrolled as music majors, regardless of the number of semesters they are enrolled or the number of ensemble units they have accumulated. Further, it is the policy of the music unit to require ensemble participation along with applied music study, whether or not a student is enrolled as a music major. In addition, all students are required (in performance) or encouraged (in composition) to participate in small ensembles. Students must also develop functional piano skills through completion of piano proficiency courses or a proficiency examination. This is further strengthened through a two semester course of jazz keyboard skills (MUSC 27A, 27B)
All Bachelor of Music in Jazz Studies students are screened before admission to the program and must receive written permission from their applied instructor and area coordinators before pursuing the degree. Evaluation of performance is done via jury examinations in front of area faculty at the end of each semester. At the end of the sophomore year, students must qualify through a more extensive jury for junior standing. Further assessment of performance effectiveness takes place during improvisation courses and the students’ senior recitals.

**Bachelor of Music in Music Education**

The purpose of this degree is to provide training for students wishing to pursue a career in music education. This degree fully complies with national standards established by NASM and new standards mandated by the California Commission on Teacher Credentialing required for admission into the California Single-Subject Teaching Credential program.

This is a five-year program in which students complete the BM degree in Music Education, then complete the music subject matter courses required for certification by the state, and lastly complete the fifth year of professional education courses in the School of Education. Music education students must demonstrate proficiency in a performance area. They audition for admission into the program, receive a 30-minute weekly private lesson, must perform semester juries, pass a junior qualifying exam to enter upper division status, and present a senior recital.

The Music credential in California is a 5th-year K-12 certification with subject matter preparation in music (Waiver in Music). There is no specific “general” music certification or division into grades, such as K-6 or 6-12. However, we do recognize that in most school districts in California, music teachers generally specialize either in instrumental or choral areas, and at more defined grade levels, such as elementary, middle school or high school. Thus we have designed this degree with two tracks: instrumental and choral/general.

Undergraduate programs in specific subject areas are approved by the California Commission on Teacher Credentialing in Sacramento and include courses in subject matter appropriate for teacher preparation in that field. All programs must meet sixteen standards of competencies. We believe that our program meets both the CTCC competencies as well as NASM standards. Thus, besides the core musicianship and performance courses that are common to all B.M. degrees and include music theory, history, technology, improvisation, performance (including ensembles and applied lessons), piano proficiency, surveys in world music and jazz, all music education students must take orchestration, form and analysis, beginning and advanced conducting, foundations of music education (Music Ed 140) and an introduction to music education (pre-professional experience—Music Ed 142). Students in the instrumental emphasis must take all instrumental techniques courses (Music 28 and Music 125A-D), voice fundamentals (Music 26A), marching band techniques (Music 126), a methods course in teaching instrumental music (Music Ed 170A) and a practicum in music education.
(Music Ed 175). Students on the choral/general track take courses in instrumental techniques (Music 125A-D) but for fewer credits, guitar fundamentals Music 28), two courses in diction (Music 141A-B), Music for Children (Music 185A), a methods class in teaching choral music (Music Ed 170B), and the practicum in Music Education (Music Ed 175).

The curricular structure of the BM Music Education degree provides 50% studies in music, 36% general studies and 14% professional education (if 4-units of post baccalaureate music education methods courses were included, 17%).

**Graduate Degrees**

San José State University offers the General Masters Degree. Completion of the program results in the Master of Arts in Music. There are no specific master’s degrees. The objective of the program is to provide advanced study in music performance, music history and literature, music theory, composition, conduction, and music education for the purpose of assisting students in their preparation for careers in performance, composition, scholarship, teaching, and/or pursuit of the doctorate in music. To become “Classified” students, all entering graduate students must demonstrate (a) proficiency on their instrument (clarinet, voice, etc.) or specialty (choral or instrumental conducting, history, etc.) and (b) proficiency in undergraduate level music history and theory by means of placement examinations. These examinations are given immediately before the beginning of each fall and spring semester.

The placement examinations are designed to allow the students to demonstrate their proficiencies in history and theory at the undergraduate level. In the case of history, the examination tests knowledge gained through the typical undergraduate multiple-semester history sequence of two to four semesters. In the case of theory, the examination tests knowledge and skills gained in the traditional undergraduate theory sequence.

The placement examinations in history and theory are three hours each. The history exam consists of essay and multiple choice questions in six areas: Ancient and Medieval, Renaissance, Baroque, Classical, Romantic, and Modern Periods. The theory examination consists of dictation and a selection of skills in form and analysis, orchestration, and other areas. The area examinations vary from area to area according to the requirements requested by the faculty.

Graduate students are admitted by the University, their major advisor in the music area, and the School. After the placement exams members of the Graduate Committee meet to evaluate the results of each exam. Students must pass both the history and theory examinations with a minimum score of 70%. In the case of students with lower scores, the Graduate Committee will consider requests for remediation.

If students have deficiencies in theory, they must enroll in a one-semester course tailored to address the collective deficiencies. This class is given in the Fall semester. If students have deficiencies in history, they may either enroll in the undergraduate history classes or
reinforce the portion(s) of the examination they failed. All deficiencies should be removed by the end of the second semester of graduate study.

Additionally, students who demonstrate significant weaknesses in written English but who have met the minimum TOEFL score are encouraged to audit Music 100W to improve their written English language skills. This course is offered each semester.

Students do not receive credit toward graduation for coursework to remove deficiencies.

All incoming students meet with the Graduate Advisor to receive the results of their placement examinations and acceptance into the program.

Upon completion of coursework to rectify deficiencies, students complete a form that is given to the Graduate Advisor, who then notifies the Graduate School of the student’s new status.

Students are required to demonstrate their knowledge of and ability to use research tools by passing Music 200, which is a core class that serves as an introduction to graduate research and writing. This class is offered once a year in the fall semester. By the end of this course, students must demonstrate their abilities to:

- Search online databases and printed bibliographies such as *Music Index*, RILM, and the Beethoven Bibliography Database to collect useful citations for research on a topic they have chosen
- Use the following research tools: thematic catalogs, music encyclopedias, discographies, etc.
- Create an annotated bibliography in a standard formats
- Locate scores through use of RISM, collected editions, and print and online score bibliographies
- Locate and evaluate web resources
- Demonstrate accuracy in citing music sources in footnotes and bibliographies according to one standard format
- Write a graduate level research paper, program notes, concert and recording reviews, resumes, and curriculum vitae

Because the class is one of our core classes, the students do receive credit for this work.

In order to graduate, all graduate students must take a written comprehensive examination during their last semester. The examination consists of three essay questions, which will concern subjects in (1) the student’s major field; (2) the information covered in the student’s Music 201 history class; and (3) the information covered in the student’s Music 202 systems/theory class. The essay questions will be written by the major instructor and by the professors who have taught the student in Music 201 and 202. The examination will be given in the middle of the semester. If students are enrolled 201 and/or 202 during their last semester, the essay question(s) will cover the material covered in class to that date. Students have two weeks to complete the examination, which is open book. Students are required to research their topics but cannot work with other students or any other persons on their examination. Each essay must represent only
the student’s work, and students must sign a declaration on the cover sheet that the essays represent only their own research and writing. Each essay must be 4-6 pages in length, typed and double spaced. Either footnotes or endnotes must be used in correct format to identify all sources. A short bibliography at the end of each question should cite all materials obtained in answering each question. Failure to demonstrate knowledge of correct bibliographic citation will result in failure of the examination. Students will notified two weeks after the examination if they passed or failed. If the student fails, the examination may be retaken one time upon consultation with the Graduate Advisor. The examination will be filed in the student’s School file.

Depending on the student’s objectives and concentration, the student may elect one of the following plans:

- Plan 1: Thesis, an approved project, or composition
- Plan 2: One full concert recital

The purpose of these plans is to demonstrate a level of achievement in the candidate’s area of concentration appropriate to the awarding of the Master of Arts degree in music. These projects serve the objectives of the program in the following ways:

- They serve as a means of providing a focus and final goal to the student’s total program;
- They serve as a way for students to synthesize and demonstrate what they have learned in their graduate coursework;
- They serve as one of the evaluative tools in the assessment of the quality of the graduate program.

b. Summarize all curricular changes since the last review, including changes that are now pending. Include the rationale for these changes

The last review was concurrent with our NASM evaluation. Since that time, we have consulted NASM guidelines and have brought all of our undergraduate degrees into NASM compliance. Two new curricula exist: the BM Music Education, and the BM Jazz Studies. The BM Music Education has two agencies that dictate curriculum and require us to show evidence that students have achieved certain benchmarks. These two agencies are NASM (their requirements are outlined in their current handbook), and more importantly California Teacher Credentialing Commission (CTCC). CTCC meets regularly and is consistently reevaluating the needs of people entering the public schools as teachers. We had been out of compliance with some of the newest mandates of the CTCC (as a result of simply being unaware of the new changes) and many of the changes made in the process of passing the BM Music Education curriculum through School, College, and University curriculum committees involved putting the BM Music Education in absolute compliance with all new CTCC mandates. The primary curricular concerns set forth by the CTCC and addressed in the new BM Music Education is the inclusion of electronic competencies, having verifiable evidence of people being
competent in common music programs, and having students competent in fretted instruments (guitar).

All of our professional degrees are 132 units and are consistent with other institutions in the CSU system. See Appendix H for justification for 132 units.

The revised BA in Music degree is a “scaled down” version of the previously offered BA in Music degree. This was done in order to create a distinctive curricular difference between our BM degree (reserved for students qualified to actively pursue a career in the music industry) and the BA degree (reserved for students wishing to pursue a more general and liberal education in music).

c. If your program differs from standard curricula in your discipline, please explain how and why.

Our curricula meet all national standards and do not differ from standard curricula in our discipline.

d. Describe any curricular bottlenecks, (e.g., required or prerequisite courses which are either oversubscribed in enrollment or offered so infrequently as to impede student progress). Explain the plan to alleviate such problems in section 3.4.

We have been able to address and manage problems with regard to curricular bottlenecks as they arise. As an example, we recently retooled our course schedule in order to insure timely completion of degrees by minimizing conflicts and increasing frequency of course offerings, and by maximizing use of rehearsal and performance spaces. We will monitor the progress and success of this new schedule. As we continue to grow, there will also be a need to increase staffing, but at the current time staffing is adequate.

e. If applicable, describe to what extent your program in interdisciplinary.

We currently offer one interdisciplinary degree, which is a degree creative arts wherein one of the possible emphases is in music. In addition, we encourage all of our BA students to have a minor in any number of areas that relate to music, music business, or the music industry. The BM students are directed towards careers as professional musicians, teachers, and individuals interested in applying to music-oriented graduate programs.
3.2

GENERAL EDUCATION AND SERVICE COURSES
3.2 General Education and Service Courses.

a. Summarize the General Education courses taught in the program. Include any bottlenecks in the delivery of General Education courses.

Several General Education (GE) courses are taught in the music area. These courses are meeting our needs and do not require any major adjustments. The following GE courses are taught in the music area:

- MUSC 019 (Music in World Cultures) is required of all music majors and help to provide a broad background in music from other cultures to both music majors and non-music majors.
- MUSC 120 (Worlds of Jazz) is required of all music majors and help to provide a broad background in music from other cultures to both music majors and non-music majors.
- MUSC 010A (Music Appreciation) adequately services non-music majors in many disciplines from across the University.
- MUSC 010B (Intro to Music) adequately services non-music majors in many disciplines from across the University. 010B is also used occasionally as a remediation course for music majors.
- MUSC 100W (Writing Workshop) fills the University writing requirements mandated by the University and the CSU system. Additionally, many art and dance majors take this course to fulfill their writing requirements.
- MUSC 117 (Music and Culture in Latin America) has experienced a renaissance of interest from music and non-music majors. This course is taught in a very accessible way by an engaging new part-time faculty member.

There are currently no bottlenecks in the implementation of our GE course offerings.

b. Summarize any service courses. Evaluate how well the courses meet the needs of the department programs being served.

The School of Music does not offer any service courses.

c. Describe any management/resource challenges in offering your department's mix of General Education, service courses and courses required for the major.

At this time, there are no management or resource challenges facing our offerings of GE courses. However, as the numbers of our music majors grow, the need for part-time funding to move into applied/studio funding for majors may cause a reconsideration of current GE offerings.
3.3

ASSESSMENT OF STUDENT LEARNING
3.3 Assessment of student learning

a. Summarize the process for regular department review of learning objectives, courses, and curricular structures (described in detail in the assessment plan included in self-study Appendix D).

The music program assessment plan was designed by the Curriculum Committee and the Associate Director. As shown in Appendix D, the results of regular review of program student learning outcomes (SLOs) were submitted to the College and Undergraduate Studies. The Curriculum Committee, Area Coordinators, and course instructors will continue to assess student learning. Additionally, all courses offered by the School of Music are thoroughly reviewed by the School Curriculum Committee, chaired by the Associate Director of the School and staffed by a representative from every degree area within the School. In addition, all curricula is further reviewed and evaluated by the College Curriculum Committee. The Associate Director and the School Curriculum Committee are also responsible for ensuring that all courses meet general University curricular requirements. Greensheets (syllabi) are reviewed annually to make sure they are meeting standards set forth by the University.

b. Evaluate the procedures in place for collecting and analyzing the evidence that program goals are being achieved. Include procedures that are in place for assessing student learning.

Evidence that all programs goals are being achieved is held in the main office of the School of Music and Dance. The Associate Director reviews all material in consultation with the Director to ensure all program goals are being achieved. In addition, the Board of General Studies (BOGS) regularly reviews and evaluates all General Education courses offered by the School every four years. Assessment is discussed in both School Curriculum Committee meetings and general faculty meetings and is overseen by the Associate Director.

c. Evaluate the results of assessment efforts with particular attention to modifications that have been made to improve student achievement of learning goals and outlines.

Assessment outcomes are reviewed by the Director and Associate Director and any changes that need to be made are directed back to the School Curriculum Committee. Currently, we are in compliance with University guidelines and NASM program assessment. Course instruction and assessment has been altered somewhat in order to bring a course in compliance with its goals – usually a problem with a specific course meeting its assessment goals will have more to do with the idiosyncrasies of the individual faculty member teaching the course and less to do with the course content.