

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Visitors' Report

California State University, Fullerton

Fullerton, California
Randall Goldberg, Director
School of Music
March 23-25, 2025

Christopher Barrick, Eastern Michigan University, Team Chair
Lucia Unrau, Oklahoma State University, Team Member

Degrees for which renewal of Plan Approval and Final Approval for Listing are sought.

Bachelor of Arts in Music (Liberal Arts, Music History and Theory)
Bachelor of Arts in Music Education (Choral, General, Instrumental, Piano Pedagogy)
Bachelor of Music in Composition
Bachelor of Music in Performance (Accompanying, Jazz and Commercial Music [Instrumental], Instrumental, Keyboard, Voice)
Master of Arts in History and Literature
Master of Arts in Piano Pedagogy
Master of Music in Performance (Choral Conducting, Instrumental, Instrumental Conducting, Keyboard, Vocal)
Master of Music in Theory/Composition

Degree for which Plan Approval and Final Approval for Listing is sought.

Bachelor of Music in Piano Pedagogy

DISCLAIMER

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

OPTIONAL RESPONSE

It is strongly recommended that each institution submit an Optional Response to the Visitors' Report, which may be used to correct (1) errors of fact, (2) conclusions based on such errors, and (3) any documented changes made in the program since the on-site review. In particular, information in the Optional Response should address noted issues of apparent noncompliance, such as those included in Section P. of this report, and any areas where the provision of further information has been deemed advisable by the institution.

ACKNOWLEDGMENTS

This report is the result of an invitation by California State University, Fullerton and its School of Music to conduct a site visit as part of the National Association of Schools of Music re-accreditation process. Collectively, the visitors toured the campus facilities and the university library, observed classes, lessons, and rehearsals, reviewed videos of student teacher work, attended a recital presented by students, examined student files and transcripts, conferred with administrators, and met with faculty students, and institutional leadership. The visitors thank the music faculty, staff, and students of the School of Music for making themselves available to participate in the site visit and for the warm welcome to campus. The visitors particularly express our gratitude to the Director of the School of Music, Randall Goldberg, for his hospitality, his availability throughout the site visit, and his work in the development of the institution's Self-Study. Additionally, the visitors are grateful for the opportunity to meet with the University Provost, Amir Dabirian, and the College of the Arts Dean, Arnold Holland, to learn their perspectives about the School of Music.

A. Purposes

California State University (CSUF) is a public degree granting institution located in Fullerton, California. It is one of the 23 unique campuses in the California State University system and the only one located in and serving Orange County and beyond. Their mission is to transform lives and inspire all members of the Titan community, building leaders who will advance the well-being of local and global communities. It welcomes students from diverse backgrounds and heritages. The University is committed to diversity, equity, and inclusion.

The School of Music (SOM) and the College of the Arts (COTA), where music is housed, reflect the values and purposes of the University, as made clear in published and publicly accessible materials. SOM language is adopted in part from the university-wide statements and speaks to the essential place of music in human life, which is nurtured through creative activity, scholarship, and research as well as music performance. The SOM serves both career-aspiring students and the larger University student community through courses, ensembles, lessons, and performing organizations. In addition, it seeks to serve the wider community as an access point for music enrichment as a key element of community life and plays a vital role as a cultural and economic hub for the region.

The CSUF strategic plan and the SOM Mission Statement emphasize the commitment to providing opportunities and support to a diverse student population. One example is the commitment to diverse programming and hiring that supports the specific interests of the underrepresented and Hispanic student population. One recent example is the recent hire of an Assistant Professor of Musicology who specializes in Latin American Music in addition to the offering of Latin Jazz and Mariachi ensembles.

The institution has approximately 43,000 enrolled students and is ranked third in the nation for both bachelor's degrees earned by underrepresented students and bachelor's degrees earned by Hispanics (see Self-Study, p. 3). The SOM has a mission statement that is in alignment with both the college and the institution (see Self-Study, pp. 3-4). The institution has recently embarked on its current Strategic Plan, Fullerton Forward 2024-2029. (<https://planning.fullerton.edu/>)

The institution appears to meet the NASM standards for purposes.

B. Size and Scope

Commentary on Size and Scope issues in the School of Music are located in the Self-Study, pages 5-8.

Housed in a large public university of over 43,000 students, the CSUF School of Music enrolls 339 majors across its degree programs, plus 57 music minors. In Spring 2025, the School employed 23 tenure or tenure-track faculty, with searches for two positions underway. Further, the School had 63 part-time lecturers under contract. To support the high number of part-time lecturers, the unit states, "we assign full-time faculty members as Area Coordinators to make sure there is adequate help throughout" the School.

The Self-Study (p. 7) indicates that School enrollment peaked at 406 majors in 2020-2021. But even with the decline to its current enrollment of 339 majors, the School claims it still has adequate enrollment to support its programs.

The School of Music supports a variety of ensembles. The vocal area includes 5 choirs plus an opera program. There are 3 concert bands and a symphony orchestra, CSUF also has two big bands plus a Mariachi ensemble.

The Self-Study (p. 5) describes the requisite upper level and graduate courses offered with regularity to support its programs. Further, the School graduates over 70 students with music degrees each year.

The institution appears to be in compliance with all standards relevant to Size and Scope (see *NASM Handbook 2024-25*, Standards for Accreditation II.B.).

C. Finances

Commentary on finances for the CSUF School of Music can be found in the Self-Study on pages 8-11, as well as MDP I.C.

The School of Music utilizes a number of different funding sources. The basic operating budget for the unit comes from Uncommitted Accounts, which is "stateside" funding allocated from the Division of Academic Affairs via the College of the Arts. Uncommitted Account expenses totaled over

\$190,000 in 2023-2024, although the budgeted amount for 2024-2025 was noticeably lower. While these accounts appear to be the foundation of the unit’s budget, they are inadequate to support full operations.

CCF (Consolidated Course Fees) cover the cost of production assistants for concerts and piano maintenance that exceeds the revenue generated from a piano-specific fee. CCF accounted for a little more than \$37,000 in FY24.

The College of the Arts uses “eMarkets” to collect fees from students for a variety of reasons, ranging from instrument rental to recital fees to student touring contributions. These funds totaled slightly more than \$11,000 in 2023-2024. Additionally, the unit earns between \$90-100k for scholarships through its Auxiliary Service Corporation (ASC) revenue from box office, etc. The Self-Study (pp. 9-10) describes a number of other small sources of funding for the School of Music.

Instructionally Related Activities (IRA) is a large, campus-wide pool of funds generated by student fees. These funds are administered by a committee of both students and faculty that deliberates over proposals of fund use. School of Music faculty expressed a great deal of concern over this process, which leaves the unit with a degree of uncertainty whether or not their activities will be funded, as well as the student element of control over their funding. However, the Dean pointed out that the School of Music Director now serves on the IRA committee, giving them a stronger voice on funding proposal decisions. The School has benefited greatly from these funds, with well over \$600,00 of funding coming to the unit (mostly to support ensemble activities) in 2023-2024. Both the Dean and Provost spoke of different allocation models that may, in the future, benefit the School of Music with more certainty of IRA funding.

Lack of adequate scholarship support to attract students was a strong concern expressed by faculty, and the Dean seemed aware of this concern. While CSUF has low in-state tuition and plenty of potential students in its immediate recruiting area, there is strong competition from other institutions — many of whom are reported to have stronger scholarship resources. This appears to be an issue requiring ongoing conversations between the unit and upper administration.

While the School Director and faculty feel under-funded, evidence suggests the School of Music has the necessary resources for all essential operations. CSUF appears to comply with applicable standards related to Finances (see *NASM Handbook 2024-25*, Standards for Accreditation II.C.).

D. Governance and Administration

1. Overall Effectiveness

Governance at CSUF appears to be effective. The CSU system is led by a Chancellor and Council of Vice Chancellors. Oversight of the CSU system is provided by a Board of Trustees which has twenty-five voting members. Sixteen of the trustees, representing various industries and disciplines, are appointed by the Governor (as required by state law). Also on the board are five *ex officio* members including the Chancellor and four representatives of the state government, along with two elected CSU faculty and two students (see Self-Study, p. 11). CSUF is governed by a President, multiple Vice Presidents, Deans from each college, and the Academic Senate (see Self-Study, p. 12).

The SOM is one of three departments and schools making up the College of the Arts (<https://catalog.fullerton.edu/content.php?catoid=91&navoid=13408>). The Director is given the equivalent of a full-time teaching load to administer the needs of the School each semester and is

assisted by two Assistant Directors, several Area Coordinators, a Graduate Adviser, and an Artist Diploma Adviser, all of whom receive some sort of load release each semester (see Self-Study, p. 12.)

The visitors met with the Dean and the Provost, and all appear to be very supportive of the work being done in the SOM.

2. Policy-Making

The *School of Music Bylaws* (MDP I.A.) clearly outline the committee structure for the SOM, including the purpose of each committee (standing and special) which research, review, discuss, and make recommendations on issues that impact the SOM. There is extensive faculty involvement on nine standing committees focused on personnel, peer review, curriculum, graduate, assessment, scholarships and awards, recruitment, wellness and health, and area coordinators advisory committee. Special ad hoc committees are formed as necessary and include post-tenure review and search committees (see MDP I.A. SOM Bylaws).

SOM business is conducted in twice monthly meetings. One monthly meeting is for full faculty during which there are announcements, committee reports, and discussion and votes on policies, curricular revision, and other pertinent issues. Voting, both open and closed ballot elections, is governed by a simplified Robert's Rules of Order. Part-time faculty are invited to the first faculty meeting of the academic year, but minutes of all faculty meetings are shared with all full- and part-time faculty (see Self-Study, p 12).

A second monthly meeting includes the Director, Assistant Directors, Area Coordinators, Graduate Adviser, Artist Diploma Advisers, and the COTA Production Staff. These meetings are to facilitate collaboration between SOM and COTA regarding the calendar and the production of events (including auditions). Many of these discussions are later brought to the full faculty meetings for dissemination and/or action (see Self-Study, pp. 12-13).

Faculty are involved in decisions regarding curricular revision, new faculty positions, and the discussion and revision of procedures unique to each area of the SOM. Faculty indicated to the visitors that they appreciate the involvement they have in policy making.

3. Music Executive's Load and Responsibilities

The Director of the School of Music reports directly to the Dean of the College of the Arts (COTA) and is appointed to a twelve-month position, serving three-year renewable terms. The process for selecting chairs and their responsibilities is found in MDP I.D., UPS 211.100 and UPS 211.000, respectively. The Director is responsible for all fiscal and personnel matters and is a daily presence in the department with a clear vision for the unit.

The Director has regular, usually bi-weekly, one-on-one meetings with the COTA Dean to discuss the often-unique issues associated with the SOM. Discussions often center around funding, personnel issues, strategic planning, and other important matters.

4. Communication

Communication across the various aspects of the music program is completed through regular meetings, email correspondence, and various shared digital platforms such as Google Drive, Google Sheets, or Dropbox to facilitate the sharing of documents. The SOM also has a Canvas page for storing important documents, including minutes, forms, etc. (see Self-Study, p. 13). The

music unit director is an effective communicator and advocates for the needs of the music unit at the institutional level. The faculty are well-represented on collaborative bodies at the college and institutional levels.

It appears NASM standards specific to Governance and Administration are met (see NASM *Handbook 2024-25*, Standards for Accreditation II.D.).

E. Faculty and Staff

The Self-Study discusses faculty and staff in pages 13-18 as well as in MDP I.E.

The music faculty at CSUF appear to be highly qualified based on earned graduate degrees (including many with doctorates) and professional experience. According to the Self-Study (p. 13), the faculty all teach in their areas of expertise. Many of the part-time faculty have masters or doctoral degrees with the exception of a few jazz area instructors who have extensive performing experience in lieu of advanced credentials.

CSUF currently employs 23 tenured or tenure-track full-time faculty, as well as 63 part-time lecturers. The tenure-track faculty lines are distributed across the school, providing the needed stability in expertise in all major areas of instruction (see Self-Study, p. 14). The School strategically uses part-time lecturers to augment their areas of expertise, as well as to supplement the tenure-track faculty in more robust areas (Voice, etc.). The School has been routinely approved for 1 to 2 faculty searches per year, allowing them to hire for vacant positions and replace needed expertise.

The institution has policies in place (University Policy Statements, or UPS) to govern many aspects of the University, including the recruitment and appointment of tenure-track faculty (see CSUF UPS 210.001, MDP I. E). Positions are approved through the administrative chain of command and formal, national searches are conducted. Positions are advertised and faculty, alongside administration, are appointed to search committees as part of this process.

Performance reviews are also governed by University policy (see UPS 200.000 and 200.70 in MDP I.E.). These policies appear to be clear and fair, and the visitors did not receive any concerns regarding these procedures from the faculty.

Full-time faculty at CSUF are expected to have a load of 15 WTUs, which includes 3 wTUs for service and scholarly/creative activities. Lecture courses are weighted at 1 Wtu per contact hour, while lab courses carry 0.67 WTUs for each hour. Applied lessons for 30-minute and 60-minute lessons are 0.33 and 0.67 WTUs, comparable to what one might find in many university music units. Sabbatical leaves are available for music faculty to engage in research and creative activity. Faculty receive release time for serving as assistant directors, area coordinators, as graduate advisor, or other administrative duties. CSUF's Faculty Development Center provides a variety of services and support including a Faculty Leadership Development Program, professional development workshops, technology training, and more. Stipends and technological equipment are available for faculty.

The School of Music does not employ graduate teaching assistants. Some graduate students are hired to assist with ensembles, financed by IRA funds.

The School of Music employs 5 full-time staff and several part-time employees. These individuals provide mission-critical support in the areas of administrative assistance, business/financial support, audio engineering services, instrument fleet management, staff pianists, and more. In addition, the

School has access to College of the Arts support staff who assist production needs, auditions, marketing, and more.

CSUF appears to comply with applicable standards related to Faculty and Staff (see NASM *Handbook 2024-25*, Standards for Accreditation II.E.).

F. Facilities, Equipment, Technology, Health, and Safety

Commentary on Facilities, Equipment, Technology, Health, and Safety can be found in the Self-Study, pages 19-22.

The Clayes Performing Arts Center (CPAC) is home to both the CSUF School of Music and the Department of Theatre and Dance. It opened in 1964 with classrooms, rehearsal and storage spaces, the Little Theater (theatrical performance space), Recital Hall (music performance space), practice rooms, instrumental storage, and offices for both faculty and staff. In 2006, the building was expanded to include two additional theatrical spaces, more rehearsal rooms and classrooms, and the 800-seat Meng Concert Hall.

The Vaughncille Joseph Meng Concert Hall is a beautiful and modern 800-seat venue that hosts all major performing ensemble concerts, as well as guest artist recitals and other University events. CSUF reserves the Meng Concert Hall essentially only for School of Music use, rather than utilizing it as a performing arts center that hosts outside artist series, etc. This fact is largely beneficial to the music unit, although some faculty expressed interest in utilizing the hall to attract artists of renown that could bring attention to the School. Faculty, students, and administrators seemed to agree that Meng Concert Hall is a tremendous asset to the School of Music, the College of the Arts, and to CSUF as an institution. It is certainly the “crown jewel” of the School’s facilities.

The CPAC’s classroom spaces all appear to be adequate, as they are both ample in size and number. In fact, there are enough classrooms that many applied instructors are able to teach lessons in them. While unremarkable aesthetically, the classroom spaces have the expected technology and enough square footage to serve the School well.

Overall, the visitors noted that aging spaces in the original parts of the CPAC appeared “dreary,” as there are few windows and lighting was low. Perhaps there are small remedies the institution might consider to improve the ambience in these parts of the building.

The Recital Hall has the fundamental structure of a quality small performance space, but it is generally in poor condition and in need of updates. The seats are in bad shape, both in terms of form and function, and several were actually rope off so patrons would not sit in them for safety reasons. Peeling paint was visible on the ceiling; it was perhaps ready to fall on concertgoers. A cooling fan (related to the lighting, reportedly) was very noisy, providing a serious distraction during the student recital. In all, the Recital Hall has potential to be a very serviceable space due to layout and the size of both its platform and ample seating. But is in need of serious “TLC,” with numerous issues that need to be addressed. Due to the issues with the Recital Hall described above, it is unclear that the institution meets the standards:

“Space allotted to any music unit function must be adequate for the effective conduct of that function” (see NASM *Handbook 2024-25*, Standards for Accreditation II.F.1.b.).

“All instructional facilities shall be accessible, safe, and secure, and shall meet the standards of local fire and health codes” (see NASM *Handbook 2024-25*, Standards for Accreditation II.F.1.g.).

The CPAC's practice rooms are located on the third floor. While longstanding concerns about sound bleed in the practice areas exist, the unit has taken the initiative to install some music-specific foam panels that, at least initially, seem to be helping. Although the quality of the practice spaces appears to be a student concern, the much larger issue is the inadequate number of rooms. Students report frequently having to wait in line to practice. The visitors observed many students practicing outside, which the visitors were told was due to the lack of spaces more than the beautiful California weather. According to available information in the MDP, the School appears to have one practice room for every 10 music majors/minors. While NASM does not have a requisite ratio of students to practice rooms, student concerns, the Self-Study, and visitor observations suggest that more practice spaces are needed for the size and scope of the music unit. Therefore, it is unclear that the institution meets the standard,

“The following facilities shall be provided as appropriate to the student learning purposes, and to the size and scope of (1) the music unit and (2) the degrees and programs offered: classrooms; faculty teaching studios and offices; student practice rooms; ensemble rehearsal rooms; auditoriums for concerts; a music library; computer facilities; storage facilities; and administrative offices” (see *NASM Handbook 2024-25*, Standards for Accreditation II.F.1.a.).

The School of Music provides a variety of health and safety resources for students, faculty, and staff. Students seem to be unaware of these resources, although the unit does seem to disseminate appropriately. For more information on CSUF music safety resources, visit the School of Music website or the specific links detailed in MDP I.F.

G. Library and Learning Resources

A robust music collection is housed in the Paulina June and George Pollak Library which is near the music building. The library is currently fully staffed, with one librarian (Pollak Library Arts Librarian) responsible for the instruction, collection development, and research consultations that support the SOM.

This inviting multi-story facility houses the Information and Learning Commons (including Adaptive Academic Advising, Major Exploration, Reading Center, University Learning Center and the Writing Center), the Research Center (reference desk), the Student Genius Center, computers with internet access, study rooms, printers, docking stations, Innovation and Makerspace Center, Data Visualization Center, and special collections. It is open to the campus for approximately 76 hours per week with 24/7 access during peak study weeks. Library instruction is provided to all departments and programs with the Arts Librarian the primary instructor for the SOM. Faculty are often surveyed following instructional efforts for assessment and evaluative purposes.

The library has access to print, electronic, audio, video, and microform formats, with all materials discoverable through the OneSearch system and CSU+ used by the 23 CSU campuses. There is an audio/visual collection, along with equipment available for check out. Music scores and books are housed in the South Library on the 5th floor. For materials not housed on campus, there is an excellent and speedy Inter-Library Loan service.

Recent expenditures indicate an increase in spending related to music with an emphasis on electronic over print expenditures (see Self-Study, p. 28). The Arts Librarian may solicit recommendations from the SOM faculty or make other recommended purchases.

The library has robust academic journal access including Naxos Music Library as well as other general databases that contain appropriate music, music education, and arts content, such as JSTOR, Music Periodicals, Music Online Classical Scores Library, and RILM Abstracts of Music Literature databases.

It appears NASM standards specific to library, learning, and information resources necessary to fulfill the music unit's purposes are appropriate for the size and scope of its operations (see NASM *Handbook 2024-25*, Standards for Accreditation II.G.).

H. Recruitment, Admission-Retention, Record Keeping, Advisement, and Student Complaints

1. Recruitment, Admission, Retention

The SOM engages in a comprehensive approach to recruitment and admissions in accordance with university guidelines. Recruiting is accomplished through many SOM events such as on-campus events and festivals, booths at college fairs and music conferences, shadow days that include attending classes and ensemble rehearsals along with receiving complimentary lessons and print and social media (MDP I.I). Recruiting is viewed as a required activity for applied faculty and area coordinators who communicate with prospective undergraduate (including transfer) students, guiding them to the website for more information (https://www.fullerton.edu/arts/music/students/prospective_undergrad_students.php) This website includes information pertaining to the graduate and undergraduate application and audition process (<https://www.fullerton.edu/arts/music/students/auditions.php>), ensemble and degree options, scholarship and financial aid information, and faculty contact information. MDP I.H. (Audition Process) includes examples of email communications students receive throughout the application and audition process, including a letter for students not accepted to the SOM, which outlines their other CSUF options.

Undergraduate and graduate admission requirements appear to be appropriate to the scope and purposes of the degree programs, are defined, and are applied equitably for all applicants.

All retention efforts are guided by the University's policy on Retention, Notice and Disqualification as found in the 2024-2025 CSUF catalog (MDP I.H. CSUF Retention Policies). Assistant Directors create a feedback loop to help track students who may be faltering in one area or another and notify the faculty involved. There is also close communication with COTA advisors in the Student Service Center which assists students dealing with academic issues (see Self-Study, pp. 31-32).

The institution appears to meet NASM standards specific to recruitment, admission and retention (see NASM *Handbook 2024-25*, Standards for Accreditation II.H.1.a.-g.).

2. Record Keeping

Official academic records of all (undergraduate and graduate) students are maintained in the University's Campus Management System (CMS) which allows faculty and staff to monitor progress towards graduation, financial information, and service indicators, including holds on student registration (see Self-Study, p. 32). Audition records are kept in the SOM database (see Self-Study, p. 31) and records of jury grades, repertoire, and approval of recitals and changes of major and level are stored with SOM Area Coordinators (see Self-Study, p. 32).

The visitors were able to verify on-site undergraduate transcripts for all degree programs.

The institution appears to meet NASM standards specific to record keeping (see NASM *Handbook 2024-25*, Standards for Accreditation II.H.1.h.-i.).

3. Advisement

Mandatory advising is only required for lower-level students, but it is recommended that all music majors be advised every semester. Students are advised by SOM faculty who are assigned to groups of students based on degree program or instrumental/vocal area. Advisors have access to CSUF's Titan Degree Audit and Planner which includes information regarding the master schedule showing when courses will be offered so a degree completion plan can be developed (incoming students are advised by a music faculty member).

Transfer credits are often adjusted during graduation checks using the exception tool in the CMS.

Graduate students are all advised by the SOM Graduate Advisor. This relationship begins during the recruitment phase in order to be sure all deadlines and requirements are met. A two-year plan of study is put into place once the student is enrolled.

The institution appears to meet NASM standards specific to advisement (see NASM *Handbook 2024-25*, Standards for Accreditation II.H.1.j.).

4. Student Complaint Policy and Its Effectiveness

The institution offers students a clear and comprehensive complaint process (MDP I.H. Complaints) whether it is against a CSU program or accreditation issue, or alleged violation by CSU of a state law not addressed by another CSU complaint procedure (e.g., Student Conduct Procedures policy or the CSU Nondiscrimination Policy) along with links to filing sites.

Within the SOM, student complaints are reported to the appropriate faculty member or administrator. The Director will meet with the student and the faculty member (or coordinator) to resolve the issue. Faculty and students both indicated that the process is effective.

All policies appear to be effective and to meet the standards related to student complaints.

The institution appears to meet the standard for Recruitment, Admission-Retention, Record Keeping, and Advisement (see NASM *Handbook 2024-25*, Standards for Accreditation II.H.).

I. Published Materials and Websites

Information about Published Materials and Websites can be found in the Self-Study on page 33, and well as in MDP I.I.

The CSUF Catalog website (<https://catalog.fullerton.edu>), published annually, is attractive, easy to navigate, includes all the requisite information, and appears to list the School of Music programs accurately. Likewise, the School of Music website seems to be accurate and up to date. All expected information appears to be present. The School chooses not to publish biographies for its part-time faculty, which could be an area for improvement.

The MDP includes examples of press releases and other marketing materials for the School of Music. These are generated by College of the Arts staff and published by CSUF Strategic Communications.

The institution appears to meet relevant standards for Published Materials and Website (see NASM *Handbook 2024-25*, Standards for Accreditation II.I.).

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

Not Applicable.

K. Community Involvement; Articulation with Other Institutions (*if applicable*)

The institution appears to be a cultural resource for the surrounding community by providing outreach by SOM large and small ensembles and soloists, as well as offering a space for community music groups to rehearse and perform (see NASM *Handbook 2024-25*, Appendix II.A., Section 4.D.). Groups using SOM facilities include the Southern California Children’s Chorus and the Southern California School Band and Orchestra Association.

Various CSUF faculty and administrators sit on various community arts governing boards such as the Board of the Pacific Symphony and the Orange County Register’s Artist of the Year program, and lead arts organizations such as the Pacific Chorale and the Pacific Symphony Youth Wind Ensemble. The SOM also directly engages with various school programs in the area through on-campus festivals such as the Festival of TTBB Voice, Wind Ensemble Festival, the Spring High School and Community College Choir Festival, in addition to providing three summer music programs for high school students (Cello Fest, Violin Academy of Southern California, Choral Camp) (see Self-Study, pp 34-35).

CSUF has articulation agreements with 115 two-year colleges throughout California. Although articulation agreements describe the equality of music theory and musicianship courses, and applied study, students take a theory diagnostic exam and audition for recommended appropriate placement in the curriculum. Two examples of articulation agreements can be found in MDP I.K. (see Self-Study, p. 35.)

The institution appears to meet the standard for articulation agreements with other institutions (see NASM *Handbook 2024-25*, Standards for Accreditation II.K.).

L. Non-Degree-Granting Programs for the Community (*if applicable*)

Not Applicable.

M. Review of Specific Operational Standards for (1) Free-Standing Music Institutions of Higher Education and/or (2) Proprietary Institutions (*if applicable*)

Not Applicable.

N. Programs, Degrees, and Curricula

1. Credit Hours

a. Definitions and Procedures

(1) Definition of Credit and Methods of Assigning Credit

At CSUF, a minimum of 120 credits are required for baccalaureate degree completion. Credit definitions and methods of assigning credits are clearly articulated in the university policies included in MDP II.A.

(2) Publication of Definitions and Policies

CSUF publishes detailed policies on definitions and transfer credit policies on the university catalog website. These can also be found in MDP II.A.

(3) Procedures Used to Make Credit Hour Assignments

CSUF publishes detailed policies on credit hour assignment policies on the university catalog website. These can also be found in MDP II.A.

(4) Means Employed to Ensure Accurate and Reliable Application

Although not specifically delineated in the Self-Study nor the MDP, CSUF has a detailed catalog website that describes all relevant policies (<https://catalog.fullerton.edu>).

(5) Procedures of Free-Standing Institutions

Not Applicable.

b. Evaluation of Compliance

After review of materials provided in the Self-Study and related online materials, institutional definitions and music unit practices appear to comply with NASM standards. Definitions and procedures all fall within the range of commonly accepted practices in music units, including but not limited to, the norms indicated by NASM credit hour standards.

c. New, Experimental, Atypical Formats or Methods

Neither the Self-Study nor visitor observation points to any new, experimental, or atypical formats or methods.

2. Specific Curricula

a. General Content and Competency Standards

The institution appears to meet NASM standards regarding general content and competencies for undergraduate degree programs in music. All undergraduate students must acquire a common core of general skills and knowledge through the general education requirement to qualify for any baccalaureate degree at California State University – Fullerton. Students develop this common knowledge and skills in courses in Core Competencies such as English and Written Communication, and Critical thinking (9 credits), Scientific Inquiry and Quantitative Reasoning (12-13 credits), Arts and Humanities (12 credits), Social Sciences (9 credits), Lifelong Learning and Self-Development (3 credits), Ethnic Studies (3 credits), and

Cultural Diversity (0 credits). Curricular tables contained in the Self-Study indicate a total of 51-52 required general education credits, but the catalog and website show 48-49 credits. It was discussed by the visitors onsite, but no explanation was provided. It is recommended that this discrepancy be addressed as this would alter the percentages in the curricular table.

Music majors in the Bachelor of Music follow a typical undergraduate sequence of core music courses that include music theory, aural skills, keyboard skills, music history, composition, applied study, and ensembles. Some composition, arranging, and improvisation skills are covered in the three semester musicianship sequence and some experiences in improvisation are provided in class piano. Synthesis is shown in a senior recital for all Bachelor of Music degrees, and the Piano Pedagogy degree requires an additional Senior Project.

The Bachelor of Arts in Music also follows a typical undergraduate sequence of core music courses that include music theory, aural skills, keyboard skills, music history, applied study, and ensembles. Individual concentrations require other specific coursework, and a greater curricular flexibility is afforded

All graduate students complete a core in research methods and bibliography, musicology, music theory, performance, and ensembles. The Master of Music in Performance students have ample performance opportunities and those in academic areas compose a thesis.

The institution is asked to provide revised curricular tables that are based on the instructions provided in the document “*Instructions for Preparing Curricular Tables*” (p. CT-9).

b. Individual Curricula

Baccalaureate Programs

Degree Title: Bachelor of Arts in Music (Liberal Arts)

- (1) **Status** – Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum** – The Bachelor of Arts in Music (Liberal Arts) degree is designed to prepare “students for careers in music, music education, and/or further graduate study” (see Self-Study, p. 44). In reviewing the details of the curricular chart for this degree option (see Self-Study, pp. 47-48) and placing listed courses into areas of study outlined in the NASM *Handbook 2024-25*, the distribution of courses appears to meet general guidelines of curricular structures for a Liberal Arts degree with a major Music (see NASM *Handbook 2024-25*, Standards for Accreditation VII.C.1.).

The major area and supportive courses (50-51 credits) comprise 63% of the program and include applied study (4 credits) and large ensemble courses (4 credits), as well as musicianship courses in music history theory appropriate to the major. As noted in the Self-Study (p. 46), the School of Music is working to find meaningful minors to pair with this major.

The General Studies component of the curriculum is 51-52 credit hours and contains a variety of course offerings, providing breadth and depth of study. A thorough description of the General Studies program at the University is available in section N.2.a. of the Visitors’ Report. As stated, all curricular tables contained in the Self-Study indicate a total of 51-52 required general education credits, but the catalog and website show 48-49 credits. It is

recommended that this discrepancy be addressed as this would alter the percentages in the curricular table.

- (3) **Title/Content Consistency** – The degree title, Bachelor of Arts in Music (Liberal Arts) is consistent with the content and purpose of this liberal arts degree.
- (4) **Student Work** – The visitors observed student work in classes, rehearsals, and a student recital. Reviews of concert and recital programs were also conducted on site. Overall, the student work was good quality. Students were engaged in their classroom learning activities, interacting, and responding to their instructors.

The student performance demonstrated student work that was consistently good and displayed strong talent. The students performed repertoire across multiple time periods and genres, including works by diverse composers. However, the work of individual students in this major was not specifically observed.

- (5) **Development of Competencies** – General studies competencies are achieved through the study of the CSUF general studies curriculum as previously described. This curriculum appears to comply with NASM standards regarding General Studies.

Students in this program build a variety of musical skills through courses in musicianship, applied lessons, and ensembles experiences. A recital (MUS 398) or senior project (MUS 497) is required as a capstone experience.

- (6) **Overall Effectiveness** – The Bachelor of Arts in Music (Liberal Arts) degree “offers students who do not wish to be professional performers or music educators the opportunity to gain a strong foundation of musicianship and performance skills while obtaining a more diverse academic education” than students enrolled in other programs (see Self-Study, p. 45). The program is supported by a well-qualified faculty who provide quality instruction and mentoring. The quality of the classroom and performance work is good. Also supporting this program are the opportunities available to the students by the location of the institution.

The program appears to meet all requisite standards.

Degree Title: Bachelor of Arts in Music Education (Choral, General, Instrumental, Piano Pedagogy)

- (1) **Status** – Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum** – The Bachelor of Arts in Music in Music Education (Choral, General, Instrumental, Piano Pedagogy) degree provides preparation for students in music education careers, with emphases available in instrumental, choral, and general music. The Self-Study (p. 49) articulates how this program fits into the state teacher preparation model used in California.

In reviewing the details of the similar curricular charts for all three emphases of this degree (see Self-Study, pp. 56-63) and placing listed courses into areas of study outlined in the *NASM Handbook 2024-25*, the distribution of courses appears to meet general guidelines of curricular structures for undergraduate degrees leading to teacher certification (see *NASM Handbook 2024-25*, Standards for Accreditation VIII.A-C. and IX.O.).

Music Education students must complete a core curriculum in musicianship and performance that includes courses in theory, history, conducting, 4 units of applied lessons, and 4 semesters of ensembles. A recital (or senior project) is required. 16 units of music education courses are included in the concentration, including instrument class, child development related to music, music education practicum, technology, and more. The professional education sequence contains 31 units of coursework, including student teaching. The School is proud to have experienced public school educators on its faculty and in the classroom for key music education courses (see Self-Study, p. 54).

The General Studies component of the curriculum is 51-52 credit hours and contains a variety of course offerings, providing breadth and depth of study. A thorough description of the General Studies program at the university is available in section N.2.a. of the Visitors' Report. As stated, all curricular tables contained in the self-study indicate a total of 51-52 required general education credits, but the catalog and website show 48-49 credits. It is recommended that this discrepancy be addressed as this would alter the percentages in the curricular table.

- (3) Title/Content Consistency** – The degree title, Bachelor of Arts in Music in Music Education (Choral, General, Instrumental, Piano Pedagogy) is consistent with the content and purpose of the degree (in the context of state education requirements). The content reflects the intention to prepare students for state teacher licensure and successful careers as music educators.
- (4) Student Work** – The visitors observed student work in classes, rehearsals, and a student recital. Reviews of concert and recital programs were also conducted on site. Overall, the student work was good quality. Students were engaged in their classroom learning activities, interacting, and responding to their instructors.

The student performance demonstrated student work that was consistently good and displayed strong talent. The students performed repertoire across multiple time periods and genres, including works by diverse composers.

Specific to this concentration, a number of music education courses were observed where quality student work was seen by the visitors. Also, a number of student teacher videos were made available; these displayed capable work of CSUF music student teachers in classroom settings.

- (5) Development of Competencies** – General studies competencies are achieved through the study of the CSUF general studies curriculum as previously described. This curriculum appears to comply with NASM standards regarding General Studies.

The Self-Study (pp. 50-54) describes the ways in which key competencies, both musical and pedagogical, are developed in this concentration's curricula. In addition, students "engage in guided observations and curated teaching experiences in school music classrooms" (Self-Study, p. 50) to develop necessary teaching competencies.

- (6) Overall Effectiveness** – The Bachelor of Arts in Music in Music Education (Choral, General, Instrumental, Piano Pedagogy) degree appears to adequately prepare students for both California state teacher licensure in music, but also for successful careers as music educators. According to the Self-Study (p. 55), CSUF's Department of Secondary Education surveys student teachers and their cooperating teaching to evaluate program effectiveness, and the

music education students have been rated highly. CSUF music education graduates have won prestigious awards in education and are generally strong candidates in the job market. The program appears to meet all requisite standards.

Degree Title: Bachelor of Arts in Music (Music History and Theory)

- (1) **Status** – Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum** – The Bachelor of Arts in Music (Music History and Theory) degree is designed “as a balanced program in music, music education, and/or further graduate study” (see Self-Study, p. 63). In reviewing the details of the curricular chart for this degree option (see Self-Study, pp. 66-67) and placing listed courses into areas of study outlined in the *NASM Handbook 2024-25*, the distribution of courses appears to meet general guidelines of curricular structures for a Liberal Arts Degree with a major in Music (see *NASM Handbook 2024-25*, Standards for Accreditation VII.C.).

Students in this concentration take four (or more) semesters of applied lessons and perform in a large ensemble each semester. They complete the same musicianship core as other music majors at CSUF, including coursework in theory and history, as well as conducting. There is a composition option (MUS 422) for interested students. The program requires a two-semester senior thesis as a capstone experience, as described in the Self-Study (p. 64).

The General Studies component of the curriculum is 51-52 credit hours and contains a variety of course offerings, providing breadth and depth of study. A thorough description of the General Studies program at the university is available in section N.2.a. of the Visitors’ Report. As stated, all curricular tables contained in the self-study indicate a total of 51-52 required general education credits, but the catalog and website show 48-49 credits. It is recommended that this discrepancy be addressed as this would alter the percentages in the curricular table.

- (3) **Title/Content Consistency** – The Self-Study (p. 63) explains the need for the title of this degree, Bachelor of Arts in Music (Music History and Theory) as in the California State University System only performance and composition fields are recognized as appropriate for a Bachelor of Music. Given this knowledge, the title/content of this degree focusing on broad preparation music theory and history — as well as general studies and other musical content, appears to be consistent.
- (4) **Student Work** – The visitors observed student work in classes, rehearsals, and a student recital. Reviews of concert and recital programs were also conducted on site. Overall, the student work was good quality. Students were engaged in their classroom learning activities, interacting, and responding to their instructors.

The student performance demonstrated student work that was consistently good and displayed strong talent. The students performed repertoire across multiple time periods and genres, including works by diverse composers

Work from students in this specific concentration was not observed by the visitors.

- (5) **Development of Competencies** – General studies competencies are achieved through the study of the CSUF general studies curriculum as previously described. This curriculum appears to comply with NASM standards regarding General Studies.

The two-semester senior thesis experience both develops final competencies in analysis, writing, and project management before graduation, it also acts as an assessment of student learning.

- (6) **Overall Effectiveness** – The Bachelor of Arts in Music (Music History and Theory) degree provides students with a variety of opportunities to explore and develop their knowledge and skills in music theory and history. The program is supported by a well-qualified faculty who provide quality instruction and mentoring. Per the Self-Study (p. 64), one important metric for programmatic effectiveness is a track record of its graduates successfully matriculating to top graduate programs.

The program appears to meet all requisite standards.

Degree Title: Bachelor of Music in Performance (Accompanying)

- (1) **Status** – Renewal of Plan Approval and Final Approval for Listing.
- (2) **Curriculum** – The Bachelor of Music in Performance (Accompanying) degree is designed for a promising professional performer as well as for someone capable of graduate study. (Self-Study, p. 69.) Reviewing the details of the curricular chart for this degree option (see Self-Study, pp. 74-75) and placing listed courses into areas of study outlined in the *NASM Handbook 2024-25*, the distribution of courses appears to meet general guidelines of curricular structures for a Bachelor of Music in Performance (Accompanying) (see *NASM Handbook 2024-25*, Standards for Accreditation IX.A.1.b.).

The major area courses (37 credits) comprise 31% of the program and include applied studies (15 credits), small and large ensemble courses (8 credits), and diction and literature courses (5 credits) appropriate to the major. The program requires two recitals. Based on onsite observations, it is unclear how the Performance Science Centre Lab, a lab that provides important biometric feedback for musicians, is effectively integrated into this program as it seems to be an unrealized resource.

The Supportive Courses in Music (31 credits) comprise 26% of the degree program. The courses include musicianship and advanced theory courses, music history and literature, and 3 credits of electives.

The General Studies component of the curriculum is stated as 51-52 credit hours and contains a variety of course offerings, providing breadth and depth of study. A thorough description of the General Studies program at the university is available in section N.2.a. of the Visitors' Report.

It is unclear the number of students currently enrolled in this program (see Self-Study, p. 74) and as stated in the Visitors' Report, N.2.a, all curricular tables contained in the self-study indicate a total of 51-52 required general education credits, but the catalog and website show 48-49 credits. It is recommended that this discrepancy be addressed as this would alter the percentages in the curricular table.

- (3) **Title/Content Consistency** – The degree title, Bachelor of Music in Performance (Accompanying) is consistent with the content and purpose of the degree. The content reflects the intention to assist students progressively develop as collaborative performers. The

curricula are also designed to develop progressively higher levels of musicianship through the study of musicianship and music history courses.

- (4) **Student Work** – The visitors observed student work in classes, rehearsals, and a student recital. Reviews of concert and recital programs were also conducted on site. Overall, the student work was good quality. Students were engaged in their classroom learning activities, interacting, and responding to their instructors.

The student performance demonstrated student work that was consistently good and displayed strong talent. The students performed repertoire across multiple time periods and genres, including works by diverse composers.

- (5) **Development of Competencies** – General studies competencies are achieved through the study of the CSUF general studies curriculum as previously described. This curriculum appears to comply with NASM standards regarding General Studies.

Competencies in the Accompanying Concentration are developed through a progressive program of study that emphasizes performance experiences, both formal (MUS 465K) and informal through the community outreach program, *Pianists in Performance* (see Self-Study, p. 69). Two semesters of chamber music and a semester of Piano-Vocal Collaboration (MUS 486) develop collaborative skills in addition to required major ensemble performances. The assessment of competencies found in the Self-Study (pp. 69-70), reviews of syllabi, classes and lessons by the visitors on-site indicate the curriculum is consistent with this degree type.

- (6) **Overall Effectiveness** – The Bachelor of Music in Performance (Accompanying) provides students with a variety of opportunities to explore and develop their collaborative skills. The program is supported by a well-qualified faculty who provide quality instruction and mentoring. The quality of the classroom and performance work is good.

The program appears to meet all requisite standards.

Degree Title: Bachelor of Music in Composition

- (1) **Status** – Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum** – The Bachelor of Music in Composition is designed for a promising performer or composer as well as for someone capable of graduate study. This concentration prepares students for those interested in composition, sound design, music for media, production, etc. (see Self-Study, p. 76). Reviewing the details of the curricular chart for this degree option (see Self-Study, pp. 80-81) and placing listed courses into areas of study outlined in the *NASM Handbook 2024-25*, the distribution of courses appears to meet general guidelines of curricular structures for a Bachelor of Music in Composition (see *NASM Handbook 2024-25*, Standards for Accreditation IX.C.1.b.).

The major area and supportive courses (75 credits) comprise 63% of the program and includes applied study (12 credits), small and large ensemble courses (8 credits), composition and musicianship courses, and supportive courses in music history and literature appropriate to the major. The program requires one recital. Students in this plan of study are encouraged to take SOM offerings in music technology as part of their 8 music electives (see Self-Study, p. 78).

The General Studies component of the curriculum is 51-52 credit hours and contains a variety of course offerings, providing breadth and depth of study. A thorough description of the General Studies program at the University is available in section N.2.a. of the Visitors' Report. As stated, all curricular tables contained in the Self-Study indicate a total of 51-52 required general education credits, but the catalog and website show 48-49 credits. It is recommended that this discrepancy be addressed as this would alter the percentages in the curricular table.

- (3) **Title/Content Consistency** – The degree title, Bachelor of Music in Composition is consistent with the content and purpose of the degree. The content reflects the intention to assist students to progressively develop as a musician and composer. The curricula are also designed to develop progressively higher levels of musicianship through the study of upper-level theory and music history courses.
- (4) **Student Work** – The visitors observed student work in classes, rehearsals, and a student recital. Reviews of concert and recital programs were also conducted on site. Overall, the student work was good quality. Students were engaged in their classroom learning activities, interacting, and responding to their instructors.

The student performance demonstrated student work that was consistently good and displayed strong talent. The students performed repertoire across multiple time periods and genres, including works by diverse composers.

- (5) **Development of Competencies** – General studies competencies are achieved through the study of the CSUF general studies curriculum as previously described. This curriculum appears to comply with NASM standards regarding General Studies.

Students in this program study composition with qualified, practicing composers, present their works in a minimum of two Composer's Forum Concerts before presenting a senior recital of their works. They receive instruction in notation, scoring, conducting, advanced theory and analytical techniques, and participate in chamber and large ensembles. The New Music Series brings guests to campus to perform and work with students. The assessment of competencies found in the Self-Study (pp. 77), reviews of syllabi, classes and lessons by the visitors on-site indicate the curriculum is consistent with this degree type.

- (6) **Overall Effectiveness** – The Bachelor of Music in Composition degree provides students with a variety of opportunities to explore and develop their collaborative skills. The program is supported by a well-qualified faculty who provide quality instruction and mentoring. The quality of the classroom and performance work is good. Also supporting this program are the opportunities available to the students by the location of the institution. Students have a record of developing relationships with the CSUF Department of Visual Arts' Animation program and the CSUF Department of Theatre and Dance Program. They also take advantage of the many opportunities in the Los Angeles area, the center for the entertainment industry in the US (see Self-Study, p. 78).

The program appears to meet all requisite standards.

Degree Title: Bachelor of Music in Performance (Instrumental)

- (1) **Status** – Renewal of Plan Approval and Final Approval for Listing

- (2) Curriculum** – The Bachelor of Music in Performance (Instrumental) is designed for a promising professional performer or students interested in graduate study (see Self-Study, p. 82). Reviewing the details of the curricular chart for this degree option (see Self-Study, pp. 86-87), along with the narrative (see Self-Study, p. 82) which states “The degree is actually 132 units, and the 10-12 units not declared in the table (usually ensembles and class piano), would raise the proportion of music courses to 62% of the degree....” makes it difficult to accurately evaluate the curricular table. It appears that when considering the eliminated courses, the distribution of courses appears to meet general guidelines of curricular structures for a Bachelor of Music in Performance (Instrumental) (see *NASM Handbook 2024-25*, Standards for Accreditation IX.A.1.a.(2)).

The program requires two recitals, a junior and senior (capstone) recital. Literature and pedagogy are addressed in applied study throughout the degree of study and ensemble experience is emphasized with a major ensemble required every semester and four required units of chamber music (see Self-Study, p. 83). The Supportive Courses in Music include musicianship and theory courses, and music history and literature.

The General Studies component of the curriculum is stated as 51-52 credit hours and contains a variety of course offerings, providing breadth and depth of study. Students in this major are encouraged to take a Music Business course as part of their General Studies. A thorough description of the General Studies program at the university is available in section N.2.a. of the Visitors’ Report. It is also noted that all curricular tables contained in the self-study indicate a total of 51-52 required general education credits, but the catalog and website show 48-49 credits. It is recommended that this discrepancy be addressed as this would alter the percentages in the curricular table.

- (3) Title/Content Consistency** – The degree title, Bachelor of Music in Performance (Instrumental) is consistent with the content and purpose of the degree. The content reflects the intention to assist students progressively develop as solo and collaborative performers. The curricula are also designed to develop progressively higher levels of musicianship through the study of musicianship and music history courses.
- (4) Student Work** – The visitors observed student work in classes, rehearsals, and a student recital. Reviews of concert and recital programs were also conducted on site. Overall, the student work was good quality. Students were engaged in their classroom learning activities, interacting, and responding to their instructors.

The student performance demonstrated student work that was consistently good and displayed strong talent. The students performed repertoire across multiple time periods and genres, including works by diverse composers.

- (5) Development of Competencies** – General studies competencies are achieved through the study of the CSUF general studies curriculum as previously described. This curriculum appears to comply with NASM standards regarding General Studies.

Competencies are developed through private study with excellent applied faculty, regular juries, two recitals, and an integration of pedagogy and literature into every aspect of the applied study. This is supported by studies in the core curriculum of musicianship, advanced theory and analysis, music history and literature, and chamber and large ensemble experiences. The assessment of competencies found in the Self-Study (pp. 82-83), reviews of

syllabi, classes and lessons by the visitors on-site indicate the curriculum is consistent with this degree type.

- (6) **Overall Effectiveness** – The Bachelor of Music in Performance (Instrumental) provides students with a variety of opportunities to develop their performance skills. The program is supported by a well-qualified faculty who provide quality instruction and mentoring. The quality of the classroom and performance work is good.

The program appears to meet all requisite standards.

Degree Title: Bachelor of Music in Performance (Jazz and Commercial Music [Instrumental])

- (1) **Status** – Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum** – The Bachelor of Music in Performance (Jazz and Commercial Music [Instrumental]) degree is designed for a promising professional performer in jazz and commercial music (see Self-Study, p. 88.) Reviewing the details of the curricular chart for this degree option (Self-Study, pp. 92-93) and placing listed courses into areas of study outlined in the *NASM Handbook 2024-25*, the distribution of courses appears to meet the general guidelines of curricular structures for a Bachelor of Music in Performance (Jazz and Commercial Music [Instrumental]) (see *NASM Handbook 2024-25*, Standards for Accreditation IX.F.1.b.).

The program requires applied lessons, classes in jazz harmony and analysis, jazz improvisation, jazz arranging, jazz history and styles, small (combo) and large ensembles, and two recitals, a junior and senior (capstone) recital (37 credits). Through these experiences, students are instructed in various styles – jazz, rock, Afro-Cuban, Latin, Brazilian, both instrumental and vocal (see Self-Study, p. 89). Supportive Courses in Music include musicianship and theory courses, and music history and literature (33 credits).

The General Studies component of the curriculum is stated as 51-52 credit hours and contains a variety of course offerings, providing breadth and depth of study. Students in this major are encouraged to take music technology or music business courses as part of their General Studies. A thorough description of the General Studies program at the university is available in section N.2.a. of the Visitors' Report. It is also noted that all curricular tables contained in the self-study indicate a total of 51-52 required general education credits, but the catalog and website show 48-49 credits. It is recommended that this discrepancy be addressed as this would alter the percentages in the curricular table.

- (3) **Title/Content Consistency** – The degree title, Bachelor of Music in Performance (Jazz and Commercial Music [Instrumental]) is consistent with the content and purpose of the degree. The content reflects the intention to assist students progressively develop as solo and collaborative performers. The curricula are also designed to develop progressively higher levels of musicianship through the study of musicianship and music history courses.
- (4) **Student Work** – The visitors observed student work in classes, rehearsals, and a student recital. Reviews of concert and recital programs were also conducted on site. Overall, the student work was good quality. Students were engaged in their classroom learning activities, interacting, and responding to their instructors.

The student performance demonstrated student work that was consistently good and displayed strong talent. The students performed repertoire across multiple time periods and genres, including works by diverse composers.

- (5) Development of Competencies** – General studies competencies are achieved through the study of the CSUF general studies curriculum as previously described. This curriculum appears to comply with NASM standards regarding General Studies.

Competencies are developed through private study with highly qualified applied faculty, regular juries, and two recitals. This is supported by studies in the core curriculum of jazz harmony and arranging, jazz improvisation, jazz history and pedagogy, advanced theory and analysis, music history and literature, and chamber and large ensemble experiences. The assessment of competencies found in the Self-Study (pp. 89), reviews of syllabi, classes and lessons by the visitors on-site indicate the curriculum is consistent with this degree type.

- (6) Overall Effectiveness** – The Bachelor of Music in Performance (Jazz and Commercial Music [Instrumental]) degree provides students with a variety of opportunities to develop their jazz and commercial performance skills. The program is supported by a well-qualified faculty who provide quality instruction and mentoring. The quality of the classroom and performance work is good.

The program appears to meet all requisite standards.

Degree Title: Bachelor of Music in Performance (Keyboard)

- (1) Status** – Renewal of Plan Approval and Final Approval for Listing

- (2) Curriculum** – The Bachelor of Music in Performance (Keyboard) degree is designed for a promising professional performer as well as for someone capable of graduate study (see Self-Study, p. 94.) Reviewing the details of the curricular chart for this degree option (Self-Study, pp. 100-101) and placing listed courses into areas of study outlined in the *NASM Handbook 2024-25*, the distribution of courses appears to meet general guidelines of curricular structures for a Bachelor of Music in Performance (Keyboard) (see *NASM Handbook 2024-25*, Standards for Accreditation IX.A.1.a.).

The major area courses (39-40 credits) comprise 33% of the program and include applied studies (16 credits), small and large ensemble courses (7 credits), and literature and pedagogy courses (10 credits) appropriate to the major. The program requires two recitals. Based on onsite observations, it is unclear how the Performance Science Centre Lab, a lab that provides important biometric feedback for musicians, is effectively integrated into this program as it seems to be an unrealized resource.

The Supportive Courses in Music (30-31 credits) comprise 26% of the degree program. The courses include musicianship and advanced theory courses, music history and literature, and 2-3 credits of electives.

The General Studies component of the curriculum is stated as 51-52 credit hours and contains a variety of course offerings, providing breadth and depth of study. A thorough description of the General Studies program at the university is available in section N.2.a. of the Visitors' Report. As stated in the Visitors' Report, N.2.a, all curricular tables contained in the self-study indicate a total of 51-52 required general education credits, but the catalog and website

show 48-49 credits. It is recommended that this discrepancy be addressed in the Optional Response as this would alter the percentages in the curricular table.

- (3) **Title/Content Consistency** – The degree title, Bachelor of Music in Performance (Keyboard) is consistent with the content and purpose of the degree. The content reflects the intention to assist students progressively develop as professional performers along with being prepared to teach.
- (4) **Student Work** – The visitors observed student work in classes, rehearsals, and a student recital. Reviews of concert and recital programs were also conducted on site. Overall, the student work was good quality. Students were engaged in their classroom learning activities, interacting, and responding to their instructors.

The student performance demonstrated student work that was consistently good and displayed strong talent. The students performed repertoire across multiple time periods and genres, including works by diverse composers.

- (5) **Development of Competencies** – General studies competencies are achieved through the study of the CSUF general studies curriculum as previously described. This curriculum appears to comply with NASM standards regarding General Studies.

Competencies in the Keyboard Performance Concentration are developed through a progressive program of study that emphasizes performance experiences, both formal (MUS 465K) and informal through the community outreach program, *Pianists in Performance* (see Self-Study, p. 95). Three semesters of chamber music and a semester of Piano-Vocal Collaboration (MUS 486) develop collaborative skills in addition to required major ensemble performances. The assessment of competencies found in the Self-Study (pp. 95-96), reviews of syllabi, classes and lessons by the visitors on-site indicate the curriculum is consistent with this degree type.

- (6) **Overall Effectiveness** – The Bachelor of Music in Performance (Keyboard) provides students with a variety of opportunities to explore and develop their performing and presentation skills. The program is supported by a well-qualified faculty who provide quality instruction and mentoring. The quality of the classroom and performance work is good.

The program appears to meet all requisite standards.

Degree Title: Bachelor of Music in Piano Pedagogy

- (1) **Status** – Plan Approval and Final Approval for Listing
- (2) **Curriculum** – The Bachelor of Music – Piano Pedagogy Concentration is designed for a promising professional performer as well as for someone capable of graduate study (see Self-Study, p. 102.) Reviewing the details of the curricular chart for this degree option (see Self-Study, pp. 108-109) and placing listed courses into areas of study outlined in the NASM *Handbook 2024-25*, the distribution of courses appears to meet general guidelines of curricular structures for a Bachelor of Music – Piano Pedagogy Concentration (see NASM *Handbook 2024-25*, Standards for Accreditation IX.A.1.b.).

The major area courses (44 credits) comprise 37% of the program and include applied studies (13 credits), small and large ensemble courses (5 credits), literature and pedagogy courses

including Observation and Internship, Practicum, and Senior Project 17 credits) appropriate to the major. The program requires a full recital and a Senior Project. Based on onsite observations, it is unclear how the Performance Science Centre Lab, a lab that provides important biometric feedback for musicians, is effectively integrated into this program as it seems to be an unrealized resource.

The Supportive Courses in Music (28 credits) comprise 23% of the degree program. The courses include musicianship and advanced theory courses, and music history and literature.

The General Studies component of the curriculum is stated as 51-52 credit hours and contains a variety of course offerings, providing breadth and depth of study. A thorough description of the General Studies program at the university is available in section N.2.a. of the Visitors' Report.

As stated in the Visitors' Report, N.2.a, all curricular tables contained in the self-study indicate a total of 51-52 required general education credits, but the catalog and website show 48-49 credits. It is recommended that this discrepancy be addressed as this would alter the percentages in the curricular table.

- (3) Title/Content Consistency** – The degree title, The Bachelor of Music – Piano Pedagogy Concentration is consistent with the content and purpose of the degree. The content reflects the intention to assist students progressively develop as keyboard performers and teachers. The curricula are also designed to develop progressively higher levels of musicianship through the study of musicianship and music history courses.
- (4) Student Work** – The visitors observed student work in classes, rehearsals, and a student recital. Reviews of concert and recital programs were also conducted on site. Overall, the student work was good quality. Students were engaged in their classroom learning activities, interacting, and responding to their instructors.

The student performance demonstrated student work that was consistently good and displayed strong talent. The students performed repertoire across multiple time periods and genres, including works by diverse composers.

- (5) Development of Competencies** – General studies competencies are achieved through the study of the CSUF general studies curriculum as previously described. This curriculum appears to comply with NASM standards regarding General Studies.

Competencies in the Piano Pedagogy Concentration are developed through a progressive program of study that emphasizes performance experiences, both formal (MUS 465K) and informal through the community outreach program, *Pianists in Performance* (see Self-Study, p. 103.) The three-semester piano pedagogy sequence provides students with the background to be successful in the Piano Pedagogy Internship working with students of all levels and ages. The Senior Project and recital are the capstone experience of this program. One semester of chamber music and a semester of Piano-Vocal Collaboration (MUS 486) develop collaborative skills in addition to required major ensemble performances. The assessment of competencies found in the Self-Study (pp. 103-104), reviews of syllabi, classes and lessons by the visitors on-site indicate the curriculum is consistent with this degree type.

- (6) Overall Effectiveness** – The Bachelor of Music – Piano Pedagogy Concentration provides students with a variety of opportunities to explore and develop their keyboard teaching and

performance skills. The program is supported by a well-qualified faculty who provide quality instruction and mentoring. The quality of the classroom and performance work is good.

The program appears to meet all requisite standards.

Degree Title: Bachelor of Music in Performance (Voice)

- (1) **Status** – Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum** – The Bachelor of Music in Performance (Voice) degree is designed for a promising professional performer with a career in singing as well as for someone capable of graduate study (see Self-Study, p. 110). Reviewing the details of the curricular chart for this degree option (see Self-Study, pp. 113-114) and placing listed courses into areas of study outlined in the NASM *Handbook 2024-25*, the distribution of courses appears to meet general guidelines of curricular structures for a Bachelor of Music in Performance (Voice) (see NASM *Handbook 2024-25*, Standards for Accreditation IX.A.1.a.).

The major area courses (38 credits) comprise 32% of the program and include applied studies (16 credits), opera large ensemble courses (6 credits), three semesters of diction, and song and opera literature and vocal pedagogy courses (10 credits) appropriate to the major. The program requires two recitals. Based on onsite observations, it is unclear how the Performance Science Centre Lab, a lab that provides important biometric feedback for musicians, is effectively integrated into this program as it seems to be an unrealized resource.

The Supportive Courses in Music (34-35 credits) comprise 28% of the degree program. The courses include musicianship and advanced theory courses, and music history and literature.

The General Studies component of the curriculum is stated as 51-52 credit hours and contains a variety of course offerings, providing breadth and depth of study. A thorough description of the General Studies program at the university is available in section N.2.a. of the Visitors' Report. As stated in the Visitors' Report, N.2.a, all curricular tables contained in the self-study indicate a total of 51-52 required general education credits, but the catalog and website show 48-49 credits. It is recommended that this discrepancy be addressed in the Optional Response as this would alter the percentages in the curricular table.

- (3) **Title/Content Consistency** – The degree title, Bachelor of Music in Performance (Voice) is consistent with the content and purpose of the degree. The content reflects the intention to assist students progressively develop as professional vocalists.
- (4) **Student Work** – The visitors observed student work in classes, rehearsals, and a student recital. Reviews of concert and recital programs were also conducted on site. Overall, the student work was good quality. Students were engaged in their classroom learning activities, interacting, and responding to their instructors.

The student performance demonstrated student work that was consistently good and displayed strong talent. The students performed repertoire across multiple time periods and genres, including works by diverse composers.

- (5) **Development of Competencies** – General studies competencies are achieved through the study of the CSUF general studies curriculum as previously described. This curriculum appears to comply with NASM standards regarding General Studies.

Competencies in the Vocal Concentration are developed through a progressive program of study that emphasizes performance experiences, both in song and operatic literature (see Self-Study, p. 111). All students in the program participate in one major performance ensemble per semester. These experiences cover a variety of periods and styles. The assessment of competencies found in the Self-Study (pp. 110-111), reviews of syllabi, classes and lessons by the visitors on-site indicate the curriculum is consistent with this degree type.

- (6) Overall Effectiveness** – The Bachelor of Music in Performance (Voice) provides students with a variety of opportunities to explore and develop their performance skills. The program is supported by a well-qualified faculty who provide quality instruction and mentoring. The quality of the classroom and performance work is good.

The program appears to meet all requisite standards.

Graduate Programs

Degree Title: Master of Arts in History and Literature

- (1) Status** – Renewal of Plan Approval and Final Approval for Listing
- (2) Curriculum** – The Master of Arts in History and Literature degree is designed for promising professional scholars in music history, as well as theory, who may be interested in doctoral study and or work in related fields (see Self-Study, p. 116). In reviewing the details of the curricular chart for this degree option (see Self-Study, p. 118), along with the narrative (Self-Study, pages 115-17) it appears that the distribution of courses meets general guidelines of curricular structures for a Master of Arts in History and Literature (see NASM *Handbook 2024-25*, Standards for Accreditation XIV.C.1.), except as noted below.

The program requires several semesters of Musicology Seminar in addition to the core graduate courses. All students are required to take MUS 500: Introduction to Graduate Studies in Music during the first year of their graduate study. A final Project (MUS 597) or Thesis (MUS 98) is required (see Self-Study, p. 118). Because the program utilizes diagnostic exams to detect deficiencies, no comprehensive review or exam is required for graduation.

According to the Self-Study (p.115), “foreign language study is no longer required for MA Musicology students.” This statement aligns with the program’s curricular chart (see Self-Study, p. 118), but does not comply with NASM standards for a research-oriented Master’s degree in Music History and Literature, Musicology, or Ethnomusicology. Therefore:

It is unclear how the institution is meeting the standard, “Students must have a reading ability in at least one foreign language in addition to English and as appropriate to the course of study” (see NASM *Handbook 2024-25*, Standards for Accreditation XIV.C.1.c.).

- (3) Title/Content Consistency** – The title and content of the degree program appear consistent.
- (4) Student Work** – The visitors observed student work generally in classes, rehearsals, and a student recital. Reviews of concert and recital programs were also conducted on site. Overall, the student work was good quality. Students were engaged in their classroom learning activities, interacting, and responding to their instructors. The students performed repertoire

across multiple time periods and genres, including works by diverse composers. Work specific to this concentration was not a part of the visit, however the Self-Study (p. 42) cites the titles a several Master of Arts in History and Literature theses, all of which appear to be appropriate for this degree.

- (5) **Development of Competencies** – Based on the Self-Study, transcript review, on-site class visitations and observations, and dialogues with faculty and students, it appears that types and levels of student work are appropriate for the program.
- (6) **Overall Effectiveness** – Except as noted above, it appears that the degree’s purpose and structure meet the general guidelines for a Master of Arts in Music – Musicology Concentration degree.

Degree Title: Master of Arts in Piano Pedagogy

- (1) **Status** – Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum** – The Master of Arts in Piano Pedagogy degree is designed “talented pianists who plan a career in teaching piano and the application of piano pedagogy to their teaching (see Self-Study, p. 119). In reviewing the details of the curricular chart for this degree option (see Self-Study, p. 123), along with the narrative (see Self-Study, p. 119-122) it appears that the distribution of courses meets general guidelines of curricular structures for a Master’s degree in Pedagogy (see NASM *Handbook 2024-25*, Standards for Accreditation XIV.B.5.).

The program requires two courses in music history and literature, including at least one musicology seminar, and at least one course in music theory. All students are required to take MUS 500: Introduction to Graduate Studies in Music during the first year of their graduate study. A final Project (MUS 597) or Thesis (MUS 597) is required. There is also a comprehensive oral exam that covers the content of their coursework as well as their final project or thesis (see Self-Study, p. 120).

- (3) **Title/Content Consistency** – The title and content of the degree program appear consistent.
- (4) **Student Work** – The visitors observed student work in classes, rehearsals, and a student recital. Reviews of concert and recital programs were also conducted on site. Overall, the student work was good quality. Students were engaged in their classroom learning activities, interacting, and responding to their instructors. The students performed repertoire across multiple time periods and genres, including works by diverse composers. Student work specific to this concentration was not a part of the visit, nor does it appear to be contained in the Self-Study.
- (5) **Development of Competencies** – Based on the Self-Study, transcript review, on-site class visitations and observations, and dialogues with faculty and students, it appears that types and levels of student work are appropriate for the program.
- (6) **Overall Effectiveness** – It appears that the degree’s purpose and structure meet the general guidelines for a Master of Arts in Piano Pedagogy degree.

Degree Title: Master of Music in Performance (Choral Conducting, Instrumental, Instrumental Conducting, Keyboard, Vocal)

- (1) **Status** – Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum** – The Master of Music in Performance (Choral Conducting, Instrumental, Instrumental Conducting, Keyboard, Vocal) degree is designed for promising professional performers, (instrumentalists, vocalists, jazz, and conductors) who may also be interested in doctoral study (see Self-Study, p. 124.) Reviewing the details of the curricular chart for this degree option (see Self-Study, p. 129), along with the narrative (see Self-Study, p. 124) it appears that the distribution of courses meets general guidelines of curricular structures for a Master of Music in Performance (Choral Conducting, Instrumental, Instrumental Conducting, Keyboard, Vocal) degree (see *NASM Handbook 2024-25*, Standards for Accreditation XIV.B.6.). While the curricular chart indicates 10-11 electives in the Performance Concentration, students are advised to pursue applied lessons and ensembles with an allowance for other areas of interest.

The program requires two courses in music history and literature, including at least one musicology seminar, and at least one course in music theory. All students are required to take MUS 500: Introduction to Graduate Studies in Music during the first year of their graduate study. The final Project (MUS 597) consists of two recitals or one recital and one written research project (see Self-Study, p. 124). There is also a comprehensive oral exam conducted by the student's Project committee. This covers the content of their coursework and focuses on their final project (see Self-Study, p. 126).

- (3) **Title/Content Consistency** – The title and content of the degree program appear consistent.
- (4) **Student Work** – The visitors observed student work in classes, rehearsals, and a student recital. Reviews of concert and recital programs were also conducted on site. Overall, the student work was good quality. Students were engaged in their classroom learning activities, interacting, and responding to their instructors. The students performed repertoire across multiple time periods and genres, including works by diverse composers.
- (5) **Development of Competencies** – Based on the Self-Study, transcript review, on-site class visitations and observations, and dialogues with faculty and students, it appears that types and levels of student work are appropriate for the program.
- (6) **Overall Effectiveness** – It appears that the degree's purpose and structure meet the general guidelines for a Master of Music in Performance (Choral Conducting, Instrumental, Instrumental Conducting, Keyboard, Vocal) degree.

Degree Title: Master of Music in Theory/Composition

- (1) **Status** – Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum** – The Master of Music in Theory/Composition degree is designed for promising composers interested in pursuing artistry in the contemporary music industry (see Self-Study, p. 130). In reviewing the details of the curricular chart for this degree option (see Self-Study, p. 134) it appears that the distribution of courses meets general guidelines of curricular structures for a Master of Music in Theory/Composition (see *NASM Handbook 2024-25*, Standards for Accreditation XIV.B.2.).

The program requires two courses in music history and literature, including at least one musicology seminar, and at least 2 credits of ensembles. All students are required to take MUS 500: Introduction to Graduate Studies in Music during the first year of their graduate study. Theory and Composition students are encouraged to take music technology courses as part of the 5-6 elective hours available (see Self-Study, p. 131).

Students study with accomplished composition faculty and produce a composition portfolio, a recital, and an essay as part of MUS 597: Project, the capstone course. Students also can have their works performed by the New Music Ensemble and in Composer's Forum Concerts which are scheduled each semester. at least one course in music theory. For degree completion, students must present their recital, portfolio, and essay to the faculty for approval and public performance (see Self-Study, p. 131).

- (3) **Title/Content Consistency** – The title and content of the degree program appear consistent.
- (4) **Student Work** – The visitors observed student work in classes, rehearsals, and a student recital. Reviews of concert and recital programs were also conducted on site. Overall, the student work was good quality. Students were engaged in their classroom learning activities, interacting, and responding to their instructors. Student works were performed on the recital presented during the visit.
- (5) **Development of Competencies** – Based on the Self-Study, transcript review, on-site class visitations and observations, and dialogues with faculty and students, it appears that types and levels of student work are appropriate for the program.
- (6) **Overall Effectiveness** – It appears that the degree purpose and structure meet the general guidelines for a Master of Music – Theory and Composition Concentration degree.

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

Baccalaureate Programs

Transcripts were analyzed and reviewed by the visitors for all baccalaureate programs. No discrepancies were noted, and the review showed consistency with program requirements as published in institutional materials and as required by NASM standards.

Graduate Programs

Transcripts were analyzed and reviewed by the visitors for all baccalaureate programs. No discrepancies were noted, and the review showed consistency with program requirements as published in institutional materials and as required by NASM standards.

4. Performance

The Self-Study reports the music unit emphasizes performance by and for music students, non-music students, faculty, the campus, and the community. This includes large and small ensembles, and solo recitals by faculty and students. Ensembles tour regularly and participate in invited performances in the region and country.

Music students and music faculty are active performers in the area and the region. Faculty are respected professionals in their fields who prepare the students well for the profession and offer varied large and small ensemble opportunities appropriate in terms of repertoire and rigor.

The visitors observed private lessons and ensembles and attended a student recital representing all classes and degree programs and found the performance level to be of good quality. The student recital included student performers identified as students in the “Artist Diploma” program. It was unclear to the visitors how the “Artist Diploma” fits into the curriculum and suggest that the Optional Response offer clarity regarding the “Artist Diploma.”

5. Music Studies in General Education

The music unit is actively involved in providing music courses to non-major students. Each year general education offerings include multiple sections of Introduction to Music, as well as courses titled Music of Mexico, Women in Music, History of Rock Music, Film Music, World Music, and several others (see Self-Study, pp. 135-136, MDP II.F. Gen Ed Enrollment). There are multiple non-auditioned ensemble participation opportunities (Singing Titans choirs, University Band) including Mariachi Titans ensemble which will soon be a class, along with limited non-major applied music study.

It appeared to the visitors that opportunities for non-major students are robust and appropriate to the music unit’s purposes, size, and scope.

O. Music Unit Evaluation, Planning, and Projections

1. Evaluation, Planning, and Projections Development

Although most monthly faculty meetings are not focused on long range planning, the Self-Study (p. 139) indicates that the School discusses and votes on faculty hiring request preferences at the start of each year. Further, the School of Music Area Coordinators (SOMAC) acts as a “defacto executive committee,” discussing issues before bringing them to the full faculty. Additionally, the School creates studio enrollment targets tied to ensemble needs (see Self-Study, p. 140).

The School of Music uses a variety of methods to measure student achievement and assess the effectiveness of its programs. The formal audition process acts as a pretest, measuring the level of achievement prior to matriculation. Juries performances and ensemble placements act as benchmarks throughout the curriculum. Then prior to graduation, faculty evaluate student learning via capstone recital performances, research projects and supervised student teaching (see Self-Study, p. 141).

The Self-Study (pp. 141-142) outlines unit-level evaluation of critical issues, including size/scope, facilities, and equipment. The document also discusses future issues such as changing legislation in California affecting music education, university enrollment management, and what is to come of the unit’s Master of Arts in Music Education degree.

While the efforts above fall short of a formal strategic planning process — which the visitors will recommend elsewhere in this report — the unit does seem to be engaged in basic planning processes and therefore, in compliance with relevant standards (see *NASM Handbook 2024-25*, Standards for Accreditation II.L.1.).

2. Completeness and Effectiveness of Self-Study

The visitors noted and appreciated the clarity and completeness of the Self-Study. The School of Music is to be commended on their thorough efforts to author a helpful and accurate document. That being said, the visitors noted issues with the General Studies portions of the curricular tables found in Section II Instructional Programs Portfolio (as described in Section N of this report). The visitors recommend clearing up this discrepancy in the Optional Response.

Also, CSUF offers an Artist Diploma in Music:

(https://www.fullerton.edu/arts/music/students/areas_of_study/artist_diploma.php)

The visitors observed high quality work from Artist Diploma students, but this non-degree granting program should have been discussed in the Self-Study to ensure it meets relevant standards. Therefore,

It is unclear how the institution is meeting the standards for Non-Degree-Granting Programs in Music (see NASM *Handbook 2024-25*, Standards for Accreditation XVII.), and the standards for Specific Professional Postsecondary Non-Degree-Granting Programs.

The visitors recommend including a description of the Artist Diploma program and how it meets relevant standards in the Optional Response.

P. Standards Summary

1. Relating to the Recital Hall's issues, specifically the noisy fan that detracts from musical performance, it is unclear how the institution is meeting the standard, "Space allotted to any music unit function must be adequate for the effective conduct of that function" (see NASM *Handbook 2024-25*, Standards for Accreditation II.F.1.b.).
2. Regarding the Recital Hall's broken seating and peeling paint issues, it is unclear how the institution is meeting the standard, "All instructional facilities shall be accessible, safe, and secure, and shall meet the standards of local fire and health codes" (see NASM *Handbook 2024-25*, Standards for Accreditation II.F.1.g.).
3. In relation to the inadequate amount of practice spaces for the size and scope of the School of Music's enrollment and programs, it is unclear how the institution is meeting the standard, "The following facilities shall be provided as appropriate to the student learning purposes, and to the size and scope of (1) the music unit and (2) the degrees and programs offered: classrooms; faculty teaching studios and offices; student practice rooms; ensemble rehearsal rooms; auditoriums for concerts; a music library; computer facilities; storage facilities; and administrative offices" (see NASM *Handbook 2024-25*, Standards for Accreditation II.F.1.a.).
4. Concerning the Master of Arts in History and Literature degree, it is unclear how the institution is meeting the standard, "Students must have a reading ability in at least one foreign language in addition to English and as appropriate to the course of study" (see NASM *Handbook 2024-25*, Standards for Accreditation XIV.C.1.c.).
5. Regarding the Artist Diploma program, which was omitted from the Self-Study, it is unclear how the institution is meeting the standards for Non-Degree-Granting Programs in Music (see NASM *Handbook 2024-25*, Standards for Accreditation XVII.), and the standards for Specific Professional Postsecondary Non-Degree-Granting Programs.

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

1. Strengths

- An engaged, talented, and collegial faculty.
- A musically talented collaborative student body.
- Location: a large population base to recruit from, including seemingly strong music programs within the primary recruiting zone.
- An experienced administrator as School Director, one who is organized as well as respected by faculty and upper administration alike.
- A beautiful and modern concert hall ideally suited for their primary performance space needs.

2. Recommendations for Short-Term Improvement

- Add biographies for part-time faculty to the School of Music website. The School relies heavily on these individuals, who are generally highly qualified. Adding them to the website seems logical.
- Follow-up with administration regarding potential changes in the IRA allocation model. This has potential to provide the music unit with more reliable funding for planning purposes.
- Communicate health and safety policies — which are detailed and well-articulated on the School’s website — more broadly with students. Despite the unit’s efforts, many students did not know this information was available.

3. Primary Futures Issues

- The cost of living in Southern California will always be a challenge for the CSUF School of Music, for both its students and faculty members.
- The identification of solutions for practice room issues. The visitors learned about previous preliminary plans (i.e. Wenger modular units) that were never carried through to fruition. Regardless of the route the institution chooses, this seems to be a primary issue for the unit.
- Create an improvement plan for the Recital Hall. The visitors and administration seem to agree that the space has “good bones” and with some minor restoration, it can serve its purposes well for years to come.
- The Music History areas of the curriculum are robust and according to some faculty, perhaps too much so. This appears to be an area for discussion for the music unit.
- Determine the plan for the Master of Arts in Music Education degree program.

4. Suggestions for Long-Term Development

- The visitors recommend a thorough and inclusive strategic planning process for the music unit, including enrollment and other areas of evaluation and planning.
- Work with University administration to create a long-term facilities plan for the School of Music.