

October 1, 2014

Anne Curley  
NASM  
11250 Roger Bacon Drive, Suite 21  
Reston, VA 20190

Dear Anne,

Enclosed please find two copies of our response to the Commission Action Report of July 8, 2014. We appreciate your assistance in this matter.

Cordially,

Marc R. Dickey, Ph.D.  
Director, School of Music

September 30, 2014

TO: NASM Commission on Accreditation

FROM: Marc Dickey, Ph.D., Director, School of Music  
California State University, Fullerton

We are in receipt of and have reviewed the Commission Action Report of July 8, 2014, and the corrected version sent on September 17, relative to our re-accreditation process. Below please find our responses to each of the listed Items for Response.

**1. Support staff.** The following statement was drafted by me and subsequently edited by Lisa Kopecky, Assistant Vice President for Academic Operations and Finance, Office of the Provost, and Peter O. Nwosu, Ph.D., Associate Vice President for Academic Programs:

*"The Dean of the College of the Arts and the Provost are in agreement and supportive that a staff position to lead and coordinate efforts regarding prospective student recruitment is essential to the School of Music as the school evolves. While the need for the position is very much appreciated, the current funding level does not provide an opportunity to add staff at this time. However, the Director of the School of Music has allocated 9 units of assigned time to a faculty member over the course of the academic year, starting with the 2014-15 fiscal year. This faculty position will provide support, on an interim basis, for the services needed to be implemented through the staff position. Based on his/her experiences as an interim, the faculty member's work also will include developing the position description for the staff position that aligns with the strategic direction of the newly approved School of Music. In the event sufficient new additional baseline funding for college level staff becomes available, the college will have an opportunity to fully fund this position."*

**2. Acoustical treatments and climate control systems.** The following statement was co-authored in the offices of Lisa Kopecky, Assistant Vice President for Academic Operations and Finance, Office of the Provost, and Jay Bond, Associate Vice President for Facilities Planning & Management / Campus Architect:

*"As is the case with all universities, space is at a premium and never sufficient, especially as programs and priorities evolve and enrollments grow. At CSUF this is exacerbated by the structural constraints of numerous 50 year old buildings.*

*"After nearly a decade of declining budgets, the Academic Affairs division approved and made significant progress in completing 106 facility improvement*

projects (classrooms, teaching labs, supplemental instruction, student success, center spaces, offices for new faculty, etc.) in 2013-14. For this effort, project requests were submitted by each college. With input from the respective Dean's Offices, the projects were prioritized by the Office of the Provost with emphasis on addressing safety matters plus providing spaces needed to accommodate student instruction and new faculty hires. From this list, projects with funding available moved forward; of these 12.3% were for the College of the Arts.

"For 2014-15, 125 division facility improvement project requests have been submitted and are currently being reviewed in accordance with the criteria above. The HVAC and acoustical bleeding matters in the College of the Arts are in the current project request submission. Given the age of the Performing Arts building, systems would need to be completely overhauled, which will cost millions. While the HVAC and acoustical bleeding projects are two of many campus infrastructure / maintenance and repair priorities, the campus can commit to a 2015-16 project to figure out what the long term needs and related costs are (with input needed from an acoustic engineer study and commissioning results) while making incremental improvements as funding permits.

"In 2013-14 Academic Affairs invested \$1.46 million in computing equipment upgrades of which the College of the Arts received 68.8%; additional support is planned for the division in 2014-15. In addition, student approval of the new Student Success Initiative Fee for 2014-15 has introduced a consistent revenue stream for general use and department specific instructional classroom and lab improvements with a goal of improving up to 60 spaces per year (as compared to 10-15 per year at best prior to this fee) when we reach full funding in year 3. Instructional spaces used and/or managed by the College of the Arts departments will benefit.

"Regarding the availability of appropriate instructional space, the Office of the Provost engaged an external Space Consultant in August 2014 to analyze the utilization patterns associated with teaching, learning, and research spaces across each of the eight Colleges to identify any potential opportunities that may exist to re-purpose select spaces to support need. The results of this study, due early spring 2015, will inform space allocation decisions and space improvement planning going forward."

I asked for a clarification of this statement: "While the HVAC and acoustical bleeding projects are two of many campus infrastructure / maintenance and repair priorities, the campus can commit to a 2015-16 project to figure out what the long term needs and related costs are..." and I received the following response from Jay Bond:

*"As we discussed, the correction of HVAC and acoustical deficiencies will require detailed diagnosis and design by engineering professionals. The investigation and design will be rather costly. These corrections should be considered together, since they affect one another. We will need to solicit fee proposals for this work. The next time this work is likely to be funded, then, will be the FY 2015-16 budget. If we are able to make interim temperature adjustments, we will, but the current systems have severe limitations."*

At one point it appeared that the HVAC issues could be addressed and remediated soon, while the acoustical deficiencies would be addressed later. Fiscally and logistically it makes sense to address these issues simultaneously, which means the major HVAC work will wait longer. As you can see, in the meantime, our Facilities Planning & Management intends to continue to be responsive to the ongoing day-to-day HVAC issues.

**3. Health and Safety.** The School of Music implemented hearing safety training for music majors enrolled in music major courses a few years ago, and made general health and safety information available to music students prior to our accreditation visit last November. That the requirement also refers to faculty and staff escaped us. I had a telephone conversation with Anne Curley regarding how other institutions are handling this requirement, and she suggested that the content be posted on a web page, and that an email could be sent annually referring students, faculty, and staff to the page and informing them that it is their important responsibility to review the information.

Thus, minimally, we have posted the information regarding hearing health and safety and general health and safety for musicians on our web site; and we will send out an annual email to all students taking any music class, and to all School of Music faculty and staff, once each academic year. It is our understanding that this will satisfy the requirement. Please see [http://www.fullerton.edu/arts/music/music\\_currentstudents.html](http://www.fullerton.edu/arts/music/music_currentstudents.html) for the content, under "Health and Safety for Musicians."

Beyond that, we will continue to present the content in a class meeting each semester of our MUS 278 Music Production and Performance class, which is taken by all new undergraduate music majors to CSUF. Students, faculty, and staff will also be reminded that we have the nearly unique privilege of having a Performance Science Centre Lab in the School of Music that utilizes medical grade technology to record musical performance (video and audio) and muscle tension-release patterns (graphic displays) simultaneously. This data can be used effectively to reduce muscular inefficiencies and thus avoid injury. The lab has open office hours available to all.  
<http://www.fullerton.edu/arts/music/SAMS.html>

In regard to potentially dangerous materials and equipment, there is extremely little of this in our work environment. Our staff is trained upon hiring and is California OSHA compliant. In this very large state institution that is highly averse to lawsuits, very close, frequent, ongoing attention is paid to potential work risks.

**4. Curricular Tables.** Curricular tables for all degree programs are enclosed. Please see “re Item 4” behind this narrative.

**5. BA Music Education applied music requirements.** All music education students must take applied lessons in each semester until they have given their senior recital. A careful reading of the accumulated intent of Requirements for Undergraduate Music Majors 7.d. and f., in addition to the information listed under the BA core curriculum and the BA Music Education emphases in our *Catalog* shows that we are in compliance with *Handbook* standard VIII.B.1.a., in which “Students must acquire... Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.” The path to the recital, and especially the recital itself, is evidence of this.

More specifically, MUS 398, the course number for the recital, is listed in the CSUF *Catalog* within each emphasis for the degree. All music education majors are allotted 8 units of applied lessons, including the recital. Although only four of those applied lesson units (listed in the Core, plus the MUS 398 recital listed in each emphasis) are listed as degree requirements in the *Catalog*, all four-year students are required to utilize the allotted lesson units along the way toward qualifying for their 398 recital. All of our undergraduate students enter at the 100-level, and progress from level to level at a minimum of 2 semesters at each level before a recital is authorized, with some transfer students being an obvious and logical exception. As our visitors who reviewed transcripts attested, our students are clearly taking applied lessons toward the capstone recital.

If we were to count all of our applied lesson units in the 120-unit degree, we would have to remove three units of other coursework that would cause us to be out of compliance with some other NASM standard of California Commission on Teacher Credentialing standard. Meeting the standards and practices of NASM, the CCTC, and the California State University system has always required some flexibility.

As in any accredited university, the *Catalog* is the law of the land, a legal agreement between the University and its students. Our students understand this; we teach them this and reaffirm it in the mandatory advising that each music major undergoes every semester. Minor variations (not contradictions) in how the accounting for applied lessons appear on advising sheets are intended to clarify, to help guide the student through the admittedly complex intricacies of their progress through our degree, and through the equally or more complex additional pre-credential work leading to potential admission to our separate

teacher credential program. If these intentional minor variations (not contradictions) caused confusion, we would change them.

To reiterate, we believe we are in compliance with *Handbook* standard VIII.B.1.a. In order to make that clearer, and to allay concerns regarding applied music requirements being listed inconsistently, we are making the following changes to our advising sheets (**please see “re Item 5” behind this narrative**).

- The advising sheets for all three emphases have been revised to show that there are four units of applied lessons and one unit of recital contained in the degree.
- Each of the three advising sheets has also been revised to include the following statement, reflecting and summarizing *Catalog* requirements: “*Music education majors are required to register for and pass one unit of applied lessons in every semester until the senior recital is passed.*”

I have drawn rectangles on each advising sheet to illuminate these changes.

With these changes, we believe that our published materials regarding these emphases are “clear, accurate, and readily available” per *Handbook* standard II.I.1.a.

**6. 400-level course syllabi when both undergraduate and graduate students are enrolled.** This matter has been addressed, and syllabi reflecting so are included here. **Please see “re Item 6” behind this narrative.**

**7. Master of Music in Theory/Composition degree.** Further discussion with our theory/composition faculty has led us to conclude that we will file an application for Plan Approval for new, discrete graduate degrees: an MA in Theory and an MM in composition. According to the NASM web site, the application for Plan Approval is to be filed after institutional approval and before students are admitted into a new degree program. We are beginning the work of making these changes at the School level. We will then pursue University approval, and will subsequently pursue the changes with NASM.

**8. Bachelor of Arts in Music Education (Piano Pedagogy) degree title.**

The CSUF School of Music agrees that this degree title is a misnomer, and that it does not comply with NASM protocol. We frankly do not like the degree name either. An attempt was made to have the degree reclassified (renamed) in 1992 through the Chancellor’s Office of the California State University. The Chancellor’s Office denied the request for the change. We have been told that when the Chancellor’s Office sees the word pedagogy, they classify the degree

as an education degree as a matter of policy. It is not possible for us to change this.

In regard to the point that the emphasis was originally approved by NASM as a Bachelor of Arts in Music (Piano Pedagogy), it is our contention that this was either a typographical error or factual inconsistency that was never noticed or brought up by either NASM nor by CSUF until now. We have never had a Bachelor of Arts in Music (Piano Pedagogy) in the CSUF *Catalog*. What we do have in place is what was approved by NASM. We have not made any changes to the degree total nor any substantial changes to the content. The content and title were deemed consistent in the past.

As much as we would like to change the title of the degree, as a matter of policy of the Chancellor's Office of the California State University, we cannot.

#### **9. Master of Music in Performance (Conducting) standards and curricula.**

Commentary is provided here regarding how NASM competency standards are addressed in these programs. In previous NASM reviews we have referred to "informal emphases" in choral and instrumental conducting, and internally we refer to informal orchestral and wind band tracks within the instrumental conducting emphasis. Thus, the answer to the Commission as to whether there is an orchestral emphasis is "no." **Please see "re Item 9" behind this narrative.**

May 1, 2014

Anne Curley  
NASM  
11250 Roger Bacon Drive, Suite 21  
Reston, VA 20190

Dear Ms. Curley,

Enclosed please find three copies of our response to the visiting team's report based on their time with us last November. We appreciate your assistance in this matter.

Cordially,

Marc R. Dickey Ph.D.  
Professor of Music  
Department of Music



May 1, 2015

TO: NASM Commission on Accreditation

FROM: Marc Dickey, Ph.D., Director, School of Music  
California State University, Fullerton

We are in receipt of and have reviewed the Commission Action Report of December 19, 2014, relative to our re-accreditation process. Below please find our responses to the remaining three Items for Response.

**1. Bachelor of Arts in Music Education (Piano Pedagogy) degree title.**

The CSUF School of Music notes that this degree has been listed in the same way (BA Music Education: Piano Pedagogy) in our catalog and other University documents since its inception. It has also been approved by NASM as such in past reviews.

The point the reviewer is making is that "Program and degree titles shall be consistent with content" (NASM *Handbook* II.I.1.g.). There is a historical reason that this emphasis is contained within the BA Music Education degree. The Chancellor's Office of the California State University system does not allow teaching or pedagogical degrees to be BM degrees (except on campuses where they were "grandfathered in" when the CSU was established) because it maintains that teaching or pedagogical degrees are not professional degrees. While this position dismays us as much as the reviewer, we are at the mercy of the Chancellor's Office in this regard. This is why this emphasis has always been included in the BA Music education degree at CSUF. NASM has graciously acknowledged in the past that the emphasis merits accreditation, even while acknowledging that we all prefer it would be a BM in Pedagogy degree.

The CSUF School of Music agrees with the reviewer that our Piano Pedagogy program should be within a Bachelor of Music degree. The (then) Department of Music petitioned the Chancellor of the California State University that the piano pedagogy degree be a BM degree in the mid-1990s, but was turned down for the reasons stated above.

As a result of the reviewer's position and our own beliefs, we intend to once again petition the Chancellor's Office to allow us to change our BA Music Education: Piano Pedagogy degree into a BM Pedagogy degree. While our own rationale and the accreditation issues will make a strong case, we also know that 132-unit degrees in the California State University system and nationwide are under scrutiny.

Again, historically and presently we are beholden to and at the mercy of Chancellor's Office policies. We request that this disconnect between CSU Chancellor's Office policy and accreditation best practice be considered in our favor as in the past, for the time being at least.

## **2. Acoustic treatments and climate control systems.**

The School of Music reiterates that the issues noted here have been present since the building was built in the 1960's, and have been present during every re-accreditation. They are no worse nor better, they are the same. And, while the music major enrollment is currently growing, it is not at its highest point through that period of time.

We want these issues to be addressed. They are large, complex issues that will require external funding to fully attend to. California State University, Fullerton currently has \$150,000,000 of deferred maintenance and high-priority renovation. (That is a conservative estimate.) The backlog in the CSU system is estimated to be between \$50 million and \$1.8 billion depending on definitions. There is little funding provided by the State of California toward these critical needs. Obviously, the School of Music's Claves Performing Arts Center is competing for financial resources with the rapidly deteriorating infrastructures of several campuses primarily built in the 1960's, including ours.

It is clear to us that our administration is taking our needs and your concerns seriously. The School of Music is grateful for the visiting team and the reviewer calling attention to these deficiencies. An administrative response is attached (see "Administrative Response to Item 2." Realistically, this is what will happen:

1. Most of the acoustical issues in the practice rooms are a result of sound bleeding from room to room through ventilation ductwork. As noted in the Administrative Response, the older building containing the practice rooms will be re-commissioned in the summer of 2016, as this is when funding will be available. At that time, the HVAC work described in the Administrative Response will also ameliorate the issues of the ductwork permitting sound transmittal from room to room. Funding for this work is in place, so that the temperature fluctuation and sound bleeding issues will be largely eradicated.

2. In the meantime, as the very recent study described in the Administrative Response is digested, a location will be identified on campus to create more practice room spaces, likely with the Wenger practice room modules cited in the response. Following the installation of these additional practice rooms, the third floor will be extensively renovated to create several larger applied teaching studios in one corridor. This will require fundraising, unless the State of California significantly increases its funding for the backlog of needed renovation across the CSU system. It is the stated goal of our administration to have this work completed before the next re-accreditation process.

## **3. BA Music Education applied music requirements.**

In order to clarify the perceived discrepancy between published requirements and School of Music practice, we will add the following language to the Catalog, which has already been added to the advising sheets:

“Music education majors are required to register for and pass one unit of applied lessons in every semester until the senior recital is passed.” In conjunction with the other “Requirements for Undergraduate Music Majors” (see “Response to Item 3”) we believe this clarifies the matter. We will add this verbiage into Requirement 5.

April 30, 2014

TO: Commission on Accreditation

FROM: Marc Dickey, Chair, Department of Music  
California State University, Fullerton

We are in receipt of and have reviewed the Visitors' Report relative to our re-accreditation process. We are appreciative that the interaction with the visiting team leading up to and during the visit was overwhelmingly positive. Below please find our responses to the points made by the visitors in the Section P, the Standards Summary.

**1. It is not clear that support staff are provided commensurate with the music unit's purposes, size, and scope.**

The Department of Music concurs with this observation and intends to forward this observation to our administration. Our self-study documents this observation in even more vivid and dire terms. We are not surprised that the visitors concur. While we intend to follow up on this observation through requests for additional staff and re-classification of current staff, it appears unlikely that the CSU Fullerton administration will agree to additional staff for the Department of Music in the near future. The California State University is transitioning from being a state-supported to a state-assisted institution at best, and there is no state funding available for additions to staff. We will nevertheless continue to communicate our needs and our concerns regarding insufficient staff and staff who are over worked to our administration.

**2. It is not clear that the standard relating to acoustical treatments is being met.**

The Department of Music is in full agreement that in certain specific areas within our facilities the standard II.F.1.h. is not being met. The Department of Music has previously proposed plans for the alleviation of acoustical deficiencies in specific parts of our facilities. These plans are yet to be funded. We will continue to emphasize to

our administration the need for remediation of these conditions, and will utilize the visitors' findings to reinforce our request.

**3. It is not clear that records of repertoire studied are being kept.**

This observation is correct. In reviewing the visitors' observation in this regard, it was found that this required practice was carried out in the past, but that in transitions from Chair to Chair and from paper to digital record storage, the practice was lost. The current Chair was unaware of the exact intent of this requirement until it was pointed out by the visitors. Effective this semester (Fall, 2014), records of all repertoire performed by all music majors in their juries will be recorded in our music student database, and will thus be available for review in the future.

**4. Because of incomplete information in some curricular descriptions and tables, it is not clear that the curricular structures of all degrees provide students with the depth and breadth of knowledge and competencies appropriate for their degrees.**

During the visit, one of the visitors reported that the headers on the curricular tables were scrambled. This was overlooked in the proofreading process. Copies of the corrected tables are attached. It is our belief that these corrections address the concern cited here.

**5. It is not clear that students in the BA in Music Education acquire the technical skills requisite for artistic self-expression in at least one performance area.**

One of the visitors noted that in the CSUF University Catalog 2013-2015 that only four units are listed for Bachelor of Arts majors in the degree requirements. This is true for all BA degrees, not just music education. The visitor also noted that in transcript review, it was clear that students were taking lessons in compliance with Standard VIII.B.1.a. The visitor appears to suggest that we comply in practice, but not in our Catalog copy. This is correct, and has been so for decades. The primary reason for this is that the California State University Chancellor's office allows us only 120 units in the BA. By requiring lessons through other Catalog means beyond the four units, we are able to require other coursework necessary to meeting NASM

standards. We have historically maintained the requirement of four units of applied lessons in the degree requirements while requiring applied lessons on an ongoing basis while progressing through levels (100, 200, 300) and eventually being approved for a recital. Music education majors are allotted eight units for lessons, including the recital. In practice they often receive more.

As evidence of this, we provide two citations from the CSUF University Catalog 2013-2015. In the "Requirements for Undergraduate Music Majors" section of the Catalog, requirement 7.f. on p. 475 states, "Students in the B.A. program are eligible for a maximum of eight units of state-funded applied music..." And, a thorough reading and interpretation of requirement 7.d. on the same page yields that all undergraduate music majors must in each semester be taking "a minimum of six units of music classes (including applied music)..." While this approach to applied music unit allocation may seem more convoluted than that some other institutions, again, it allows us to include other coursework in the 120-unit program in order to meet NASM requirements. Four units are required within the 120-unit degree, but ongoing study is stipulated in the Catalog elsewhere, and the units for lessons beyond the four appear in transcripts and are required for graduation; but they exist as requirements outside and beyond the 120 units.

**6. It is not clear that students in the BA in Music Education acquire a rudimentary capacity to create original or derivative music.**

Students in the BA in Music Education study composition and improvisation in two classes during their course of study. All BA Music Education majors complete two assignments in MUS 333 related to composition, improvisation, and arranging, as follows:

1) Process a poem, chant, or rhyme from speech to rhythmic notation, and create an accompanying ostinato pattern for body percussion and unpitched percussion instruments. Perform the chant and ostinato with and for your peers. Grade based on written notation as well as performance.

*(Attached are detailed instructions for this assignment, see "Orff...".)*

2) Orchestrate an ostinato accompaniment for three-barred instruments that can be performed with and for your peers in the class. Grade based on written notation as well as performance. (Orff)

In MUSE 394, students learn to improvise accompaniments at the piano. These students ultimately learn to accompany a piece by improvising from its analyzed harmonies and rhythms. Students also play tonal echoes, first learning to lead and follow through demonstration and imitation, and then learning to vary (improvise) an echo from student to student. Also, in their study of the National Standards for Music Education, students learn to take the content of repertoire being studied (melody, rhythm, harmony, form) and to use that content to create compositions and improvisatory experiences based upon it. (*See MUSE 394 Subject Calendar, attached*).

**7. It is not clear that single courses offering combined graduate and undergraduate credit delineate distinctions in respective requirements.**

CSU Fullerton has a University policy requiring this as well, item VI. C. located here:

[http://www.fullerton.edu/senate/documents/PDF/400/UPS411.100\\_Curr\\_Guidelines\\_Proc\\_Courses\\_effec\\_12-5-13.pdf](http://www.fullerton.edu/senate/documents/PDF/400/UPS411.100_Curr_Guidelines_Proc_Courses_effec_12-5-13.pdf)

We are not certain that our practice has been completely in line with the NASM standard and CSUF policy. While we find that some of our 400-level syllabi do address this (e.g., enclosed MUS 462, see asterisked notation at bottom of p. 2, and MUS 420, Paper assignment at the bottom of the first page), we are certain that our current documentation of our practice is inconsistent, and that our actual practice may be inconsistent as well.

The NASM standard and the CSUF policy will be reviewed with all faculty who teach 400-level courses. We will require these instructors to quote the CSUF policy in their syllabi, and then describe very specifically how it applies in the course, i.e., exactly what additional work graduate students will be required to do, and how it will be evaluated.

**8. It is not clear that the master's degree labeled in the Self Study as "General Master's Degrees" are correctly titled.**

The visiting team is correct. In following the instructions for the Self Study, we were confused and incorrectly identified our MA programs as "General Master's Degrees." In reviewing standard XII.B.1., it is completely clear that they are not. We have no "General Master's Degrees," they are all "Specific Master's Degrees" as defined in this standard.

**9. Regarding the Master of Music in Music Theory/Composition, it is not clear how standards regarding the Composition major are being met as outlined in the NASM Handbook 2013-14, XIV.B.2.**

In review of the four points listed in regard to this requirement, it is not clear to us how we are out of compliance, or what evidence is missing from our self-study. One visitor took exception to us having a MM degree in Theory/Composition, and the current faculty tends to agree. It is our intent to develop and apply for a separate MM in Composition and a (most likely) MA in Music Theory in the near future. This should allow greater clarity in future re-accreditation reviews. This degree is typically used with an emphasis in composition. A typical 30-unit study plan for this degree includes a bare minimum of 6 units of composition lessons at the 500-level (591, 592), 3 units of a composition-based culminating experience (597), and at least 1 unit of composition-based independent study (599) on topics such as orchestration, for a total of 10 units, or one-third of the total units required for the degree. Students in this degree often complete more than 6 units of composition lessons at the 500-level (591, 592), more than 1 unit of composition-based independent study (599) on topics such as orchestration, and/or a course on counterpoint (418 or 599). In addition, these students, whose focus is composition, normally take at least 2 units of coursework in music theory (such as 419), and often take more, for example by taking MUS 524 (3 units) twice when taught with a different topical focus, such as tuning and



temperament, aesthetics, etc. As a consequence, students typically complete 15 units in composition and theory combined.

**10. Regarding the Master of Music in Music Theory/Composition, it is not clear how standards incorporated in the NASM Handbook 2013-14, XIV.C.2. are being fulfilled.**

In review of the three points listed in regard to this requirement, it is not clear to us how we are out of compliance, or what evidence is missing from our self-study. One visitor took exception to us having a MM degree in Theory/Composition, and the current faculty tends to agree. It is our intent to develop and apply for a separate MM in Composition and a (most likely) MA in Music Theory in the near future. This should allow greater clarity in future re-accreditation reviews.

**11.-13.** The lack of clarity referred to in these three points is related to #4 above. Again, corrected tables are included here.

**XIV B 6 a**

A typical 30-unit study plan for this degree includes a minimum of 6 units of lessons at the 500-level (591, 592), 3 units of a performance-based culminating experience (597), and 1 unit of performance-based independent study (599) on topics such as orchestral repertoire, for a total of 10 units, or one-third of the total units required for the degree. Students in this degree often complete more than 6 units of lessons at the 500-level (591, 592). Due to other degree requirements, performance units do not exceed 15 units.

**XIV B 6 b**

A typical 30-unit study plan for this degree requires at least 6 units of music history and literature courses, at least 2 units of music theory/composition, and coursework in one of several other fields of music outside the major, such as pedagogy, which are typically 2 or 3-unit courses, for a total of at least 10 units, or one-third of the total units required for the degree.

### **13. Regarding the language proficiency in the MM vocal performance track.**

For those students entering the MM in Performance degree with an emphasis on vocal performance, a diction diagnostic is conducted by the vocal faculty no later than the week before classes. This is clearly described in the entrance requirements sheet as follows: assessment of "Language Diction Proficiency: This includes sight-reading/speaking of foreign language art song texts in the target languages. The ability to read and use the International Phonetic Alphabet (IPA) is expected of all successful applicants. (Limited knowledge of IPA is not an obstacle for admission, as an undergraduate diction course can be prescribed for successful applicants.)" Students are advised to remedy any skills deficiencies by enrolling in and passing appropriate diction courses (380A English and Italian, 380B German, and/or 380C French) or auditing such coursework and subsequently demonstrating proficiency. Comprehension of texts is addressed in wide range of courses, such as vocal literature and pedagogy courses, which typically include through translation assignments.

### **14. Regarding the Master of Music in conducting (Instrumental, Choral, Orchestral), information regarding these degrees was not provided in the Self-Study, the institution is asked to submit complete documentation with its Optional Response.**

We have included here copies of curricular tables for the two informal emphases we have in this degree, Instrumental and Choral. (We do not have a separate Orchestral informal emphasis in this degree.)