

SECTION I. PURPOSES AND OPERATIONS

A. Purposes of the Institution and Music Unit

The Department of Music is guided by two internal documents, its Mission Statement, and its statement of Learning Goals and Student Learning Outcomes. These documents are posted on the Department of Music website at

<http://www.fullerton.edu/arts/documents/LearningGoals.pdf>, and are provided in **MDP I as I.A.**

Item 1. The Mission Statement has been in place for more than twenty years. We believe that it still reflects our department, and the way we view ourselves educationally. The Learning Goals and Student Learning Outcomes are much newer, developed since the last re-accreditation. These were developed in small faculty groupings, and then approved by the entire full-time faculty. The Mission Statement, and Learning Goals and Student Learning Outcomes, guide us in decision making, certainly in regard to curricular decisions and the allocation of resources.

One who is examining us might bear in mind that this institution is less than sixty years old, and the music faculty with the longest tenures knew the founding faculty. The guiding documents are such a strong reflection of the historic and current faculty's philosophical approach to curriculum and instruction that it is in our institutional DNA. The documents are there when we want or need to consciously refer to them, and we also often seem to operate by them subconsciously. One recent conscious example we have encountered during an especially difficult budgetary period was consideration of our classical guitar studio, and the observation that it was utilizing more resources than other studios relative to the Bachelor of Music concentrations. These documents were useful in the discussion that led to curricular adjustments relative to that studio.

The University has very recently approved a new guiding document, a Strategic Plan that was developed via a highly collegial interactive process involving input from all levels. The Strategic Plan is posted at <http://planning.fullerton.edu> and can be accessed in the **MDP at MDP I.A., Item 2.** CSU Fullerton's President and Provost are both very new to the institution, and the Strategic Plan incorporates their vision, as well as recommendations based on a recent WASC accreditation visit. The Strategic Plan replaces a Mission & Goals statement that had been in use for more than twenty years (the tenure of the previous president). It is clear that operational and

budgetary decisions on this campus will be intentionally and directly tied to the goals, objectives, and strategies outlined in the Strategic Plan for the foreseeable future.

Recent funding initiatives from and funding decisions made by the President's Office, the Provost/VPAA, and the Interim Vice President for Administration & Finance are very clearly linked to the Strategic Plan content. For example, the current corridor painting project in the "old" Claves Performing Arts Building is the first major deferred maintenance project to be funded in several years; our justification for requesting that was based on components of the Strategic Plan. Likewise, the Department of Music has been awarded more out-of-state tuition waivers than other departments, also based on planks of the Strategic Plan.

Definitions of our curricular terminology are provided in the Preface, along with other keys to our various acronyms and abbreviations.

B. Size and Scope

In general, there is sufficient enrollment to cover the size and scope in the programs we offer. Your examination of transcripts and other records and documents will bear that out for the most part. In cases where there have temporarily been fewer students in a particular academic program than necessary to offer formal classes, independent study opportunities are created to fill these gaps, or suitable substitutions within the academic area are made. This happens only on an occasional basis; it is not a common practice.

The Department of Music currently has an allocation of 34 full-time faculty positions. Twenty-four of those positions are occupied by full-time tenure-track or tenured professor (two of whom work half-time in an early retirement program known as FERP). The remaining ten positions provide for an adjunct faculty that currently consists of forty-eight instructors. This faculty is sufficient to cover the size and scope of the programs offered, including both classroom and applied teaching.

Class sizes have increased since the last re-accreditation. Although the faculty are concerned about this, based on the more intimate education that was offered prior to recent instructional budget cuts, music major classes sizes are still modest compared to many other institutions. See Section E. Faculty and Staff for more specifics.

The curriculum has not changed significantly since the last re-accreditation, and upper division and graduate courses are offered consistently. During periods of budgetary decline, the Chair has made the conscious decision to offer enough sections to assure that students at the beginning and end of their academic programs are able to move through the curriculum. Although all required courses have been offered consistently, at times fewer sections have been offered in the “middle” of the academic curriculum, so that where three sections may have been offered in the past only two were offered during budget crunches, or where there were two in the past only one was offered. Faculty were instructed to take no more students into sections than (1) the room was allowed per fire marshal, and (2) instructors were confident they could enroll without compromising the quality of instruction. Faculty were generally extremely cooperative, and took a few extra students into sections when they could without violating these two conditions. During AY 10-11, 11-12, and 12-13 we believe that some students were slowed in their academic progress by these limitations. Due to an instructional budget increase in AY 13-14, and a somewhat smaller than usual freshman class, this is not currently a problem, and it is anticipated that there will be further modest instructional budget increases in AY 14-15 and 15-16. An example of the Master Schedule of class offerings that is updated and disseminated each semester (in conjunction with mandatory advisement) is provided in **MDP I as I.B. Item 1**. It should be noted that the problem of moving students through the curriculum without increased time to graduation was a problem not only in the Department of Music during the period referenced, but throughout the University and in fact throughout most of the California State University 23-campus system.

Given the diminishing instructional budget, the Department of Music has offered very little coursework in recent years beyond that which is required in one or more degree programs. It is a fond wish of the faculty, including the Chair, that increased resources will make it possible to once again offer more non-required course offerings to enrich the students’ and faculty’s experience.

The Department of Music offers a wide array of ensembles. Large ensembles include three wind bands, four choirs, and one symphonic (full) orchestra. Students are required to perform in a Major Performance Ensemble. The highest levels of the large ensembles have distinguished themselves in recent years. The University Singers (Dr. Rob Istad, director) were

selected to perform two concerts at the national conference of the American Choral Directors Association in Dallas in March, 2013, and were also selected to perform at the National Collegiate Choral Organization national conference program in Charleston, SC, in October-November, 2013. The University Singers have also in recent years performed locally and on tour with Andrea Bocelli, locally and on tour with the Boston Pops Orchestra, and with the Los Angeles Philharmonic in the Hollywood Bowl with John Williams conducting (and 17,000 audience members rhythmically thrusting their light sabres).

The University Wind Symphony (Dr. Mitchell Fennell, director) premiered and recorded the wind band version of Frank Ticheli's *Concerto for Clarinet*; the recording is available commercially. Both the Fullerton Jazz Orchestra (aka Jazz Ensemble I, Professor Bill Cunliffe, director) and the University Symphony Orchestra (Kimo Furumoto, director), in subsequent years, were the featured performers at the Cerritos Performing Arts Center, a professional venue in Los Angeles County, in Rob Kapilow's nationally renowned "What Makes It Great" concert series. This was a wonderful opportunity for Fullerton students to perform Ellington's "Such Sweet Thunder" and Beethoven's violin concerto respectively, especially considering that Kapilow's itinerary more typically utilizes work with professional, as opposed to collegiate, musicians.

Chamber music opportunities are also offered based on student ability. String quartet, woodwind quintet, brass quintet, and saxophone quartet opportunities are provided for more advanced students. Less advanced students participate in homogenous small ensembles such as brass choir, 'cello choir, percussion ensemble, jazz singers, opera chorus, etc. If additional resources were to become available, additional chamber music opportunities would be a high priority.

C. Finances

The acronym CSUF provides for considerable academic antics. During periods of intense campus growth, the campus can be referred to as Construction Still UnFinished. Throughout its history, CSUF could also be referred to as Constant State of UnderFunding.

Finances on this campus are very different than during the last re-accreditation. Ten years ago, this was a state-funded institution, and the state's contribution paid for about 80% of a

student’s education. The State of California now pays 53% of the cost of a CSU education (see <http://www.calstate.edu/value/systemwide/>). Tuition in AY 01-02 was \$1428. Today it is \$6188. Tuition has doubled during the matriculation of today’s fifth-year seniors.

Tuition increases have not been sufficient to keep up with diminishing state funding, and so resources for instructional budget in particular have shrunk. The historic concept of access for all qualified students has also become a relic of the past. Our Dean states, with only a hint of cynicism, that we are running the University with IRA funds and other student fee money. I would add to that our Box Office funds. On the other hand, as Cal State Fullerton has become the largest of the 23 CSU campuses (based on enrollment), it has become a better university by common measures such as average GPA, and percentage of students offered admission who accept it.

The Department of Music has five sources of funding: (1) Instructional and operating funds from the State of California and tuition (instructional funds are not included in the table below and will be explained elsewhere); (2) Student fee monies specifically earmarked for the Department of Music, broken down as piano fees and course fees; (3) Instructionally Related Activities (IRA) funding, from Associated Student fee monies, to supplement instruction in specified ways; (4) Box Office revenue; (5) Donations by support organizations, alumni, and other individual donors. This table contains data for the past three academic years for all of these funds except instructional funds; instructional funding data is supplied in **MDP I as I.C. Item 1.**

Fiscal Year	Operating Funds	Piano Fees	Course Fees	IRA Funds	Box Office Funds	Donations
10-11	12,000.00	16,959.00	31,500.00	315,283.00	85,497.00	286,816.00
11-12	13,000.00	15,875.00	31,500.00	355,116.00	83,346.85	112,364.00
12-13	25,000.00	16,150.00	31,500.00	451,322.00	102,063.55	112,871.00

Instructional funds are funneled through the Office of the Provost, to the Deans of the eight colleges, and then in our case to the three departments in the College of the Arts. Full-time salaries are serviced through the Provost directly. The difference between the number of allocated faculty positions and the actual full-time faculty salaries determines what is available for adjunct instruction. The impact of instructional budget limitations is discussed above in B. Size and Scope. Paying for a curriculum that is centered upon one-on-one applied lessons for

every music major is an additional challenge as in any music school. At Fullerton, FTES accumulated by offering large general education classes (large by CSU standards, 50-200 seats) offset the cost of individualized instruction. Instructional funds are consistently fully expended. When the Department goes over budget, overages are either covered with excess funds held back by the Dean for this purpose, or are absorbed into the operating budget, as instruction must be paid for with state funds. (To reiterate, instructional budget details are included in **MDP I as I.C. Item 1.**)

Operating funds are insufficient of late, ranging from \$12,000 to \$25,000 per year in recent years, compared to \$40-80,000 per year before a long, deep sequence of budget cuts. These funds are used to pay for photocopying, telephone bills, office supplies, etc. When operating expenses exceed what is allocated in state budget, expenses are paid with IRA funds where applicable, or with box office funds when that fails.

All of the piano fees and some of the course fee monies go toward tuning, maintenance, and occasional renovation of pianos, harpsichords, and organs. Remaining course fee funds are used to repair or replace other musical instruments or computer equipment that is not supported by the University's Division of Information Technology.

Summarizing the sufficiency of funding from state and tuition sources allocated for instruction and operating: funding is barely sufficient to service all of the requirements tied to our degree offerings, and not much more at this point. The funds allocated for operating expenses are insufficient. There is little budget for the repair or replacement of equipment. The computer lab and piano lab are aging out. Adjunct faculty do not have sufficient computer support, nor do staff.

There has been a large infusion of Instructionally Related Activities (IRA) funds into the Department of Music over the past few years for two reasons. First, whereas in the past we only asked for IRA funds to support major performance ensembles, we have expanded our requests to quite a few other music classes, and the requests have consistently been approved. Second, the IRA fee was increased by vote of the student body from \$26 to \$36 per semester in October, 2010. This created an additional pool of funding of \$629,000 for campus-wide IRA requests. IRA funds must be utilized to directly support instruction in specific classes, and may pay for

supplies (but not equipment), printing & advertising, postage, student assistant wages, contracts, fees and rentals, student travel to conferences, dues & subscriptions, and insurance when applicable. The Department of Music's academic programs are richly embellished thanks to these funds, including guest artists, commissions, and many master classes each year, as well as extraordinary support of student ensemble travel opportunities.

Box office funds are generated from box office receipts from Department of Music concerts and recitals. Box office funds are managed by the Claves Performing Arts Center box office staff, funneled through the CSUF Auxiliary Services Corporation, and then eventually forwarded to the department less a 10% tax to pay for expenses of the box office operations. Box office receipts are currently used almost exclusively to support music major scholarships.

Donations to the Department of Music are deposited in the University Advancement Foundation. These funds include relatively large donations from the CSUF Music Associates (+/- \$50,000/year), the Fullerton Friends of Jazz (+/- \$12,000/year), and various individuals. Again, the vast majority of these funds are used to support music major scholarships.

Given the rapid increases in tuition and the highly competitive environment in which the Department of Music recruits music students locally, nationally, and internationally, it is not surprising that every dollar that can be used from box office receipts and donations goes to support music majors so that they can spend time practicing instead of working to put themselves through school. We turn every box office and donation dollar possible into a scholarship dollar.

In regard to budget development, financial planning and fundraising development, the instructional and operating budgets are determined by the Dean. The University is relatively young (b. 1957), as is the California State University system (b. 1960, 1972, or 1982 depending on how you look at it). Development or even tracking alumni at all was not a consideration until 15-20 years ago. At this point in time, the College of the Arts (COTA) has a half-time recent retiree Director of Development and a full-time Assistant Director of Development. The College is quite successful in fundraising within the context of the University, first among the seven colleges in "cash in the door" with donations of \$3,014,464, and second to the Mihaylo College of Business and Economics in new gifts at \$786,973. A development plan for the College is prepared, reviewed, and adjusted annually. The Department of Music has little voice in this.

While COTA development is quite successful compared to other CSUF colleges, it is insufficient for the needs and vision of the college. The Department of Music has a plan for scholarship endowment derived from enrollment management that requires a \$30,000,000 endowment to implement based on today's tuition costs; meanwhile, the endowment of the entire University today currently stands at about forty million dollars. Clearly, the department must wait.

There is great concern that our development has tapped into every resource available in North Orange County, and that it is necessary to determine how to fundraise successfully across the artificial barrier of the 405 freeway into the richer—and alumnus rich—South Orange County, and to the north across the Hacienda Heights foothills into Los Angeles County. The previous and current Deans and the recently retired (now part-time) Director of Development have been successful in raising funds, and our next dean and development director must be much more so given our rapid transition from state-funded to state-assisted institution. The president and vice president for development of the University are also new; much remains to be seen.

D. Governance and Administration

As alluded to above, most upper level administrative positions on campus are occupied by persons who have worked at Cal State Fullerton for three years or less. The Fullerton campus has a history of collegial leadership since its inception, and that appears to be continuing to this day even as we get to know our new leadership. CSU Fullerton has a very strong history of faculty governance as well, to the extent that this is referred to as “The Fullerton Way.” There is a strong elected, representational Academic Senate, and an Executive Committee of the Academic Senate that meets with the President and Provost regularly. The Priorities, Resources, and Budget Committee is widely viewed as the most powerful committee on campus, again with representation from throughout campus; this committee is tasked with evaluating the financial impact of virtually every initiative making its way through a chain of approval, and if an initiative's financial impact appears to outweigh its potential for other positive impact, it is likely doomed. There is a wide array of active standing committees toward faculty governance, typically with one member of the Academic Senate and one administrator assigned to each as *ex officio* members. Fullerton is fortunate to have had collegial relations between the faculty and

administration throughout, some would say, its entire history. Fullerton's presidents have been respected and well liked.

At the department level, there is an elected Chair (at the pleasure of the Dean and the President) with a three-year term (according to University policy). The Chair typically teaches one class, utilizing the rest of the position's load toward the duties of the position. Strangely, there is no formal review process for the Chair, other than voting against one in the next chair election. The primary vehicles for expressing dissatisfaction with a Chair's performance are discussing this with the Chair, and if that does not yield resolution, then discussing the issue(s) with the Dean. See University Policy Statements 211.000, Responsibilities of Departments and Department Chairs, and 211.100, Appointment of Department Chairs and Vice-Chairs in the **MDP I as I.D. Item 1.**,

The Department of Music is managed by the Chair through full-time faculty (and very occasionally adjunct) Area Coordinators who oversee the adjunct faculty in their academic or performance areas. Area Coordinators receive a modest amount of assigned time within their course loads for their work. Responsibilities include communication and meeting with adjunct faculty, communication with prospective students, and assisting with class scheduling. Performance area coordinators also organize auditions and juries.

Email is the primary means of communicating and disseminating information in the Department of Music amongst faculty, staff, and students. Reading and responding to university email each workday is a condition of employment. Using email to discuss complex topics, and most uses of the "Reply All" button, are strongly discouraged. *Ad hoc* groups of faculty are often called together to discuss issues in common in person. Staff are included in these *ad hoc* meetings when it is logical and likely helpful to do so.

The Department of Music has an array of standing committees to conduct and move forward the business of the faculty. The Department Personnel Committee is elected by the full-time faculty according to University policy. The other standing committees are:

- Graduate Committee
- Curriculum Committee
- Michalsky Resource Center Committee
- Department Events Committee

- Development Committee

This committee structure is largely stable with some adjustments from year-to year as changing needs are perceived. For instance, as our development needs dramatically increase, this is just the second year in which we have had a Development Committee in the department.

Long range planning occurs particularly in departmental retreats. There have been two in recent years. In 2006, a retreat was held and subsequent faculty meetings were utilized to further flesh out a SWOT analysis of the department. This was widely viewed to be a very successful process that helped determine direction for several years. Another retreat was held in 2009, the agenda of which was simply based on concerns or ideas, big and small, brought to the Chair. The agenda items allowed for the study and solution of some relatively small, simple issues, as well as brain storming regarding some larger issues. While the past couple of years have been focused on the re-accreditation process, it is anticipated that post-re-accreditation the department will engage in an examination of its curriculum in regard to what a music major needs to be prepared for a 21st century career, and as it seeks conversion to school status, how that might allow for some expansion of degree offerings.

The resource of time is a challenge for the music chair. CSU chair training openly states that one can be a chair and teach, or one can be a chair and further one's scholarly/creative activity, but that one can't make progress in all three pursuits. This is unfortunate, yet seems to be truer than not. The Department of Music's incredibly loyal, dedicated, and hard working office staff is barely sufficient. The CSU system was set up as a relatively meager Cinderella-before-the-ball system compared to its University of California step-sister, and continued deep cuts from its flesh create a lot of tension. The faculty (including the Chair) and staff get by, and do great work, because we work harder and harder to maintain and grow what we believe in, not because we have sufficient resources, or because there are enough of us to have reasonable work loads. Faculty work load has not changed on paper, but both faculty and staff work harder and harder due to diminished resources around us, and as technological and administrative changes foist more and more work onto the departmental level.

Tables showing the Department of Music's internal organization may be found in the MDP at **MDP I.D., Item 2a and MDP I.D., Item 2b.**

E. Faculty and Staff

Here, we evaluate the extent to which policies, procedures, and conditions regarding faculty and staff meet NASM Standards with respect to:

1. Qualifications

Note: Please be sure to also see **MDP I.E.** for supporting information in regard to this section.

The makeup of our faculty clearly meets NASM standards with regard to academic preparation/professional experience, as shown in the table below. Fifteen of the 24 full-time faculty hold the Doctorate, while the remaining nine applied faculty hold the Master's degree and are ultimately qualified by their exceptional performance careers. Information on each of these faculty members is accessible from the Department of Music web page at http://www.fullerton.edu/arts/music/Faculty_Staff_listings/music_faculty.html You can access this link from **MDP I.E., Item 1.**

Full-time Faculty, 2013

Name	Sex	Race	Hired	Years Service	Degree	Rank	Tenure	K-12
Cunliffe, William	M	W	F07	6	MM-Jazz Studies, Eastman	Prof	Y	
Delgado, Eduardo	M	H	F95	10+	MM-Piano	Prof	Y	
Dickey, Marc	M	W	F88	10+	PhD-Music Education, U of Michigan	Prof	Y	5 years
Edwards, Alison	F	W	S02	10+	MM-Piano, USC	Asst	N	
Fennell, Mitchell	M	W	F86	10+	DMA-Conducting, U of No. Colorado	Prof	Y	

Ferrandis, Jean	M	W	F11	2	MM-Flute	Assoc	N	
Furumoto, Kimo	M	A	F01	10+	MM-Orch Conducting, CCM	Assoc	Y	
Goodrich, Mark	M	W	F11	2	DMA-Voice, U of Michigan	Assoc	N	
Istad, Robert	M	W	F98	10+	DMA-Choral Music, USC	Assoc	Y	
Ko, Bongshin	F	A	F00	10+	MM-Cello, USC	Assoc	Y	
Koegel, John	M	W	F01	10+	PhD-Musicology, Claremont	Prof	Y	
Lohman, Laura	F	W	F06	7	PhD-Musicology, U of Penn	Assoc	Y	
Madsen, Pamela	F	W	F99	10+	PhD-Composition, UC San Diego	Prof	Y	
Miller, Todd	M	W	F71	10+	MM-Horn, Percussion, USC	Prof	Y	
Peterson, Chris	M	W	F07	6	PhD-Music Education, Florida State	Prof	Y	9 years
Prunty, Patricia	F	W	F03	10	MM-Voice, Yale	Prof	Y	
Rodgers, Lloyd	M	W	F72	10+	PhD-Compostion, UCLA	Prof	Y	
Rosengren, Hakan	M	W	F99	10+	MM-Clarinet, UC Santa Barbara	Prof	Y	
Salem, Ernie	M	W	F90	10+	DMA-Violin, U of Minnesota	Prof	Y	
Siebenaler, Dennis	M	W	F01	10+	DMA-Music Education, U of Texas	Assoc	Y	9 years

Timm, Larry	M	W	F77	10+	DMA-Oboe, Yale	Prof	Y	
Tumlinson, Chuck	M	W	F01	10+	PhD-Music Ed/Jazz, U of N. Texas	Prof	Y	
Walicki, Kenneth	M	W	F03	10	PhD-Composition, Michigan State	Prof	Y	
Watson, Robert	M	W	F90	10+	DMA-Piano, U of Arizona	Prof	Y	

Part-time Faculty, 2013 (Rank refers to salary range, from Lecturer [L] through level D)

NAME	SEX	RACE	START ED	LENGTH OF SERVICE	HIGHEST DEGREE	RANK
Alderman, Tammi	F	W	F13	0	MA, Washington State, choral music ed	A
Baker, Nicole	F	W	F97	10+	PhD , UCLA, musicology	B
Bartz, Christopher	M	W	F13	0	DMA, USC, saxophone	B
Chang, Michael	M	A	F12	1	BM, Curtis, viola	B
Chang, Sunghee	F	A	F13	0	MM, CSUF, cello	A
Domingues, Cameron	F	W	F11	2	DMA, USC, bassoon	A
Dries, Eric	M	W	F99	10+	PhD, UC San Diego, composition	A
Ellwood, Jeff	M	W	F04	8	MM, CSUF, saxophone	A

Figueiredo, Virginia	F	W	F12	1	DMA, UCLA, clarinet	A
Gardner, Terry	M	W	F06	7	MM, CSUF, guitar	A
Gorbach, Vladimir	M	W	F13	0	MM, Cologne, guitar	B
Greene, Kimberly	F	W	S08	5	MA, CSUF, music history	A
Hoffman, Michael	M	W	S08	5	BM, Univ of No Colorado, trombone	A
Hughes, Luther	M	W	S98	10+	BA, CSULB, bass	A
Jones, Esther	F	W	S90	10+	MM, USC, organ	B
Keen, Phillip	M	W	F10	3	MM, Univ. of Michigan, trombone	L
Kim, Ellen	F	A	F06	7	MM, CSUF, piano	A
Klintworth, Paul	M	W	F13	0	BM, USC, french horn	A
Kreibich, Paul	M	W	F02	10+	Some College	A
Leyrer, Linda	F	W	F02	10+	MM, Indiana U., voice	A
Llewellyn, Raymond	M	W	S10	3	BA, CSUF, music ed	A
Lulich, Benjamin	M	W	F13	0	BM, Cleveland, clarinet	B
Mahpar, Steven	M	W	F10	3	MA, CSUF, composition	A
Martchev, Valentin	M	W	F12	1	Artists Diploma, Duquesne, bassoon	D
Masters, Martha	F	W	F12	1	DMA, USC, guitar	C

McGrath, Kenneth	M	W	F10	3	MM, Eastman, percussion	B
Methe, Daniel	M	W	F12	1	ME, Concordia Univ., admin	A
Palmer, Kye	M	W	F11	2	BS, Cal Poly Pomona, trumpet	A
Perkins, Barry	M	B	F07	6	some College	D
Proulx, John	M	W	S12	1	BM, Roosevelt, jazz	A
Pryor, Ryan	M	W	F11	2	MM, CSUF, jazz piano	A
Rothmuller, Daniel	M	W	F13	0	MM, Indiana U., cello	B
Salters, Mark	M	W	F93	10+	MM, Univ. of Conn, piano	A
Sanders, Robert	M	W	F87	10+	BM, CSULB, trombone	B
Schaefer, James	M	W	S13	0	BA, CSUF, music ed	A
Schafer, Carl	M	W	F01	10+	EdD, UCLA, admin	A
Sellers, Joel	M	W	S05	8	BM, Arizona State, Jazz trombone	A
Sharp, Charles	M	W	F01	10+	PhD , UCLA, ethnomusicology	A
Sharp, Thomas	M	W	F11	2	BM, Ohio Univ., music	A
Slack, Robert	M	W	F10	3	MA, SUNY Stony Brook, Lib Arts	A
Smith, Janet	F	W	F95	10+	MM, Univ. of OK, voice	C
Thomas, Matthew	M	W	F12	1	PhD, USC, musicology	A

Tinsley, Frederick	M	B	S07	6	MM, Univ. of Redlands, double bass	B
Tornquist, Douglas	M	W	F01	10+	DMA, USC, tuba	A
Unal, Fureya	F	W	F07	6	MM, Frankfurt, piano	A
Watson, Teri	F	W	F92	10+	MA, College of Notre Dame, credential	A

Many of the part-time faculty hold advanced degrees (MA, MM, DMA, Ph.D.), and those that do not have demonstrated their musical and/or pedagogical excellence in the professional world, and are able to share that with our fortunate students.

2. Number and distribution

Full-time faculty by academic areas (**area coordinators** listed first in bold, FERP faculty in *italics*).

History/ Musicology	Composi- tion/Theory	Keyboard	Vocal/Cho- -ral	Instrumen- tal	Music Education	Jazz Studies
Koegel Lohman	Walicki Madsen Rodgers	Watson <i>Delgado</i> Edwards	Prunty Goodrich Istad	Fennell Ferrandis Furumoto Ko <i>Miller</i> Rosengren Salem Timm	Siebenaler Dickey Peterson	Cunliffe Tumlinson

FERP refers to the Faculty Early Retirement Program. The FERP program provides a transition from full-time teaching to full-time retirement. It allows a faculty member to receive his/her retirement income plus receive one-half of a year's salary for teaching one semester each year, or half-time both semesters each year, for up to five years. The program allows a faculty member to work a maximum of ninety (90) days per year (or 50% of the faculty member's

regular base in the five years preceding retirement) while receiving full retirement income from the Public Employees' Retirement System (PERS).

It is preferable for our music students to maximize the number of faculty in full-time, tenure track positions, which at CSUF are currently permitted to represent 70% of total teaching positions. (The administration has voiced intent to raise this percentage.) Financial pressures and a need for flexibility in positions encourage the need for part-time employment in the music department. Part-time or adjunct faculty in general are on a lower pay scale, and can teach up to 15 units, while a tenure-track teaching load is generally 12 units, with three units allowed for research, advising, and service.

3. Appointment, evaluation, and advancement

Faculty personnel matters are governed by University Policy Statement 210.000 and the parallel Music Department Personnel Document. Copies of these documents may be accessed at **MDP I.E., Item 2**. The department uses a peer teaching observation form for use in performance reviews; this can be viewed at **MDP I.E., Item 3**.

Tenured faculty are evaluated at least once every five years by University policy. Part-time faculty are evaluated every year. The policies regarding evaluation are again included in the above documents. A separate policy document regarding the evaluation of part-time adjunct faculty is also included in **MDP I.E., Item 4**.

Compensation and rank are negotiated between the employee and the Dean at the time of hire, consistent with the CSU system-wide faculty compensation schedule. Under the terms of the agreement with the faculty union, part-time faculty who have worked at least one semester for six consecutive years receive a three-year contract, referred to as an entitlement, and thus receive a "weak form of tenure for all practical purposes

4. Loads

The current expectation for faculty is to teach 12 WTU (Weighted Teaching Units) per semester. The following chart shows the weighting for various types of instruction.

Class Type	Student Credit Units	Weighted Teaching
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	(SCU)	Units (WTU)
Small ensemble, chamber music, workshops, conducting, other activity classes	1 SCU/ 2 contact hours/week	1.3 WTU/1 SCU
Major ensembles	1 SCU/3.5 contact hours/week	3 WTU/1 SCU
Instrumental Methods Classes	1 SCU/2.5 contact hours /week	2 WTU/1 SCU
Lecture classes, seminars	1 SCU/ 1 contact hour/week	1 WTU/1 SCU
Applied music, 100-500 levels	1 SCU/ 30 minutes/week	.29 WTU/1 SCU
UG independent study (499)	1 SCU's	.29 WTU/1 SCU
Grad independent study (599)	1 SCU's	.48 WTU/1 SCU
Grad Project and Thesis	3 SCU's	.48 WTU

Advisement, office hours, and committee service are considered to represent an additional three WTU, making the full-time load 15 WTU.

Faculty teaching classes of more than 120 students are customarily provided with a teaching assistant to help with clerical matters (attendance, grading, etc.), and/or provided assigned additional WTU equivalent to an additional class section.

5. Student/faculty ratio, 2012-13

Data provided by Ed Sullivan, Assistant Vice President, and James Hershey, Senior Research Associate, CSUF Institutional Research & Analytical Studies, the SFR for the University in AY 2012-13 was 21.6:1 while the SFR in the Department of Music was 14.3:1.

6. Graduate teaching assistants

In the past (2006-2007) we had graduate assistants who aided faculty by organizing, filing, entering data, research, and other duties as assigned by the supervising professor, and

aided staff in the area of recruitment and publicity; and teaching assistants who had taught a wind methods class and been responsible for submitting final grades. In support of the teaching assistant, there was a faculty coordinator available for academic and disciplinary issues. In recent years there has been no funding for these graduate assistant or teaching assistant positions due to severe budget constraints.

7. Faculty development

The University provides a Faculty Development Center (FDC) as a resource for all faculty on-campus; the link to the FDC can be found at **MDP I.E., Item 5**. The FDC provides training, seminars, and colloquia related to many areas of teaching, technology, and research. See the website for a sample of current offerings. In addition to a full-time Director, the FDC has several faculty coordinators in the areas of technology, innovative and effective teaching, and leadership, and several other staff consultants for academic technology and graphic arts. Last year the campus transitioned from the Blackboard LMS for online courses and support, to a Moodle system (named TITANium on our campus); thus many FDC offerings are still related to TITANium. In addition, the FDC provides grants (e.g., International Research & Creative Activity Travel Reimbursement, Faculty Enhancement and Instructional Development, etc.) that offer travel funds, stipends, or release time to support research and/or teaching.

The campus provides desktop computers, laptop computers, and iPads to all full-time faculty in a “rollout” program. This hardware is supported with appropriate software, and is distributed, installed, and maintained through the Academic Technology Center. There is also free technical support offered 24/7 through a helpdesk call center.

Full-time faculty members are eligible for a sabbatical after each six years of service to CSUF. The sabbatical can be for one semester at full pay, or one year at half pay. Sabbaticals are granted competitively, and awarded by a representative committee from across the campus. There is also the Difference-In-Pay (DIP) Leave. The salary for a difference-in-pay leave is the difference between the faculty's salary and the minimum salary of the instructor rank. Probationary and Tenured Faculty, Full-Time Lecturers, Full-Time Librarians and Full-Time Academic-Related Counselors may be eligible for Sabbatical/DIP leave. Faculty must have full-time continuous service for six years total prior to taking their first sabbatical or DIP leave.

Thereafter, faculty must have full-time continuous service for three years prior to taking a DIP leave or six years prior to taking another sabbatical leave.

8. Support staff

I. Clerical Staff

A. Full-time Administrative Support Coordinator /Department Secretary (Sue Winston)

The Administrative Support Coordinator is the chief clerical employee of the department, assisting the Chair in the daily operations of the department. She expedites the hiring of part-time faculty, processes the course schedule each semester, and serves as IT coordinator and timekeeper for the department. This is the only “confidential” staff position in the department, and has access to personnel records and documents.

B. Full-time Administrative Support Assistant (Paul Shirts)

This person often serves as department receptionist, dealing with many walk-in concerns. Specific duties include the production of performance programs, textbook ordering, maintenance and ordering of supplies, and numerous other clerical tasks. He also maintains all office machines (copier, network printers, fax machine).

C. Full-time Accountant II (Elizabeth Guzman)

The Accountant establishes and manages the accounting system for the department, processes and expedites all financial paperwork, and maintains budget records. She is also partially responsible for hiring student assistants for the department, assists with faculty searches (travel and lodging, visa issues for international faculty, office furniture and start-up funds), works with donor and scholarship special events, coordinates revenues procured from the Instructionally Related Activities funds, provided by student fees and administered by the Associated Students, Inc.

II. Technical Staff

A. Full-time Coordinator of Technical Services (Bob Minor): IT Consultant

The Technical Services Coordinator oversees all technical services for the department and special projects. Specialties are FileMaker Pro database development, computer

maintenance, and audio technician. He builds and maintains complex databases used throughout the department for Faculty Teaching Loads, Event Scheduling, Faculty & Student Information, Inventory Control, Audio Archives, Music Libraries, Entrance Auditions, and more.

B. Full-time Production Coordinator/Music Librarian (Mike August):

Performing Arts Technician III

The Production Coordinator is responsible for the organization and execution of all department concerts and events. He personally manages the production services (i.e. lighting, stage preparation, stage crews, etc) during the majority of the concerts. In this role he works with faculty, other technical staff, and student assistants. He also manages and maintains the department's sheet music libraries for the department's major performance ensembles, and chamber music ensembles. This position also assists the Technical Services Coordinator with the development and maintenance of FileMaker Pro databases.

C. Full-time Production Assistant (Adam Robles): Instructional Support Technician I

The Production Assistant works with the Technical Services Coordinator and Production Coordinator in all technical operations required throughout the department, but mostly in Meng Concert Hall. Duties include lighting and audio setup and operation. This position is also responsible for scheduling our student work crews used for all department concerts and events. He is also in charge of running events held in the Recital Hall, including operating lights and audio equipment, and communicating with stage crew and house managers.

D. Full-time Instrument Technician/Room Scheduler (Chris Searight): Instructional Support Technician II

The Instrument Technician manages the department's instrument collection, checking out and collecting instruments, handling minor repairs and contracting out the rest. He also maintains the department's room reservations for classes and daily activities. He is also in charge of running events held in the Recital Hall, including operating lights and audio equipment, as well as communicating with stage crew and house managers.

E. Half-time Michalsky Resource Center (MRC) Technician (Eric Dries): Instructional Support Technician II

The MRC Technician is responsible for maintaining the teaching material held in the Michalsky Resource Center for music department faculty. These materials include LPs, CDs, DVDs, VHS Tapes, music scores and music books. The MRC also holds a 13-station computer lab for music education instruction and student project access. The MRC Tech assists students with computer software questions and troubleshooting. While the center uses student workers to keep the lab open during regular business hours, this responsibility is that of the lab technician.

III. Professional Staff

A. Director of Marketing and Patron Services, COTA (Julie Bussell)

This management position provides marketing and administrative leadership for the College of the Arts (Dean's Office, Marketing and Patron Services, Box Office, Departments of Visual Arts, Music and Theatre/Dance, COTA development office, Grand Central Art Center). She also provides strategic planning goals and oversight for Marketing of the College of the Arts, and is responsible for the fiscal management of the Box Office and Marketing and Patron Services Office. In this office there is a part-time graduate assistant who provides student outreach for music. This position was recently converted from a staff to a management position during a reorganization of the box office and patron services.

B. Part-time Staff Accompanists (Mark Salters, Grant Rohr, Mikhail Korzhez)

They provide accompanying services for ensembles, auditions, juries, conducting classes, and applied music). When they perform for student recitals, they are paid by the student soloists directly.

Support staff are paid according to their state job classifications, and their seniority in the position. Technical staff salaries range from about \$40,800 - \$84,000/year. Full-time office/clerical staff members are paid approximately \$39,600 - \$50,400/year.

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

Note: Please be sure to also see **MDP I.F.** for supporting information in regard to this section.

Here we evaluate the extent to which the music unit meets NASM Standards regarding facilities, equipment, technology, health, and safety in relation to the needs of:

1. Music students; Serving the needs of our students, while being mindful of their health and safety is our primary concern. The Department of Music is housed within a single structure, first occupied in February, 1965, and dedicated in May of that year. It is a three-story building constructed of steel and concrete. The hallways on all three floors of the original 1965 building are scheduled for repainting, for a fresh, professional, and less “institutional” appearance. After a 15-year process, the construction of a new addition was begun in summer of 2003. The new Clayes Performing Arts Center wing was dedicated in January of 2006. The entire complex, both the original 1965 building and the new wing, is now known on campus as the Clayes Performing Arts Center (CPAC). Hallway and stairwell lighting has recently been converted to a more energy-efficient system. The structure is air-conditioned during normal working hours, and during evening and weekend hours if activities require it and/or special requests are made. The building is administratively divided into areas designated for use by the Music Department and the Theatre/Dance Department. Soundproofing is adequate in most areas of the building, with exceptions for unacceptable bleed from CPAC 121, 126, 258, 256, 216, and most 3rd floor practice rooms/studios.

The Music Department currently uses six classrooms for history, theory, composition, and music education instruction. All of these rooms are fully equipped with LCD projectors that interface with computers, audio and video playback equipment (LP, cassette, CD, DVD, and VHS). CPAC 120 and 170 are additional rehearsal and classroom studios. CPAC 120 (a 900-square foot studio) and the two 3,000 square foot choral and instrumental rehearsal studios are all equipped with audio playback equipment and basic recording capabilities. The department maintains 39 student practice rooms, all of which have key-controlled access. Piano majors have access to 12 grand pianos for practice; other students use electronic keyboards.

In regard to performance space, the Music Department controls two performance halls, the 800-seat Meng Concert Hall, and the 200-seat Recital Hall. The new addition to the building also contains a technical production office, rehearsal/warm-up room, two dressing rooms, three

faculty offices, and storage space to support the concert hall. The remainder of the new addition is occupied by the Department of Theatre and Dance. In addition to these, the Music Department uses the 115-seat choral rehearsal studio and 160-seat instrumental rehearsal studio for student recitals and chamber music concerts when other facilities are not available. Occasionally, University events are scheduled in these performance spaces, but Music Department events are given top priority.

Equipment

The Music Department maintains an excellent inventory of orchestral instruments, valued in excess of \$2,000,000. All instruments used on a regular basis are well-maintained and ready to use. Local repair shops perform the majority of instrument maintenance, since the department lacks the trained staff and appropriate facilities. The department owns 28 grand pianos (22 studio grands and 6 baby grands), and two 9-foot concert grands. An electronic piano lab contains 21 stations. There are also 22 digital keyboards in the practice rooms on the third floor. The contracted piano technician provides routine piano maintenance and tuning, but major repairs such as restringing cannot be handled within the department. Piano maintenance at this time is inadequate due to the number of instruments and budget limitations. The Music Department also owns three harpsichords, a clavichord, a portative organ, an electronic organ, and an historical pipe organ in Meng Concert Hall.

Four basic digital cam camcorders are available for department use by check out. In addition, the department is able to provide professional quality, digital audio recording and editing services, and up to 40 channels for sound reinforcement for performances and other events as necessary.

Health and Safety

Information regarding hearing safety, and all other health and safety issues of concern to musicians, is handled deliberately as two separate sets of issues, and both are disseminated in three ways: (1) The information is presented during meetings of the MUS 278 Music Production and Performance class (see explanation below) which is taken by all undergraduate music majors for two or more semesters; (2) The information is posted on the Current Student page of the Department of Music web site; and (3) The information is sent out in an email to all

music majors, staff, and faculty. The latter set of information, regarding general health and safety concerns, refers students to the Department of Music SAMS lab as appropriate (see below).

Smart Applied Music Studio (SAMS). A recent addition to the department is the Smart Applied Music Studio, which is an applied research facility dedicated to improving performance efficiency and pedagogical effectiveness, as well as avoiding performance injuries. The lab is equipped with video and audio recording technology, and medical-grade devices for measuring muscle tension-release patterns, heart rate, and respiration. Alexander Technique lessons are also available. The SAMS lab may be used for pedagogical and/or research purposes related to performance tension or muscular inefficiency, and is available to all music faculty and students. It is utilized during lessons, studio classes, and for various workshops presented throughout the year, in addition to open walk-in hours. Please see **MDP I.F., Item 1.**

Music Production and Performance class (MUS 278). MUS 278 was designed to satisfy the undergraduate music major performance-related service requirement. Undergraduate music majors are required to accumulate 60 hours of performance-related activities (ushering, house and stage management, publicity and public relations, lighting and sound). In the lecture component of the class, hearing safety is addressed, using materials provided by NASM and the Performing Arts Medicine Association. Please see **MDP I.F., Item 2.**

2. General students. The Recital Hall is further used as a lecture hall for large academic GE music classes (i.e., MUS 355 – Film Music) during morning hours, four days a week (M.-Th). Smaller GE classes are held in other Music Department classrooms throughout the week. See details above regarding the technology and equipment in the music classrooms. The Recital Hall is equipped for lecture classes as mentioned above, with video projection on a 10 x 13 foot screen.

3. Music faculty. There are currently 18 teaching studios within the department, 14 of which are on the third floor, and 12 of which function as both offices and studios. Two piano teaching studios are located on the second floor, one of these doubling as an office. There are three accompanying studios on the third floor. In 2009, all full-time faculty and staff received new desktop computers in a roll out program. More recently, these desktop computers received a

memory upgrade, and full-time faculty were issued new laptops and iPads. These University-wide initiatives have benefited the Music Department's students and full-time faculty.

In regard to **health and safety** for faculty, our campus recently became smoke-free. We also have available to us through the University, an Employee Wellness Program (EWP). Various programs are offered at a low cost to faculty and staff, including Yoga, Pilates, Strength and Conditioning, Group Cardio, Open Lap Swimming, and a Fitness Assessment. Their facilities are located in the Kinesiology Building on campus. The Lifespan Wellness Center (KHS-001) is a new 5,000 square foot facility that is fully equipped with strength training and cardiovascular equipment. The EWP also offers programs for weight loss and nutrition, smoking cessation, and stress management.

4. Curricular offerings and curricular levels. Class scheduling within the department constantly runs up against a lack of rooms at critical times due to increased student enrollment. The current physical plant, while adequate with careful management, is not ideal. Recently, a medium-sized rehearsal space in CPAC 120 was renovated.

5. Concerns. Despite some upgrades, improvements, and changes, there are continuing problems with the HVAC system. Climate control is inconsistent, and the buildings temperature swings in opposition to the outdoor temperature. When ventilation is reduced from 11:00 p.m. to 5:00 a.m., another temperature fluctuation occurs. These temperature changes are harmful to piano maintenance, and human health. There is currently not a piano technician on staff, although that position is subcontracted to a highly competent, diligent individual. A present need is the complete replacement of the Intel iMacs in the student computer lab in the Michalsky Resource Center. The computers and ancillary equipment in the lab are sorely outdated. Other needs include:

- Musician chairs and risers for the choral rehearsal room
- Replacement of televisions and other AV equipment in the smart classrooms
- Seats in the Recital Hall need repairing
- Part-time faculty computers are approximately 8-years old and need updating
- Student assistant work stations throughout the department need updating, as they are the same age as part-time faculty computers

- Additional and ongoing maintenance in the performance spaces
- Electrical issues with the acoustical canopy in Meng Hall
- Acoustic draperies in Meng Hall are not fully functional

G. Library and Learning Resources

Note: Please be sure to also see **MDP I.G.** for supporting information in regard to this section.

Here we evaluate the extent to which NASM Standards are met regarding:

1. Overall requirements. The holdings of the Pollak Library are completely indexed through our online catalog and our subscription databases. Music holdings of the Pollak Library in paper, audio files, and microform are integrated into a library-wide physical organization based on Library of Congress subject classification. Access is available to all students, faculty, and staff from within the library, and through the Internet. These holdings are also available to members of the general public from within the library. The Pollak Library, including the audio-visual collection, is currently open seven days a week for approximately 76 hours a week. The library, which is comprised of two buildings, is adjacent to the Music building. In addition to its collection, the library houses a great number of computers. These computers can be found on all floors but the majority are part of the Information Learning Commons in the basement, first and second floors of the North Library Building. All computers have Internet access and are available for student, faculty, staff and public use.

The Pollak Library music collection includes the following:

- Books (including ebooks): 15,996
- Scores: 11,227
- Audio media: 754
- Video materials: 473
- Microforms: 119

2. Governance and administration. The former University Librarian (Richard Pollard) retired in summer 2013, after 26 years of service. The Interim Librarian (Susan Tschabrun) will serve

until a permanent replacement is named following a national search. The library staff is divided into several administrative units: Access Services, Library Administration, Collection and Processing Services, Technical Services, Instruction and Information Services. Within the units are the following sections: Acquisitions and Database Support, Audiovisual and Curriculum Materials, Cataloging, Circulation, Fiscal Services, Government Documents, Interlibrary Loan, Administration, Library Systems, Reference, Serials and Electronic Resources, Special Collections, and Specialized Information Services.

3. Collections and electronic access. Focus on the extent to which collections and electronic access support:

a. Current and projected curricular offerings and levels; Most, if not all, of the courses in the Music Department are supported by the electronic resources provided by the Pollok Library relative to Music. They include the following, in approximate order of importance:

Music Databases

RILM Abstracts of Music Literature (EBSCO)

Oxford Music Online (Grove)

Contains: *Grove Music Online (New Grove Dictionary of Music and Musicians, 2001, New*

Grove Dictionary of Opera (1992), and The New Grove Dictionary of Jazz,2002) and Oxford

Dictionary of Music and Oxford, Oxford Companion to Music, and Encyclopedia of Popular

Music

International Index to Performing Arts (IIPA) (ProQuest)

International Index of Music Periodicals (IIMP) (ProQuest)

Jstor (includes 86 full-text music periodical titles)

Music Online (Alexander Street Press) this database is made up of the following 7 databases

Smithsonian Global Sound (Alexander Street Press)

Garland Encyclopedia of World Music Online

Classical Music Library (Alexander Street Press)
Classical Scores Library (Alexander Street Press)
African American Song (Alexander Street Press)
Jazz Music Library (Alexander Street Press)
American Song (Alexander Street Press)

Databases also recommended and useful for Music students:

International Bibliography of Theatre & Dance with full text (EBSCO)
Academic Search Premier (EBSCO)
Humanities Full Text (EBSCO)
Humanities and Social Sciences Index Retrospective (EBSCO)
Gale Virtual Reference Library (1,600 volumes of reference sources)

This database includes these music resources

Baker's Biographical Dictionary of Popular Musicians Since 1990
Contemporary Musicians, 1989-2013, vol 1-75

b. The needs of students (undergraduate, graduate, general): The music students may receive reference and research assistance in person or through the telephones at the Reference Desk. This same service is available 24/7 through an online chat or texting Reference service. Throughout the semester, research appointments are also available for any student, faculty or staff person who requests. Library workshops for classes are done each semester for MUS 151B and MUS 500. MUS 351B has an ongoing online research guide designed for instructional purposes. Research appointments and class workshops are done by Cynthia Bruns, who has 20 years of experience working with Music Department research needs.

c. Faculty teaching and research; In addition to the collection housed within the library, the two most useful services provided are the electronic access to many journals (see under 'Services' below), both within and beyond our discipline, and the Interlibrary Loan service. Current Cal State Fullerton students, faculty, and staff may borrow books, journal articles, and other library materials from partner lending libraries if the Pollak Library does not own a copy of a requested item. All Interlibrary Loan (ILL) requests are

processed electronically through our [ILLiad service](#). This service is available for free in most cases.

4. Personnel: The primary music bibliographer is Debora Richey, who has worked with the music collection for a number of years. The library has 14 professional librarians who work with the library's users and are experienced and available to assist the Music students.

5. Services: The Pollak Library provides online access to music journal articles through our collection of electronic journals. Users can access these articles through the electronic databases (see Music Databases above.) When the user has an article citation, it is also possible to access the full-text of the articles through the *Journals* tab on the library home page. This journal title list contains 366 periodical titles with the word music in the title. This title list will access materials in both print and online format. The Pollak Library has a policy of purchasing access to journals in the online format before print format whenever available. This allows for more than one student to access the material at a time, allows for access anyplace on and off campus, and heavily used issues cannot get misplaced. Materials that this library does not own are available through Interlibrary Loan, which is a free service to our students and faculty.

6. Facilities. The audio-visual collection, which includes numerous well-equipped listening rooms as well as the recording collection, is housed on the 4th floor of the North Library. The scores and books are housed in the South Library on the 5th floor. The library is focusing on purchasing a growing number of books in ebook format. This has the advantage of providing access to the materials to more than one student at a time, including those who are not physically on the campus, while minimizing use of library physical space and extending the library's budget.

7. Financial support. Budgeting for acquisitions is based largely on the previous year's budget, and is adjusted as necessary. At Pollak Library, individual materials budgets are not allocated to departments, and therefore, a specific budget for the music collection cannot be reported.

Careful budgeting has mitigated the effect of the economic downturn, and every effort has been made to continue journal and database subscriptions, along with ongoing book and ebook purchases. No music databases or indexes have been cancelled, and there is a continued commitment to maintaining and adding music materials to the collection. Therefore, previous

expenditures can be used as a model for predicting future amounts to be spent on music materials.

Expenditures

The following chart includes a summary of expenditures for music materials. As a member of the 23-campus California State University System, Pollak Library is able to provide access to some core music resources, such as Oxford Music Online, at no cost to the library. The Electronic Core Collection (ECC) is supported by the system as a whole and includes many valuable resources. The attached spreadsheet includes detailed information on individual database and journal expenditures.

Material type	Total cost 2010-2011	Total cost 2011-2012	2012-2013 cost through March 1, 2013
Electronic databases	\$52,589.00	\$52,983.00	\$45,523.00
Journal subscriptions		\$2382.18	\$1907.75
Books, including ebook loans and online reference books	\$14,692.42	\$6221.98	\$7017.26
Physical audio/visual materials and scores*	\$411.36	\$131.34	N/A

*Note that with access to online resources such as Music Online, purchases of physical audio/visual materials and scores has reduced.

The Michalsky Resource Center

This collection is one of convenience for faculty classroom usage and is not a satellite of the Pollak Library. The CSU system does not allow departments, schools or colleges to have

separate libraries (in separate physical spaces) from the University library, nor would informal collections outside of the University library be serviced in any way by University librarians. The resource center houses a computer laboratory (13 Macintosh workstations with piano keyboards and synthesizers), listening rooms, and a composition lab with analog and digital sound-generation and recording equipment. The computer equipment was last updated in 2007.

The Michalsky Center contains: 652 books about music, 3161 scores, 1249 compact disc recordings, 3292 LP's, 300 VHS tapes, 94 DVD's, 2319 chamber music titles, 323 Masters' Theses. The orchestral, band, and choral libraries are housed in rooms adjacent to their respective rehearsal spaces. These libraries for the major ensembles (approximately 4375 titles) are administered by student assistants, under the supervision of Head Music Librarian, Michael August. The acquisition expenditures for ensemble music for 2012-13 were approximately \$20,000, primarily obtained through the Associated Students Inc. (ASI), Instructionally Related Activities (IRA) budget. All Music Department libraries are indexed electronically in linked Filemaker Pro databases that function effectively for searches.

The Michalsky Resource Center is administered part-time by a technical staff person (Eric Dries), who coordinates student employees. The facility hours are typically 8:00 a.m. to 5:00 p.m., Monday through Friday, pending student assistant budget and schedule availability. The department experimented with extended evening hours for a few weekdays, but the turnout was too small to continue.

Areas for Improvement, Plans for Addressing Them, and Observations

Within the Pollak Library, there still exists a physical separation between the print collection (books and scores) and the audio-visual area. The print materials are on the Fifth floor of the south wing of the library, and the AV materials are on the Fourth floor of the north wing of the library, with connecting hallways only on the first two floors of the library. Requests have been made in the past to move the collections closer to each other to better serve the students and faculty. We anticipate that the retirement of the Head Librarian and a likely change of library administration could be more receptive to such a request.

While the Library Committee of the Academic Senate does have representation from the College of the Arts, there should be more input from music faculty and students regarding the

library facilities, collection, and accessibility. Perhaps there could be a survey taken at a music faculty meeting, and for students, during class time or solicited online.

Recently the Music Department has been bequeathed the musical archives of two former (deceased) faculty members, which include original compositions, scores, and recordings. After the materials have been inventoried and catalogued, they can be made available through the Michalsky Resource Center, and digitized copies might be made available to the public through the Department website.

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

Recruitment

We believe that our faculty truly, sincerely, and consistently communicates with prospective students and their parents with accuracy and integrity. Our performance area coordinators have spent a great deal of time on the recruiting process, and have reached an appreciable level of agreement in regard to how we recruit. A typical recruiting conversation might go something like this:

“We are glad you’re considering Fullerton, it’s a very good music school. Of course you should look closely at some other schools as well. We want to make sure you know everything you want to know about us, certainly our application and audition process. Beyond that, we want you to spend time with us and get to know us. We are happy to offer your tickets for you and your parents to a recital or concert that fits your musical interests, we’ll invite you to master classes, to take a sample lesson with someone who is likely to be your applied teacher, and we can set up a day for you to shadow one of our current music majors from class to class to get a sense of what it is like to be a music major. We believe it’s all about fit; different schools have different feels, different cultures. We want you to get to know us to determine if Fullerton is the right fit for you.” If we are feeling feisty we might add “We’ll see you in August.” But we see no point in making false or deceptive claims.

We have never paid recruiters or used outside concerns to assist us in recruiting. Our recruiting is based almost completely on contact between prospective students (and/or their parents) and our faculty, and what we have posted on our website (see Prospective Students button). We don’t have enough funds to do much more. We try to spend a few thousand dollars

each year in one of two ways (we alternate as we can't afford both): (1) a mailing of a recruiting poster with cover letter to high school and community college instrumental and choral conductors in what we consider to be our service area; or (2) strategic ads in local, state, regional, or national professional magazines (e.g., Southern California School Band & Orchestra Association, Southern California Vocal Association).

Samples of recruiting materials are provided in the **supporting materials packet**. A relatively crude flow chart of our recruiting procedures from prospective student identification through registration for New Student Orientation is viewable as **MDP I.H., Item 1**.

We get information about music applicants to CSUF from Admissions & Records at specified points in the application period (October-November), and a welcome/information letter is automatically generated. We send a couple of newsy e-mail blasts between the application period and the audition period, especially providing information about how to prepare for and register to audition. Examples of these materials are in **MDP I.H., Item 2** and in the **supporting materials packet**.

We are not at all happy with our recruiting. We think we do well considering the paucity of resources we utilize. We put so much of our available funding into scholarships to support students during a period of rapidly increasing tuition, because we are in an extremely competitive recruiting environment, and in order to assure a balanced instrumentation in major performance ensembles as much as possible, that we have little left for publicity and marketing in regard to recruiting. However, our biggest disappointment is that in a reorganization of the College of the Arts public relations/marketing office, there is a management position for which the job description calls for 10% of the workload to focus on music student recruiting; but the person occupying that position provides almost no direct attention to this portion of her job description. A graduate student in music is assigned to work for the Music Department to fulfill this portion of her duties each year. We view this arrangement as insufficient and unsustainable.

Admissions-Retention

Admission to CSUF is centrally controlled by the University's Admissions and Records unit. Neither the Department of Music nor the College of the Arts has its own admissions official. On occasion the department requests an admission on the basis of musical talent, and,

for instance, if a student lives outside of our service area and does not have a sufficient GPA to be admitted on that basis, A&R may admit the student based on the GPA required for within the service area (which is lower) instead.

Students are required to pass a musical audition in addition to being admitted to the university in order to matriculate as a music major. The Department of Music utilizes a “soft” enrollment management plan, and standards are perceived to be fair and consistent within performance areas. All undergraduate students (with rare exceptions) are initially admitted into the BA Liberal Arts degree and must audition into the BM program during a jury, and be recommended into that program by the faculty as a result of the jury audition.

Policies for Admission of graduate student in music are delineated in the University Catalog, p. 480. Information regarding Entrance Auditions & Scholarship Information, Entrance Requirements for Graduate Students, and Repertoire Information for Undergraduate Auditions is located at http://www.fullerton.edu/arts/music/music_prospstudents.html, which is accessible via **MDP I.H., Item 3.**

Policies for retention of undergraduates are clearly stated in the “Requirements for Undergraduate Music Majors” section of the University Catalog (see pp. 473-475). The issue of retention is also a function of excellent advising, which is addressed below. In order to facilitate graduation for as many students as possible, and to maintain an excellent relationship with our Admissions & Records officials, when students who are admitted by audition, consideration is also given toward a conviction that the student is capable of meeting the academic and musical standards necessary for degree completion.

Record Keeping

Students records are kept and maintained by Admissions & Records. Student records are available to students, faculty, and staff via their online portals. Students who are placed on probation are informed by A&R and the Assistant Dean of the College of the Arts, who counsels such students individually and in groups. Students are counseled to file for a graduation check one year prior to the presumed date of graduation in order to account for any differences between A&R and Department records, errors, deficiencies, etc.

Student records from A&R are imported into a highly customized version of FileMaker Pro in which we also keep detailed records regarding internal matters, such as scholarship performance awards, applied lesson records, jury decisions, applied level changes, etc. This program is also used to build and maintain history of class schedules, faculty loads, etc.

Advising

The Department of Music conducts mandatory advising for all undergraduate music majors every semester. Students are assigned an advisor who is knowledgeable about their respective academic programs. All full-time music faculty serve as advisors. Students are provided with an advising form that shows all of the requirements for their emphases in a “check-off sheet” style; a list of advisors by degree, concentration, and emphasis; a copy of the master schedule of music classes for the next several semesters; and a form to be completed and signed by both the faculty advisor and the student certifying that the faculty adviser has (1) reviewed the students current transcript; (2) assured that the student is officially enrolled for the correct degree program; (3) reviewed the transcript for any failing grades and counseled the student as to how to proceed if courses have been failed; (4) reviewed what classes are being taken currently and progress in those classes; and (5) a semester-by-semester plan showing what courses should be taken for the next and every subsequent semester until degree completion. Advising materials may be viewed in the MDP at **MDP I.H., Item 4.**

Students have a hold on their ability to register that is released once they have submitted their signed Advisement Release to the Music Department office.

Counseling for prospective public school music teachers is offered during advisement each semester, and at other times with music education faculty by appointment upon request. Information is also provided through the Department of Secondary Education, and the Center for Careers in Teaching (<http://www.fullerton.edu/cct/>). A basic explanation of the single subject credential program is offered on p. 61 of the University Catalog.

I. Published Materials and Web Sites

The CSUF University Catalog covers all of the subjects required by NASM standards, including definition of the credit hour (p. 66-67). The Department of Music section of the Catalog contains a thorough explanation of how to attain certification in music education (p. 477, “Earning a teaching Credential”).

We are prepared to stand behind our Catalog, and the few published materials produced by the Department of Music, as clear and accurate. We believe our web pages are also accurate and clear, and we strive to assure that web and print content do not contradict each other. Courses no longer taught are dropped after two years, except in a few recent cases where a strong case was made that a non-required course would be taught again as soon as the instructional budget would permit.

We no longer publish a student handbook. All of the information that such a handbook would include is readily available on the University web site, including the Current Student section of the Department of Music web site.

J. Community Involvement

Although the Department of Music maintains close ties with several community organizations, including the Pacific Symphony Orchestra, the Pacific Chorale, the Orange County Philharmonic Society, the Fullerton Friends of Jazz, the Marcy Arroues Mulville Memorial (MAMM) Foundation, the CSUF Music Associates, and the Morningside Retirement Community, none of these are connected to curricular offerings. The first three of these organizations offer guest artists for master classes from time-to-time, and sometimes offer music majors discounted tickets to events. Some of our faculty perform with the Pacific Symphony Orchestra and the Pacific Chorale, and these two organizations occasionally perform on our campus.

The Fullerton Friends of Jazz, the Marcy Arroues Mulville Memorial (MAMM) Foundation, and the CSUF Music Associates support the Department of Music financially. The two organizations are directly associated with the University through the University Advancement Foundation. The Friends of Jazz and Music Associates provide scholarship funds.

MAMM provides funds to support projects such as master classes, guest soloists, commissions of new works, etc. The Music Associates also sponsor the Department of Music's annual concerto/aria competition for CSUF music majors. The Morningside Retirement Community of Fullerton sponsors the Department of Music's annual Collage Concert, and music majors perform an occasional series of concerts in the performing arts facility at the retirement center.

K. Articulation with Other Schools

From approximately 2004-2008, the California State University system formed a task force entitled the Lower Division Transfer Pattern (LDTP). The purpose of this group was to determine which courses from the Junior/Community College system were applicable and transferable to the CSU. First the LDTP task force in music, with representatives from most of the CSU campuses, formed sub-committees to examine what standards, concepts, and skills were covered in the undergraduate (lower division) music major curriculum at the CSU (music theory, music history, keyboard, etc.). Then the music faculty and administrators from the Junior/Community Colleges submitted their course syllabi to this music LDTP task force to determine the transferability of their courses to the CSU curriculum. The results of that process produced articulation agreements for each University with many of the community colleges. The CSU music faculty is still able to assess transfer students with a placement exam. To quote the agreement: "Transfer credit will be given only for those classes up to and including the student's demonstrated level of competence, regardless of how many courses or units have been taken."

In **MDP I. K.** are copies of the 2011-2013 articulation agreements for Music at California State University, Fullerton.

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Section II.A. Certain Curriculum Categories–Introductory Information

Item UP

Common Body of Knowledge and Skills

1. Performance. Students must acquire:

a. *Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.* All students in the professional degree programs must have applied lessons for eight semesters, each culminating with a performance jury. There is a total of 12 units of applied lessons in the BM degree, and 4 units in the BA, Music Education. The BM requires two solo recitals, and the BA, one.

b. *An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.* An understanding of the repertory in the major performance area is acquired through the music history and literature sequence required in each degree track, as well as required participation in a major performance ensemble during every semester of matriculation. In addition, individual applied instruction provides further contact with the repertoire as well as the opportunity to learn and perform it. Two recitals are required in all BM concentrations except composition, and a single recital is required in Composition and Music Education. A faculty committee evaluates these public performances of solo literature.

c. *The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration.* Sight-reading is a significant component of the three semesters of aural musicianship required in all degrees, and it is also developed in the minimum of four units of major performance ensemble participation. Additional experience is acquired in applied instruction throughout the student's academic career. Completion of MUS 221 and MUS 211 verifies that the student has met the minimum musicianship standards for graduation.

d. *Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular*

music concentration. The knowledge and skills sufficient for work as a leader and a collaborator in matters musical are required in different ways within the various emphases of these degrees. Most of the degree programs require at least one semester of conducting, in which these skills are rehearsed and evaluated. Within the Jazz/Commercial Music concentration, students will participate in combos that required continuous collaborative interaction. In music education students take two semesters of conducting and at least two semesters of chamber music. Students in the keyboard concentration must take at least one semester of MUS 386 – Piano-Vocal Collaboration.

e. *Keyboard competency.* Students who complete MUS 282B with a grade of “C” or better acquire keyboard competency. Students in music education pursuing a teaching credential must have at least a grade of “B”. MUS 282B is the third of a three-class sequence specifically designed to develop piano skills in non-piano majors. Students with prior keyboard experience are placed in the appropriate level based on audition. Students pursuing piano as their major instrument are deemed to have acquired keyboard proficiency upon being promoted to the 300 level. BM piano majors will perform two recitals, and will complete MUS 285 (Functional Skills for Keyboard Majors), which focuses on keyboard musicianship. Jazz/Commercial majors take MUS 384 (Jazz/Commercial Keyboard).

f. *Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.* All music majors develop artistry, technical skills, collaborative competence, and knowledge of repertory through large ensemble participation during every semester at CSUF. Students in the BM program pursue several semesters of chamber music according to their specialization. Within the BM, students in all areas (except voice, and jazz/commercial music) have the option to meet the major performance ensemble requirement through participation in any ensemble of their choice, large or small, after five semesters in a large ensemble. BM students in voice take at least two semesters of Opera Theater (MUS 406D) to provide experience in that medium.

2. Musicianship Skills and Analysis. Students must acquire:

a. *An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and*

the ability to take aural dictation. An understanding of the common elements and organizational patterns of music and their interaction, and the ability to employ this understanding in analysis is developed continuously through five semesters of music theory (MUS 111, 112, 211, 319, 320) common to all degree programs. MUS 111, 112, 211, and 320 all focus on an understanding of musical language from the beginnings of tonality through the mid-20th century, while MUS 319 explores musical form and analytical techniques. Analytical discussion of literature is also common in conducting classes and in private instruction as a component of performance training.

b. *Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.* Sufficient understanding of musical forms, processes, and structures for practical use is developed in the same ways described in 2.a. above. In addition, the concentrations within the BM degree all require basic experience in composition (MUS 422) or commercial composition and arranging (MUS 312). Students in the Jazz/Commercial Music emphasis take MUS 213 (Jazz Harmony and Analysis) that includes forms, processes, and structures.

c. *The ability to place music in historical, cultural, and stylistic contexts.* The ability to place music in historical, cultural, and stylistic contexts is developed primarily in the 14 units of music history and literature courses common to all music degrees (MUS 151, 351A, 351B, and 351C, 462). In these classes, particularly 351B, students write papers that develop and precisely measure these skills. A perspective beyond Western art music is provided in MUS 462 (World Music for Music Majors). Several concentrations within the BM also require from two to four units of history/literature study in the principal performance area. Applied instruction and ensemble experiences further enhance these abilities.

3. Composition/Improvisation. *Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently*

with musical materials in various composition-based activities, particularly those most associated with the major field. Most BM students must take MUS 422 (Composition), through which they have the opportunity to create original music in written form. Private, applied composition lessons are also required in some degrees. Students in the Jazz/Commercial Music emphasis are required to take MUS 312 (Jazz/Commercial Arranging). Students also gain experience with improvisation in MUS 282B, the final course in the group piano sequence.

Jazz Improvisation classes use projects and assignments to focus on composition in preparation for improvisation. Another way this is accomplished is through aural imitation of repertoire. Most melodies are learned by ear as a basis for improvisation.

4. History and Repertory. *Students must acquire basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization (see Section III.L.).* See 2.c. above. Acquaintance with repertoires beyond the area of specialization is acquired in numerous ways. First, large ensemble experiences will generally cover a wide variety of repertoires, many of them unfamiliar to the student. Secondly, MUS 462 (World Music for Music Majors), presents students with an introduction to non-Western musics. Students in the Jazz/Commercial music program also study Western art music with their peers, including the large ensembles. Concert attendance is another requirement in the department, especially in MUS 278 (Music Production and Performance).

5. Synthesis. *While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory.* All students in professional programs must complete a recital, as described elsewhere in this document. This culminating performance requires precisely the type of synthesis that NASM seeks. In addition, students are constantly and purposely faced with the need to synthesize their learning, and to develop and defend considered judgments in lessons, ensembles, and academic classes. Class discussions of musical style and interpretation are particularly helpful in encouraging and assessing higher levels of thinking, and in understanding of broader themes and concepts.

Item ME

Teacher Preparation (Music Education) Programs

[Note: This information is replicated in the MDP II.D. so that the hyperlinks will be accessible.]

With regard to all curricula (undergraduate or graduate) that leads to initial certification as a specialist music teacher:

1. *Describe and evaluate your intern teaching program with specific reference to credit allotment, quality and variety of cooperating schools, process for selecting supervising teachers and sites, and concurrent enrollment other than intern teaching.*

The student teaching portion of the credential program involves a full, academic-year (Fall-Spring) placement in the public schools at two levels (elementary, middle school/junior high, high school). The course numbers, names, and unit credits for each semester are listed below:

Semester 1

MUSE 442 Principles and Methods of Teaching Music in the Public Schools
(3 units)

MUSE 449E Externship in Secondary Teaching (3 units)

EDSC 410 Teaching English Language Learners in Secondary Schools (3
units)

EDSC 440S General Pedagogy of Secondary School Teaching (4 units)

EDSC 440F Supervised Fieldwork in Secondary Schools (2 units)

Semester 2

MUSE 449S Seminar in Secondary Teaching (3 units)

MUSE 449I Internship in Secondary Teaching (10 units)

EDSC 460 Teaching Performance Assessment Seminar (3 units)

Although the music teacher credential in CA is K-12, the credential program at CSUF is a collaboration between the Music Department and the Department of Secondary Education, in the College of Education. The student teacher placements are determined by the three faculty advisors in Music Education (Marc Dickey, instrumental music; Christopher Peterson, vocal music; and Dennis Siebenaler, elementary/general music). We have excellent working relationships with area schools and have access to master teachers and programs of high quality by Southern California standards. This semester we have 11 student teachers, 3 instrumental and 8 choral. Master Teacher and site assignments must also follow the guidelines and expectations of the California Commission on Teacher Credentialing. It is required that master teachers complete the following questionnaire to verify the assignment:

<http://coeapps.fullerton.edu/edscassess/VCTC/Print.asp?QID=742>

Student teacher supervision by the university faculty may be done by one of the tenured professors in Music Education (Dickey, Peterson, and Siebenaler), a tenured professor of Instrumental Conducting (Fennell), or an adjunct instructor who has deep experiences in the public schools as a music educator/supervisor/administrator. Student teaching assignments are typically within the Orange County area, but other highly-desirable situations have been found as far away as Palm Springs, San Diego county, West Los Angeles, and Manhattan Beach. Certain districts within our region are labeled Partner Districts, and placements are facilitated centrally through the Department of Secondary Education. All other placements are negotiated and arranged by the Music Education faculty, with often a request for a specific master teacher based on personal experience.

2. Describe any special requirements for certification mandated by your state as these affect the teacher- training program in music education.

The State of California has very detailed requirements for programs that lead to teacher certification. The Commission on Teacher Credentialing is very rigorous in the application for Single Subject Matter Preparation Programs (SSMPP) as can be seen on their website:

<http://www.ctc.ca.gov/educator-prep/elig-inst-new-subject.html>. California State University, Fullerton submitted the request for a renewal of the SSMPP in July, 2007, and obtained re-certification in March, 2009. A link for the Music Standards:

In addition to the preparation coursework in the music department, all prospective teachers must take four pre-requisites in the Department of Secondary Education:

EDSC 310	The Teaching Experience	3 units
EDSC 320	Adolescent Development	3 units
EDSC 330	Dev Literacy in Sec Schools	3 units
EDSC 340	Diversity in Sec Schools	3 units

Students must also take a basic skills exam mandated by the State of CA: California Basic Educational Skills Test (CBEST).

Item GR

Graduate Programs

1. *Provide a list of the titles of graduate theses in all music specializations—including music education—completed at the institution within the last three years.*

MUSIC HISTORY M.A. THESES, 2010-13

Makhan Esfahani: “David Tudor and the Performance of Morton Feldman's Piano Music of the 1950s (2013)

Carolyn Dike: “Dance Elements in Peter Maxwell Davies’s Opera *The Two Fiddlers*” (2013)

Omar Avalos: “An Anthology and Study of Nineteenth-Century Guitar Music” (2013)

Ryan Mikio Kawabata: Requiem Mass by Michelle Varotto (CA. 1536/40-1599): Modern Transcription, Musical Analysis, and Historical Background (2013)

Mitsuru Saeki: “Music in Southern California’s Japanese Community as Reported in *Rafu Shimpō*” (2013)

Cynthia Patton: “Marcella Craft and Opera in Riverside, California, 1932-57” (2012)

Stephanie Kato: The Popular Music Canon and the Neglect of Mainstream Rock (2011)

Michael Aaron Lasserre: “Giovanni Gastoldi and His First Book of Madrigals: A Historical Analysis of Musical Style” (2010)

Tamiko Tsuruta: “Twentieth-century Performance Practices of Preludes Non Mesures by Louis Couperin” (2010)

M.A. PIANO PEDAGOGY THESIS

Sophia Tsin-Ting Yu: “Keyboard Choreography for the Young Pianist: Expressive Gestures in Piano Performance and Their Pedagogical Implications” (2011)

2. Describe and evaluate the institution’s approaches to the development of breadth of competence for students in all graduate degree programs.

We believe that the content of the Master’s degree should offer the student a significant amount of choice, and our degrees are structured to this end, with few specific courses required in any given program. The freedom that the programs offer can be seen by examining the Study Plan documents for each program, located. While in Music 500, the first class that the Masters students take in their programs, students develop individual Study Plans in consultation with the instructor, the Coordinator of Graduate Studies and the faculty in their areas. Once approved at the department level, this document is reviewed and approved by the Office of Graduate Studies. The three Study Plan forms used for our programs are provided in the documentation to this section. A glance at them shows the freedom available to the student in selecting courses to fit topical requirements.

A second aspect of breadth is the fact that all Master’s students must have in their programs components outside of their personal specialization. Each student will therefore take some courses in history and literature, theory, ensemble and applied music, regardless of their specialization.

3. Describe and evaluate the institution’s approaches to the development of teaching and other professionally related skills for students in all graduate degree programs.

Pedagogy is an integral part of graduate studies in music education, keyboard, voice, conducting and piano pedagogy, in all of which there is at least one course that deals specifically with pedagogy. Students must make numerous classroom presentations during their academic careers with us, for which they receive instruction and feedback on their effectiveness. Graduate assistants working with teachers have the opportunity to manage classes and to do grading, again, under direct supervision. In some cases, a graduate assistant may actually present a class session

for the purposes of gaining teaching experience. In Music Composition, graduate students must rehearse and prepare their own compositions for recitals, which gives them experience in organization and rehearsal pedagogy that complements their studies. For Performance Graduate students, they also prepare and present two recitals and prepare detailed program notes, which gives them experience in organization, rehearsal pedagogy that complements their studies. Faculty provides feedback to the students throughout this process. Finally, in the vocal pedagogy class each student partners with another as teacher/student for an entire semester, and the two students work with each other both privately and in the class, the latter with faculty feedback.

Section II.B. Specific Curricula

BACHELOR OF ARTS IN MUSIC

LIBERAL ARTS CONCENTRATION

Submitted for renewal of plan approval

Program Goals and Objectives. As stated in the university catalog’s introduction to this degree, the B.A. Music, Liberal Arts Concentration “is particularly appropriate for the student who wishes to obtain a solid liberal arts education with a specialization in music, as well as for students who want to pursue careers in the music industry other than performance and teaching.” Our goal is to provide rigorous training in musicianship, broadly defined, and to offer individualized opportunities and experiences for students with a wide range of performance skills. We recognize that some students will not be able to develop performance skills to a high level or do not wish to do so. We therefore offer two options for the culminating project: a recital at the junior (300) level or a substantial research paper. Students choosing the recital option prepare their program through individualized music study with their principal applied music instructor. Students choosing the paper option research and write a substantial “term” paper over the course of a semester under the regular guidance of a faculty advisor. This research paper systematically addresses a specific research topic of interest to the student. The faculty advisor must approve the topic for the research paper in advance. Students in both options receive weekly instruction or advisement for this culminating experience.

Compliance with NASM Standards

A. General Education

Students enrolled in the B.A. in Music, Liberal Arts Concentration take the same 51-unit general education package as all other students in the university. A great range of possibilities is offered in most of the categories, with some containing as many as 100 courses. Within the framework of the general education program, the student therefore has great freedom in the choice of courses. General education coursework, including all-university electives, comprises 58.3% of the 120 units required for the degree.

All NASM expectations for General Education are met through this program. An outline of the General Education requirements and the learning goals for each of its segments appears in the University Catalog on pp. 50-58. All courses in the GE program are evaluated initially by an all-university committee for adherence to these learning goals, which are completely consonant with those of NASM, as expressed on page 80 of the Handbook.

B. Musicianship, Music Theory, Music History and Literature

Musicianship studies include the same core music theory and aural musicianship classes (12 units—MUS 111, 112, 121, 122, 211, 221, 319) and the same five core courses in music history and literature (MUS 151, 351A, 351B, 351C, 462) required of all other B.A. music degree programs. We have chosen to emphasize musicianship study within the B.A. program to a greater degree contemplated by NASM (30% of units rather than 20 to 25%) because we believe that a student graduating with a degree in music needs to be a functional musician.

1. The ability to hear, identify, and work conceptually with the elements of music are developed in the 12 units of core courses in music theory and oral musicianship.
2. An understanding of compositional processes, aesthetic properties of style, and the ways in which they shape and are shaped by artistic and cultural and historical forces are developed in upper-division courses in music theory (6 units—counterpoint or music technology, 316, 326, or 418; 20th-Century Techniques to 1945, 320; orchestration or composition, 323 or 422) and in the five core lower- and upper-division music history and literature courses listed above (one of which is Music 462, World Music for Music Majors). The B.A. Music, Liberal Arts Concentration student will pursue additional knowledge of music history and literature by completing a two- or three-unit course in music literature at the 400 level (451-459A).

C. Performance and Music Electives

1. All music majors participate in at least one major musical ensemble per semester, and rehearse and perform music from a variety of periods and styles, according to the nature of the ensemble. All B.A. Music, Liberal Arts Concentration students must reach at least the 200 (sophomore) level on their instrument or in vocal performance, and must present juries in each semester of study. Students wishing to pursue a higher level of performance skill may elect to continue

applied music study to the 300 (junior) level and present a solo recital as their culminating experience. Those students who do not present a solo recital complete a one-semester senior research paper under the guidance of a faculty advisor (see above). These experiences, along with training in music history and literature and music theory and musicianship, develop student ability in the performing area and an understanding of the procedures for realizing a variety of musical styles.

2. Sightreading is developed through experience in ensembles and private lessons as well as through the three-semester sequence in aural musicianship (MUS 121, 122, 221) that has a strong sightreading component. Many of our major performance ensembles take time specifically for the development of music reading skills.

3. An understanding of the procedures for realizing a variety of musical styles is developed across the curriculum through studies in applied music, music history and literature, music theory, and participation in ensembles, as discussed above. Conducting study and keyboard proficiency studies provide an additional depth of experience and understanding.

4. The B.A. Music, Liberal Arts Concentration contains five units of electives within its 50 units of music study, and choices are offered within the degree requirements to provide for individual interests.

D. Results of the Program Related to Its Goals and Objectives.

Juries, the project paper or recital, and competence testing in individual classes permit us to assess the success of students in the program. This is an important degree program, which is pursued by nearly one-third of our students. From our experience, we feel that we have struck a good balance between the desire for a “general” degree and the need for the development of musical skills. Students often express appreciation for the flexibility of the program, and its recognition of different student needs. Approximately two-thirds of the students who graduate with this degree choose the recital option, ensuring that they will have applied music lessons through their time as music majors at Cal State Fullerton, and that they will bring their increasing skills into our performance ensembles. B.A. Music, Liberal Arts Concentration students participate on equal footing with other music majors in all ensembles.

E. Assessment of Strengths and Areas for Improvement.

The strengths of the program can be seen in:

1. The balance it strikes between generalism and specialization.
2. The choices it offers to students of different performance abilities.
3. The rigor of the musicianship portion of the program, which it shares with our other degree programs.
4. The opportunity to benefit from applied music study throughout the student's experience on campus.
5. The opportunity to participate in any major performance ensembles sponsored by the music department, depending on the student's performance level.
6. The opportunity to work individually with a faculty member on the culminating project of a solo recital or research paper.

A potential weakness of the program was addressed a few years ago when the faculty approved new standards for the completion of the research paper, specifying the procedure for the successful completion of this culminating experience (process for approval of topic, requirements for length, scope, and bibliography). Previously, no guidelines for the research paper had been in place.

Program Title: BA, Liberal Arts Number of Years to Complete the Program: 4

Program Submitted for: _____

Select One: ___Plan Approval Renewal of Plan Approval ___Final Approval for Listing ___Renewal of Final Approval
 ___Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: _____

Name of Program Supervisor(s): _____

Musicianship	Performance/Required Music Electives	General Studies	General Studies Electives	Total Number of Units
37-38 units (= A)	13 units (= B)	51 units (= C)	0 units (= D)	(101-102 =) Total Units
31%	10.8 %	42.5 %	0 %	84.3 Total %

Musicianship

MUS 121	Musicianship I-Diatonic	1 unit
MUS 122	Musicianship II-Diatonic	1 unit
MUS 221	Musicianship III-Chromatic	1 unit
MUS 111	Diatonic Harmony	2 units
MUS 112	Diatonic Harmony	2 units
MUS 211	Chromatic Harmony	2 units
MUS 319	Form and Analysis	3 units
MUS 316	16th-Century Counterpoint	2 units
or MUS 326	Intro to Music Technology	
or MUS 418	18th-Century Counterpoint	
MUS 320	20 th -C. Tech. to 1945	2 units
MUS 323	Orchestration	2 units
or MUS 422	Composition	
MUS 151	Survey of W. Mus. Lit.	2 units
MUS 351A	Hist. and Lit. of W. Music	3 units
MUS 351B	Hist. and Lit. of W. Music	3 units
MUS 351C	Hist. and Lit. of W. Music	3 units
MUS 462	World Music for Music Maj.	3 units
MUS 451-459A	Music Literature (choices)	2-3 units

MUS 382A	Instrumental Conducting	2 units
Or MUS 383A	Choral Conducting	
MUS 398	Recital	1 unit
or MUS 497	Senior Project	
Total Musicianship		37-38 units = A
<u>Performance/Required Music Electives</u>		
MUS 193-393	Applied Music (princ. instr.)	4 units
MUS 406	Major Performance Ensemble	4 units
Electives in Music		5 units
Total Musical Performance		13 units = B
<u>General Studies</u>		
Total General Studies		51 units = C
<u>General Studies Electives</u>		
Total Electives		0 units = D

Bachelor of Arts in Music
Music Education Concentration
Instrumental, Choral, and General Music Emphases

Submitted for renewal of plan approval

Note: A single narrative is provided for these three emphases as their core components are identical, and as they all lead to the same credential by the state of CA.

Goals and Objectives

The emphases in instrumental, choral, and elementary-general music are designed to provide comprehensive, rigorous preparation for teaching in the California public schools. Students intending to teach music in the California public schools must complete the BA in Music Education and certain additional courses and competence examinations to meet the requirements of the Subject Matter Preparation Program (SMPP), as mandated by the state. Completion of the SMPP leads to consideration for acceptance into the Single-Subject Credential Program in Music (which includes student teaching). Subsequent completion of the Credential Program then earns the student a preliminary credential (license) from the State of California to teach music in California public schools, grades K-12.

Each student in the program will receive comprehensive preparation that develops knowledge, understanding, attitudes, and skills necessary to teach the full range of music programs offered in elementary and secondary classrooms.

The program will introduce each student to the foundations of music education and various approaches to teaching and learning.

Each student in the program will demonstrate technical proficiency and musical sensitivity in a primary performance area and in conducting as well as functional knowledge and skills in voice, keyboard, and wind, string, and percussion instruments.

Students in the program will demonstrate a comprehensive knowledge of music theory, history, literature and the cultural context of the Euro-American tradition, and of selected traditions that represent other musical styles and systems.

Students in the program develop a repertory for listening and performance that represents a variety of genres, cultures, and style periods, selected according to appropriate aesthetic and developmental criteria.

Each student in the music teacher preparation program acquires knowledge, understanding and appreciation of the perspectives and contributions of diverse cultural, ethnic and gender groups to music and musical heritage. The program promotes educational equity by utilizing instructional, advisement and curricular practices that offer equal access to program content and career options for all students.

Each student in the program develops knowledge, understanding, and skill in the use of music technology, and an understanding of musical acoustics.

Students in the program engage in guided observations and directed field experiences in school music classrooms as early as possible in their subject matter preparation program.

We believe that a music teacher should be an excellent musician with a thorough understanding of pedagogy.

Compliance with NASM Standards

1. Curricular Structure

When the three components leading to the teaching credential are considered (the BA in Music Education, additional credential prerequisite classes, and the credential classes), the percentages of units in Basic Musicianship and Performance, Professional Education, and General Studies are close to NASM guidelines for each of the three emphases (choral, general, and instrumental) (see curricular table for each emphasis).

2. Program Content

The music education program at CSU Fullerton is one of the most field-based teacher education programs in our area. Professional preparation prior to entering the credential program includes EDSC 310 (The Teaching Experience) MUSE 394 (Music Education Practicum) and MUSE 395 (Clinical Practice in Conducting), EDSC 320 (Adolescence), EDSC 330 (Developing Literacy in

Secondary Schools), and EDSC 340 (Diversity in Secondary Schools). Students also take supportive methods classes while student teaching, including MUSE 442 (Principles and Methods of Teaching Music in the Public Schools) and MUSE 449S (Seminar in Secondary Teaching).

3. Desirable Attributes, Essential Competencies, and Professional Procedures

a. Desirable Attributes

The degree to which prospective music teachers possess the attributes delineated by NASM are determined through close teacher-student relationships throughout a number of years of course work, through review of grades earned in coursework, through formal and informal observation of students' field work in public school observations and mini-teaching experiences, through experiences in collegiate chapters of professional organizations (e.g., NAFME, ACDA), and ultimately, through an extensive interview assessment process prior to admission to the formal credential program.

b. Music Competencies

(1) Students achieve competence in conducting by taking two courses, either MUS 382A and B (Instrumental) or 383A and B (Choral).

(2) Instrumental students study arranging in MUS 323 (Orchestration).

(3) All music education majors complete three semesters of group piano (MUS 182, 282A, and 282B) or meet a functional proficiency requirement in lieu of course work.

Instrumental majors achieve a functional ability in woodwind, brass, string, and percussion instruments by taking MUS 281 W, B, S, and P respectively. Choral and General majors take MUS 284 (Instrument Class for Singers, Pianists, and Guitarists).

Instrumental majors achieve functional ability in voice by taking MUS 283 (Voice Class for Instrumentalists). Vocal and General majors achieve functional vocal skills through private applied study, diction courses, and experience in choral ensembles.

(4) All music education majors take coursework in music history and literature (MUS 151–Survey of Western Musical Literature, MUS 351A, 351B, and 351C–History and Literature of

Music, and MUS 462–World Music for Music Majors) and in analysis (MUS 319–Form and Analysis, and MUS 320–20th Century Techniques to 1945).

(5.) Essential competencies and experiences for the vocal/choral and general music teaching specialization are:

(a) Students have sufficient vocal and pedagogical skill to teach effective use of the voice through applied voice lessons (MUS 191-391), and in Choral Conducting (MUS 383 A, B). Music and Child Development (MUS 333) also deals with basic vocal techniques for young children and pitch matching.

(b) Students gain experience in vocal performance through applied lessons, and a required Recital (MUS 398); and by singing in a choral ensemble (MUS 406B-Concert Choir, MUS 406E-University Singers, MUS 406M-Men’s Chorus, MUS 406W-Women’s Chorus) each semester enrolled at the University

(c) Performance ability sufficient to use at least one instrument as a teaching tool is gained through Class Piano (MUS 182, 282A,B), and guitar (MUS 333), and Instrument Class for Singers, Pianists and Guitarists (MUS 284). The ability to provide, transpose, and improvise accompaniments is included in MUS 282B and MUSE 394.

(d) Students gain laboratory experience in teaching vocal techniques by taking MUSE 394 (Music Education Practicum), 395 (Clinical Practice in Conducting) and 333 (Music and Child Development).

(6) Essential competencies and experiences for the instrumental music teaching specialization are:

(a) Instrumental music education students gain knowledge of and performance ability on woodwind, brass, string, and percussion instruments sufficient for teaching beginning students in MUS 281W, 281B, 281S, and 281P respectively, and basic vocal techniques in Voice Class for Instrumentalists (MUS 283).

(b) Instrumental music education students gain experience in solo instrumental performance in applied lessons (MUS 191- 391), and through the experience of a required recital (MU 398). Large ensemble experiences are required in each semester of

enrollment as well, either Symphonic Winds (MUS 406C), or Wind Symphony (MUS 406F), and Symphony Orchestra (MUS 406A) for string majors.

(c) Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger groups occurs in MUSE 394 (Music Education Practicum), MUSE 395 (Clinical Practice in Conducting) and MUS 333 (Music and Child Development)

c. Teaching Competencies

(1) Students are exposed to elementary, intermediate, and secondary school music programs in a variety of classroom and ensemble settings in nearby school districts through course work in EDSC 310, MUS 333, MUSE 394, and 395 prior to student teaching. Student teachers are required to gain pre-professional experience at two instructional levels. Classroom management, effective feedback, and appropriate sequencing of instruction through lesson planning are covered in MUS 333 and MUSE 394 and 395.

(2) MUS 333 and MUSE 394A deal with an understanding of child growth and development, and the application of principles of learning when choosing age-appropriate materials and activities. All music education students also take EDSC 320, Adolescence.

(3) Student teachers learn how to assess musical aptitude, how to recruit and retain public school music students, and how to develop curriculum, and lesson plans and objectives to meet the needs of diverse student populations in MUSE 442 (Principles and Methods of Teaching Music in the Public Schools) and in concurrent, associated coursework in the Department of Secondary Education.

(4) All music education students learn about approaches to music teaching and learning, including Kodaly, Suzuki, Orff, Dalcroze, and Gordon, in MUS 333, and MUSE 394.

(5) Current methods, materials, and repertoire available for the elementary music classroom are explored in MUS 333. Current methods, materials, and repertoire available for choral ensembles are explored in MUS 354 (Survey of Public School Choral Music Materials). All General and Choral Majors take both of these classes.

(6) Instrumental music education students learn about current methods, materials, and repertoire for instrumental ensembles in MUSE 394 and 395.

(7) Students are taught to be critical consumers of materials through the experiences denoted in (4, 5, and 6) above.

Professional Procedures

(1) The General Music Education specialist, Dr. Dennis Siebenaler, has nine years of experience in an urban elementary school setting prior to his appointment to CSUF in 2001. He continues to work with young children through summer workshops, and student teacher supervision. His research interests and professional activities keep him in contact with public school teachers and students.

The Choral Music Education specialist, Dr. Chris Peterson, has nine years of public school teaching experience at all levels. He maintains contact with public school students and ensembles through student teaching observations, clinics, adjudication, guest conducting, and hosting three major high school choral festivals on our campus.

The Instrumental Music Education specialist, Dr. Marc Dickey, has five years of public school teaching experience, including two years in an urban setting. He maintains contact with public school students and ensembles through student teaching observations, clinics, adjudication, and guest conducting.

(2) All music education students take an exploratory course (EDSC 310) in which they observe general, choral, and instrumental classes at all levels of instruction. Observations in this course are highly detailed and guided through the use of an extensive observation form. Students also interview one music teacher and one principal.

All music education students in MUS 333 (Music and Child Development) must complete an observation assignment and mini-teaching experience in an area elementary school. The instructor, working with the Orange County Music and Arts Administrators organization, determines exemplary teachers who are willing to be observed in the classroom. These students also observe and participate in mini-teaching experiences in MUSE 394 and 395, utilizing nearby schools with stable, quality music programs and competent, fully credentialed teachers.

(3) Initial assessment of student potential occurs through auditions and placement testing in regard to functional piano skills and written and aural theory abilities. Ongoing evaluation and

assessment occurs formally and informally through close teacher-student relationships throughout a number of years of course work, through review of grades earned in course work, through performance juries, through observation of students' field work in public school observations, and mini-teaching experiences. All of these forms of evaluation culminate in an extensive interview–assessment process prior to admission to the formal credential program, followed by student teaching observations throughout a full academic year.

(4) Advanced course work in analysis and composition are available to students who desire them, including Jazz Harmony and Arranging, music history seminars, 16th and 18th century counterpoint, and composition courses and applied instruction.

Advanced course work in conducting can and does occur through independent study as warranted.

Results of the program related to its goals and objectives

The music-teacher training program at CSU Fullerton is very well respected throughout southern California. Graduates of the program are sought after for positions in the public schools.

The Department of Secondary Education uses surveys of student teachers and their master teachers to determine the effectiveness of the teacher-training program. Both student teachers and master teachers rate the quality of the students' preparation highly. Several graduates of the program have received awards such as “outstanding teacher of the year” for their work. Those who seek to fill teaching positions in our area often prefer our candidates.

Juries each semester are used to assure the musicianship and performance level of each student, and each music education graduate performs a junior-level recital.

Program Title: BA-Music Education/Choral Number of Years to Complete the Program: 5

Program Submitted for:

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing

Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: _____

Name of Program Supervisor(s): Dr. Chris Peterson

Musicianship and Performance	Music Education	Professional Education	General Studies	Electives	Total Number of Units
# of units (40)	# of units (20)	# of units (43)	# of units (51)	# of units (0)	154 Total Units
(33 =) %	(17 =) %	(36 =) %	(42.5=) %	(0=) %	128 Total %

Studies in Music

Basic Musicianship and Performance

MUS 121	Musicianship I-Diatonic	1 unit
MUS 122	Musicianship II-Diatonic	1 unit
MUS 221	Musicianship III-Chromatic	1 unit
MUS 111	Diatonic Harmony	2 units
MUS 112	Diatonic Harmony	2 units
MUS 211	Chromatic Harmony	2 units
MUS 319	Form and Analysis	3 units
MUS 320	20 th -C. Tech. to 1945	2 units
MUS 151	Surv. of W. Mus. Lit.	2 units
MUS 351A	Hist. and Lit. of Music	3 units
MUS 351B	Hist. and Lit. of Music	3 units
MUS 351C	Hist. and Lit. of Music	3 units
MUS 462	World Music for Music Maj.	3 units
MUS 193-493	Applied Music	4 units
MUS 380A	Diction for Singers	1 unit

(English and Italian)

MUS 398	Recital	1 unit
MUS 406	Major Performance Ensemble	4 units
MUS 407 or 408	Chamber Music (1 + 1)	2 units
Total Basic Musicianship and Performance		40 units = A

Music Education (*does not include student teaching*)

MUS 383A	Choral Conducting	2 units
MUS 383B	Choral Conducting	2 units
MUS 284	Instrument Class for Singers, Pianists, And Guitarists	1 unit
MUS 333	Music and Child Development	3 units
MUS 354	Survey of Public School Choral Music Materials	2 units
MUSE 404	Microcomputers and MIDI	3 units
MUS 468	Vocal Pedagogy	2 units
MUSE 394	Music Education Practicum	3 units
MUSE 395	Clinical Practice in Conducting	2 units
Total Music Education		20 units = B

Professional Education (*includes student teaching*)

EDSC 310	The Teaching Experience	3 units
EDSC 320	Adolescence and Education	3 units
EDSC 330	Dev Literacy in Sec Schools	3 units
EDSC 340	Diversity in Sec Schools	3 units
MUSE 442	Prin and Meth of Tch Music	3 units
MUSE 449E	Externship in Secondary Tch	3 units
MUSE 449I	Internship in Secondary Tch	10 units
MUSE 449S	Seminar in Secondary Tch	3 units
EDSC 410	Tch English Language Learners in Sec Schools	3 units
EDSC 440F	Supervised Fieldwork in Sec Schools	2 units
EDSC 440S	Gen Pedagogy of Sec School Tching	4 units

EDSC 460	Teaching Assessment Seminar	3 units
Total Professional Education		43 units = C
<u>General Studies</u>		
Total General Studies		51 units = D
<u>Electives</u>		
Total Electives		0 units = E

In California, students must first complete a Subject Matter Preparation program – SMPP (or take a standardized subject matter exam-CSET), and then complete a state-approved credential program to earn a license to teach in California. The above curriculum table includes the following three components:

- 1) The BA in Music, with a concentration in Music Education (50 units)
- 2) 23 additional units for the choral concentration that are required by the state as part of the SMPP
- 3) Another 31 units that are considered the Credential Program, another year of coursework and full-time field experience in the public schools.

The BA with a concentration in Music Education has no practical applications we are aware of, but a student may choose to not complete the Credential component and only satisfy the degree requirements, as outlined on p. 465 of the University catalogue.

Prior to admission to the credential program, all prospective teachers must reach the 300 level of proficiency on their principal instrument, and pass functional exams in keyboard and voice. These and other skills are assessed in a pre-credential interview as well, to confirm the candidate's readiness for the student teaching experience.

Program Title: BA-Music Education/General Music Number of Years to Complete the Program: 5

Program Submitted for:

Select One: ___Plan Approval Renewal of Plan Approval ___Final Approval for Listing

___Renewal of Final Approval ___Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: _____

Name of Program Supervisor(s): Dr. Dennis Siebenaler

Musicianship and Performance	Music Education	Professional Education	General Studies	Electives	Total Number of Units
# of units (40)	# of units (20)	# of units (43)	# of units (51)	# of units (0)	154 Total Units
(33 =) %	(17 =) %	(36 =) %	(42.5=) %	(0=) %	128 Total %

Studies in Music

Basic Musicianship and Performance

MUS 121	Musicianship I-Diatonic	1 unit
MUS 122	Musicianship II-Diatonic	1 unit
MUS 221	Musicianship III-Chromatic	1 unit
MUS 111	Diatonic Harmony	2 units
MUS 112	Diatonic Harmony	2 units
MUS 211	Chromatic Harmony	2 units
MUS 319	Form and Analysis	3 units
MUS 320	20 th -C. Tech. to 1945	2 units
MUS 151	Surv. of W. Mus. Lit.	2 units
MUS 351A	Hist. and Lit. of W. Music	3 units
MUS 351B	Hist. and Lit. of W. Music	3 units
MUS 351C	Hist. and Lit. of W. Music	3 units
MUS 462	World Music for Music Maj.	3 units
MUS 193-493	Applied Music	4 units
MUS 380A	Diction for Singers	1 unit

(English and Italian)

MUS 398	Recital	1 unit
MUS 406	Major Performance Ensemble	4 units
MUS 407 or 408	Chamber Music (1 + 1)	2 units
Total Basic Musicianship and Performance		40 units = A

Music Education (*does not include student teaching*)

MUS 383A	Choral Conducting	2 units
MUS 383B	Choral Conducting	2 units
MUS 284	Instrument Class for Singers, Pianists, And Guitarists	1 unit
MUS 333	Music and Child Development	3 units
MUS 354	Survey of Public School Choral Music Materials	2 units
MUSE 404	Microcomputers and MIDI	3 units
MUS 468	Vocal Pedagogy	2 units
MUSE 394	Music Education Practicum	3 units
MUSE 395	Clinical Practice in Conducting	2 units
Total Music Education		20 units = B

Professional Education (*includes student teaching*)

EDSC 310	The Teaching Experience	3 units
EDSC 320	Adolescence and Education	3 units
EDSC 330	Dev Literacy in Sec Schools	3 units
EDSC 340	Diversity in Sec Schools	3 units
MUSE 442	Prin and Meth of Tch Music	3 units
MUSE 449E	Externship in Secondary Tch	3 units
MUSE 449I	Internship in Secondary Tch	10 units
MUSE 449S	Seminar in Secondary Tch	3 units
EDSC 410	Tch English Language Learners in Sec Schools	3 units
EDSC 440F	Supervised Fieldwork in Sec Schools	2 units
EDSC 440S	Gen Pedagogy of Sec School Tching	4 units

EDSC 460	Teaching Assessment Seminar	3 units
Total Professional Education		43 units = C
<u>General Studies</u>		
Total General Studies		51 units = D
<u>Electives</u>		
Total Electives		0 units = E

In California, students must first complete a Subject Matter Preparation program – SMPP (or take a standardized subject matter exam-CSET), and then complete a state-approved credential program to earn a license to teach in California. The above curriculum table includes the following three components:

- 1) The BA in Music, with a concentration in Music Education (50 units)
- 2) 21 additional units for the general music emphasis that are required by the state as part of the SMPP
- 3) Another 31 units that are considered the Credential Program, another year of coursework and full-time field experience in the public schools.

The BA with a concentration in Music Education has no practical applications we are aware of, but a student may choose to not complete the Credential component and only satisfy the degree requirements, as outlined on p. 465 of the University catalogue.

Prior to admission to the credential program, all prospective teachers must reach the 300 level of proficiency on their principal instrument, and pass functional exams in keyboard and voice. These and other skills are assessed in a pre-credential interview as well, to confirm the candidate's readiness for the student teaching experience.

Program Title: BA-Music Education/Instrumental Number of Years to Complete the Program: 5

Program Submitted for:

Select One: ___Plan Approval Renewal of Plan Approval ___Final Approval for Listing

___Renewal of Final Approval ___Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: _____

Name of Program Supervisor(s): Dr. Marc Dickey

Musicianship and Performance	Music Education	Professional Education	General Studies	Electives	Total Number of Units
# of units (41)	# of units (24)	# of units (43)	# of units (51)	# of units (0)	159 Total Units
(34 =) %	(20 =) %	(36 =) %	(42.5=) %	(0=) %	132.5 Total %

Studies in Music

Basic Musicianship and Performance

MUS 121	Musicianship I-Diatonic	1 unit
MUS 122	Musicianship II-Diatonic	1 unit
MUS 221	Musicianship III-Chromatic	1 unit
MUS 111	Diatonic Harmony	2 units
MUS 112	Diatonic Harmony	2 units
MUS 211	Chromatic Harmony	2 units
MUS 319	Form and Analysis	3 units
MUS 320	20 th -C. Tech. to 1945	2 units
MUS 323	Orchestration	2 units
MUS 151	Surv. of W. Mus. Lit.	2 units
MUS 351A	Hist. and Lit. of Music	3 units
MUS 351B	Hist. and Lit. of Music	3 units
MUS 351C	Hist. and Lit. of Music	3 units
MUS 462	World Music for Music Maj.	3 units
MUS 193-493	Applied Music	4 units

MUS 398	Recital	1 unit
MUS 406	Major Performance Ensemble	4 units
MUS 407 or 408	Chamber Music (1 + 1)	2 units
Total Basic Musicianship and Performance		41 units = A

Music Education (*does not include student teaching*)

MUS 382A	Instrumental Conducting	2 units
MUS 382B	Instrumental Conducting	2 units
MUS 281P, B, S W	Orchestral Instruments	4 units
MUS 283	Voice Class for Instrumentalists	1 unit
MUS 333	Music and Child Development	3 units
MUS 353	Instrumental Music Materials	2 units
MUSE 404	Microcomputers and MIDI	3 units
MUS 469	Jazz Pedagogy	2 units
MUSE 394	Music Education Practicum	3 units
MUSE 395	Clinical Practice in Conducting	2 units
Total Music Education		24 units = B

Professional Education (*includes student teaching*)

EDSC 310	The Teaching Experience	3 units
EDSC 320	Adolescence and Education	3 units
EDSC 330	Dev Literacy in Sec Schools	3 units
EDSC 340	Diversity in Sec Schools	3 units
MUSE 442	Prin and Meth of Tch Music	3 units
MUSE 449E	Externship in Secondary Tch	3 units
MUSE 449I	Internship in Secondary Tch	10 units
MUSE 449S	Seminar in Secondary Tch	3 units
EDSC 410	Tch English Language	3 units
	Learners in Sec Schools	
EDSC 440F	Supervised Fieldwork in Sec Schools	2 units
EDSC 440S	Gen Pedagogy of Sec School Tching	4 units
EDSC 460	Teaching Assessment Seminar	3 units
Total Professional Education		43 units = C

General Studies

Total General Studies

51 units = D

Electives

Total Electives

0 units = E

In California, students must first complete a Subject Matter Preparation program – SMPP (or take a standardized subject matter exam-CSET), and then complete a state-approved credential program to earn a license to teach in California. The above curriculum table includes the following three components:

- 1) The BA in Music, with a concentration in Music Education (50 units)
- 2) 27 additional units for the instrumental emphasis that are required by the state as part of the SMPP
- 3) Another 31 units that are considered the Credential Program, another year of coursework and full-time field experience in the public schools.

The BA with a concentration in Music Education has no practical applications we are aware of, but a student may choose to not complete the Credential component and only satisfy the degree requirements, as outlined on p. 465 of the University catalogue.

Prior to admission to the credential program, all prospective teachers must reach the 300 level of proficiency on their principal instrument, and pass functional exams in keyboard and voice. These and other skills are assessed in a pre-credential interview as well, to confirm the candidate's readiness for the student teaching experience.

BACHELOR OF ARTS IN MUSIC

MUSIC HISTORY AND THEORY CONCENTRATION

Submitted for renewal of plan approval

The B.A. in Music History and Theory is designed as a balanced program in music history, music literature, and music theory in preparation for advanced degrees in music such as music history, musicology, music theory, or ethnomusicology, as well as arts management and library science in music. The degree is a hybrid of the NASM concepts of the liberal arts degree (B.A.) and the B.M. in Music History and Literature. Such a hybrid is necessitated by the fact that California State University system recognizes only performance and composition as appropriate for the B.M. degree.

Admission to this degree program is by faculty approval only. Students who have completed MUS 351B (music of the Baroque and Classic periods) with the grade of B or higher, may apply for admission to this degree. A GPA of 3.0 is required for admission and the student must submit their MUS 351B research paper as the writing sample. (MUS 351B is the music department-designed writing class that fulfills the university writing requirement.) In addition to the degree requirements outlined below, the student must complete one year of foreign language (French, German, or another language relating to the student's research interests) and submit a substantial senior thesis.

A. General Education

Students enrolled in the two "Liberal Arts" music degrees as defined by NASM (the B.A. in Music, Liberal Arts Concentration, and the B.A. in Music, Music History and Theory Concentration) take the same 51-unit general education package as all other students in the university. A great range of possibilities is offered in most of the categories, with some containing as many as 100 courses. Within the framework of the general education program, the student therefore has great freedom in the choice of courses. General education coursework, including all-university electives, comprises 58.3% of the 120 units required for the degree.

All NASM expectations for General Education are met through this program. An outline of the General Education requirements and the learning goals for each of its segments appears in the

University Catalog on pp. 50-58. All courses in the GE program are evaluated initially by an all-university committee for adherence to these learning goals, which are completely consonant with those of NASM, as expressed on page 80 of the Handbook.

B. Musicianship, Music Theory, Music History and Literature

Musicianship studies include the same lower-division music theory and aural musicianship classes and the same five core courses in music history and literature (14 units—MUS 151, 351A, 351B, 351C, 462) required of all other B.A. music degree programs. We have chosen to emphasize musicianship study within the B.A. program to a greater degree contemplated by NASM because we believe that a student graduating with a degree in music must be a functional musician.

1. The ability to hear, identify, and work conceptually with the elements of music are developed in the 12 units of core courses (MUS 111, 112, 121, 122, 211, 221, 319) in music theory and oral musicianship, as well as in additional music theory classes.

2. An understanding of compositional processes, aesthetic properties of style, and the ways in which they shape and are shaped by artistic and cultural and historical forces are developed in upper-division courses in music theory (four courses and ten units—counterpoint, MUS 316 or 418; 20th-Century Techniques to 1945, MUS 320; advanced form and analysis, MUS 419; compositional techniques since 1945, MUS 420) and in the five core music history and literature courses listed above (one of which is MUS 462, World Music for Music Majors).

C. Performance and Music Electives

1. All music majors participate in at least one major musical ensemble per semester, and rehearse and perform music from a variety of periods and styles, according to the nature of the ensemble. All Music History and Theory majors must reach at least the 200 (sophomore) level on their instrument or in vocal performance, and must present juries in each semester of study. These experiences along with training in music history and literature, develop student ability in the performing area and an understanding of the procedures for realizing a variety of musical styles.

2. Sightreading is developed through experience in ensembles and private lessons as well as through the three-semester sequence in aural musicianship that has a strong sightreading

component. Many of our major performance ensembles take time specifically for the development of music reading skills.

3. An understanding of the procedures for realizing a variety of musical styles is developed across the curriculum through studies in applied music, music history and literature, music theory, and participation in ensembles, as discussed above. Conducting study and keyboard proficiency studies provide an additional depth of experience and understanding.

4. The B.A. Music, Music History and Theory Concentration contains two units of electives within its 50 units of music study, and choices are offered within the degree requirements to provide for individual interests.

D. Senior Thesis

A very important component and capstone experience of the B.A. Music, Music History and Theory Concentration is the two-semester senior thesis requirement. The student works under the close supervision of a faculty thesis advisor in researching and writing a substantial senior thesis of approximately 30-50 pages on an important musical topic of the student's choice. The student meets with the advisor weekly to discuss the progress on the thesis. During the first of these two semesters, the student formulates the thesis topic and problem, undertakes intensive reading and listening related to the topic, establishes an extensive bibliography, and creates a complete outline of the thesis. During the second semester, the student writes and extensively revises the thesis under the regular supervision of the advisor.

Evaluation of the program is largely through coursework and the student's senior thesis. An assessment of the strengths and weaknesses suggests that our greatest strength is in the provision for regular contact between students and faculty members who enjoy working with undergraduates, assisting them in developing critical thinking skills, perceptive analytical abilities, research skills, and writing ability.

Graduates of the B.A. Music, Music History and Theory Concentration have gone on to graduate studies in music history, music theory, ethnomusicology, and other music fields in master's and doctoral programs such as the University of London and the University of California, Riverside, as well as at other institutions. Many of the students who have completed the M.A. in Music

History and Literature at California State University, Fullerton first completed the B.A. in Music History and Literature at CSUF.

Program Title: BA, Music History/Theory Number of Years to Complete the Program: 4

Program Submitted for: _____

Select One: ___Plan Approval Renewal of Plan Approval ___Final Approval for Listing ___Renewal of Final Approval
 ___Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: _____

Name of Program Supervisor(s): _____

Musicianship	Performance/Required Music Electives	General Studies	General Studies Electives	Total Number of Units
40 units (= A)	10 units (= B)	51 units (= C)	0 units (= D)	(101 =) Total Units
33.3 %	8.3 %	42.5 %	0 %	84.1 Total %

Musicianship

MUS 121	Musicianship I-Diatonic	1 unit
MUS 122	Musicianship II-Diatonic	1 unit
MUS 221	Musicianship III-Chromatic	1 unit
MUS 111	Diatonic Harmony	2 units
MUS 112	Diatonic Harmony	2 units
MUS 211	Chromatic Harmony	2 units
MUS 316	16th-Century Counterpoint	2 units
or MUS 418	18th-Century Counterpoint	
MUS 319	Form and Analysis	3 units
MUS 320	20 th -C. Tech. to 1945	2 units
MUS 419	Adv. Form and Analysis	3 units
MUS 420	Comp. Tech. since 1945	3 units
MUS 151	Survey of W. Mus. Lit.	2 units
MUS 351A	Hist. and Lit. of W. Music	3 units
MUS 351B	Hist. and Lit. of W. Music	3 units
MUS 351C	Hist. and Lit. of W. Music	3 units
MUS 462	World Music for Music Maj.	3 units
MUS 382A	Instrumental Conducting	2 units
Or MUS 383A	Choral Conducting	

Or MUS 422	Composition	
MUS 499	Project Proposal Prep	1 unit
MUS 497	Senior Project	1 unit
Total Musicianship		40 units = A
<u>Performance/Required Music Electives</u>		
MUS 193-393	Applied Music (princ. instr.)	4 units
MUS 406	Major Performance Ensemble	4 units
Electives in Music		2 units
Total Musical Performance		10 units = B
<u>General Studies</u>		
Total General Studies		51 units = C
<u>General Studies Electives</u>		
Total Electives		0 units = D

BACHELOR OF ARTS IN MUSIC
MUSIC EDUCATION CONCENTRATION
PIANO PEDAGOGY EMPHASIS

Submitted for renewal of plan approval.

Program Goals and Objectives.

As stated in the University catalog's introduction to this emphasis, the Piano Pedagogy Emphasis within the Music Education Concentration of the Bachelor of Arts "is designed to provide rigorous preparation for individual and group piano instruction. It does not lead to a teaching credential for the California public schools." The curriculum of this emphasis is thus intended for those students whose goals include using their professional skills in an independently owned studio setting. The lecture portions (MUS 467A, 467B, 467C) of the 4-semester sequence of pedagogical training aim to provide students with a thorough understanding of learning theory and learning styles, a survey of, and skills for evaluating pedagogical methods and materials for both individual and group lessons, and a historical survey of significant pedagogues and their contributions. The observation, practice teaching and practicum portions of the curriculum (MUS 466, co-requisite with all three semesters of MUS 467, and MUS 477) have as their goals preparing students to set up independent studios, to apply concepts and materials from the lecture portions in role-playing and actual lessons, and to develop skills as a teacher under the supervision of a master teacher, via outside observation of music teaching and individual videos of pedagogy student teaching.

Furthermore, this emphasis is intended for students with above average musical and performance skills, as emphasized by the requirement of a 20-minute audition to permit entry into the degree, normally taken at the sophomore (200) applied jury level. The performance aspect of the curriculum culminates in a junior level (300) recital, normally in the eighth semester of study.

The academic and musicianship phases of this baccalaureate degree are given greater emphasis than is found in traditional Bachelor of Arts programs.

Compliance with NASM Standards.

This emphasis falls under the BA rubric and has the curricular structure of the BA since, as discussed elsewhere in this report, the CSU does not accept its inclusion under the BM, which the Chancellor's Office recognizes only as a "performance degree." However, since NASM lists the content area of this degree and its associated competencies under the BM, the curriculum table for this degree is presented as if it were a BM, and the competencies listed in the NASM Handbook under the "BM in Pedagogy" are addressed here.

The Department of Music successfully amended the degree, without incurring the disapproval of the Chancellor's Office, by increasing the number of specified music units to 63 (versus 70 in the BM), and thus came as close to the CSU's version of the Bachelor of Music degree as possible.

Piano Pedagogy Emphasis students take the same 51-unit general education package as all other students in the university. A great range of possibilities is offered in most of the categories, with some containing as many as 100 courses. Within the framework of the program, the student therefore has great freedom in the choice of courses. General studies, including all-university electives, comprise 47.5% of the 120 units required for the degree.

Musicianship studies include the same lower-division theory and aural-musicianship classes and the same five core courses in music history and literature as required of students in the Bachelor of Music and the other Bachelor of Arts degrees. We have chosen to emphasize musicianship study within this program to a greater degree than contemplated by NASM (30% of units rather than 20% to 25%) because it is our conviction that a student graduating with any music degree needs to be a functional musician.

The abilities to hear, identify, and work conceptually with the elements of music are developed in the 16 units of core courses in music theory and oral musicianship. An understanding of compositional processes, aesthetic properties of style, and the ways in which they shape and are shaped by artistic and cultural forces, are developed in upper-division courses in Music Theory (MUS 320-20c Compositional Techniques since 1945) and MUS 319- Form and Analysis), and in the 15 required units of both lower- and upper-division music history and literature. The student takes 4 units of Piano Literature and Interpretation in a 2-semester sequence that surveys the vast literature for the piano by genres, thus viewing music from a different vantage point from the normal chronological approach. This complex of courses also provides "acquaintance

with a wide selection of musical literature, the principal eras, genres, and cultural sources.” The ability to develop and defend musical judgments is developed across the curriculum, but principally through applied music, conducting study, form and analysis, and history and literature study. Our history and literature classes all contain a writing component, which is especially rigorous in MUS 351B. In their written work, students must deal with issues, and make and defend musical judgments.

All Music majors participate in at least one ensemble per semester and will rehearse and perform music from a variety of periods and styles (more or less, according to the nature of the ensemble). All Piano Pedagogy Emphasis majors must complete 300 (junior) level applied piano instruction, and must present juries in each semester of study. As mentioned above, this culminates in the presentation of a recital at the junior (300) level. These experiences, plus our students' education in Music History and Literature, develop abilities in the performing area and an understanding of the procedures for realizing a variety of musical styles. Sight-reading is developed through experiences in ensembles and lessons as well as through a three-semester sequence in aural musicianship that has a strong sight-reading component. Many of our ensembles take time specifically for the development of reading skills. Furthermore, sight-reading is one of the emphases of MUS 285, (Functional Skills for Keyboard Majors) which is required by this Emphasis's curriculum. Improvisation is also one of the foci of this course.

Solo and ensemble experience is gained as a result of applied study, Keyboard Ensemble and Chamber Music (MUS 408K), recital, and participation in major performing ensembles. Collaborative experience is also accommodated in Piano/Vocal Collaboration (MUS 386). Longer jury preparations for promotion to the next higher applied jury level encourage achievement of growing levels of performance. Lessons are offered to students throughout the entire degree program, including the MUS 398 (recital) semester. Opportunities to perform are available in Keyboard Workshop (MUS 365K) as well as in studio workshops, masterclasses, and recitals held at the discretion of each individual studio instructor. Performance opportunities are also available, by audition, through the “Pianists In Performance” community outreach program.

Students gain experiences in secondary performance areas by choosing from among classes in Harpsichord (MUS 372) and Organ (MUS 373). They also gain working knowledge of keyboard

technology by choosing Applications of Music Technology (MUS 426), as part of their curricular choices. Technological developments in the piano lab are also dealt with in MUS 467C (Piano Pedagogy) which is taught in the piano lab.

Results of the program related to its goals and objectives.

While the actual number of students who choose this degree emphasis is small, students in the BM Keyboard Concentration, and many of the BA Liberal Arts music majors take the course work associated with the degree. The results have been students who continue on at the graduate level to major in Piano Pedagogy at this institution and elsewhere, as well as others who have successfully opened and maintained independent studios in southern California. Some are office holders in music teacher s associations, and others have taken leadership positions in multi-studio schools of music. Furthermore, some of our graduates have prepared students successfully for local competitions, and for entrance as piano majors at this and other institutions of higher education.

Assessment of strengths and weaknesses.

The strengths of the program are:

- (1) the 4-semester sequence of pedagogical training, including one semester of intern supervised teaching and three semesters of observation and internship in the piano teaching community of our region.
- (2) a higher level of piano performance expected than the BA Liberal Arts option, as demonstrated by a 20-minute audition requirement at the sophomore level and a junior recital (300), usually accomplished in the eighth semester.
- (3) the international, national, and regional recognition of members of the faculty in the fields of piano pedagogy and performance.
- (4) the professional activity and leadership of faculty in professional organizations (e.g., Music Teachers' Association of California, Music Teachers' National Association, National Conference on Keyboard Pedagogy) and publication of their works in journals (e.g., The California Music Teacher, Journal of Proceedings of Pedagogy Saturday.)
- (5) a current and high-quality electronic piano lab for group piano teaching

experiences.

- (6) The Smart Applied Music Studio (SAMS), established in 2012, a facility that uses surface electromyography to help corroborate what the student accomplishes in applied lessons. The software for the system provides a graphic representation of performance in an audiovisual playback for immediate feedback. The facility makes possible interdepartmental collaboration for pianists, instrumentalists, singers and conductors, in addition to University-wide interdisciplinary collaboration. This state-of-the-art system for musicians and teachers will enhance the BA Pedagogy Emphases, as it provides a basis for a scientific understanding of performance skills and how to teach to these skills.
- (7) “The Piano Pedagogy Perspective Series,” funded by the Associated Students of CSUF, makes possible a number of nationally- and internationally-recognized guest speakers, master teachers and clinicians to come to the University and interface with our piano pedagogy students.
- (8) a rich base of professional independent piano teachers in the region for student observations, contacts and input.

Among the weaknesses, one can note:

- (1) the lack of adequate scholarship money to attract students into this program, thus affecting recruiting.
- (2) the lack of an appropriate number of concert instruments for student recitals, limiting the choice of instruments for BA Pedagogy student recitals.
- (3) a need to update the piano pedagogy curriculum to satisfy the current needs in the field, especially with regard to technology and scientific applications to piano pedagogy.

Plans for addressing weaknesses.

- (1) Seek outside funding for materials and scholarships, particularly through the Office of Development for the College of the Arts, the University and the private sector.
- (2) Publish and promote faculty projects in piano pedagogy, guest lectures and performances in the general music community, to create interest in the program

and recruit new students.

- (3) Create new curricula in the piano pedagogy area, incorporating current topics of interest in the field.

Program Title: BA – Music Education-Piano Pedagogy emphasis

Number of Years to Complete the Program: 4-5

Program Submitted for:

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing

Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester’s Enrollment in Majors:

Name of Program Supervisor(s): Professor Alison Edwards

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Units
# of units (=27)	# of units (= 34)	# of units (= 51)	# of units (= 0)	(112 =) Total Units
22.5%	28%	42.5%	0%	93 Total %

Major Area

MUS 193-393	Applied Music	7 units
MUS 285	Functional Skills/ Keyboard Majors	2 units
MUS 454A	Piano Literature	2 units
MUS 454B	Piano Literature	2 units
MUS 386	Piano-Vocal Collaboration	1 unit
MUS 466	Pedagogy Observation/Internship	1 unit
MUS 467A	Piano Pedagogy	2 units
MUS 467B	Piano Pedagogy	2 units
MUS 467C	Piano Pedagogy	2 units
MUS 477	Piano Pedagogy Practicum	3 units
MUS 372	Harpsichord Class for Mus. Majors (1)	1 unit
or MUS 373	Organ Class for Mus. Majors (1)	
or MUS 426	Applications of Music Technology (1)	
MUS 408K	Chamber music	1 unit
MUS 398	Recital	1 unit

Total Major Area 27 units = A

Supportive Courses in Music

MUS 121	Musicianship I-Diatonic	1 unit
MUS 122	Musicianship II-Diatonic	1 unit
MUS 221	Musicianship III-Chromatic	1 unit
MUS 111	Diatonic Harmony	2 units
MUS 112	Diatonic Harmony	2 units
MUS 211	Chromatic Harmony	2 units
MUS 319	Form and Analysis	3 units
MUS 320	20 th -C. Techniques to 1945	2 units
MUS 151	Survey of W. Mus. Lit.	2 units
MUS 351A	Hist. and Lit. of W. Music	3 units
MUS 351B	Hist. and Lit. of W. Music	3 units
MUS 351C	Hist. and Lit. of W. Music	3 units
MUS 462	World Music for Music Maj.	3 units
MUS 406	Major Performance Ensemble	4 units
MUS 382A or 383A	Conducting	2 units
Total Supportive Courses in Music		34 units = B

General Studies

Total General Studies 51 units = C

Electives

Total Electives 0 units = D

This degree emphasis does not lead to a California teaching credential.

BACHELOR OF MUSIC

ACCOMPANYING CONCENTRATION

Submitted for renewal of plan approval

Program Goals and Objectives.

This degree is designed, as stated in the University catalog introduction to the BM degree, to provide training for the highly gifted student who shows promise and capability of becoming a professional performer. It also prepares students for graduate study, especially if the objective is the Master of Music in Performance.

Our goals therefore focus on three areas:

(1) Intellectual preparation in understanding and knowledge of

- Repertoire for solo piano, piano and voice, piano and solo instruments, and piano and various other combinations of performance forces, by in-depth study of the literature in class and studio
- Stylistic differences of various periods relating to performance
- Analysis of music of all periods

(2) Professional preparation by

- Developing technical facility appropriate for a degree in keyboard performance
- Developing musical and interpretive decisions that reflect the possibilities and limitations of particular instruments (e.g., harpsichord or fortepiano versus piano, baroque versus romantic organ)
- Developing performance skills through three recitals; a solo piano recital at the junior level, and two collaborative recitals at the senior level
- Experience with both small and large ensembles, and relevant collaborative and rehearsal skills
- Developing creative skills in composition, and an introduction to improvisation at the keyboard
- Offering performance opportunities beyond the degree recitals both on- and off-campus

- Performance analysis of flexors and extensors in the forearm, and trapezius muscles via sEMG in the Smart Applied Music Studio lab

(3) Practical preparation by

- Developing diction skills appropriate to coaching singers in various languages
- Providing opportunity to explore a secondary keyboard instrument such as harpsichord or organ
- Providing an introduction to score reading, transposition and melodic harmonization, and sight-reading

Compliance with NASM standards.

As discussed elsewhere in this document, the CSU's Bachelor of Music is mandated not to exceed 70 units of music (approximately 58% of the 121 units currently required by CSUF for this degree). Were the unit total 120 units, NASM's requirement would thus equal 78 units, as opposed to the 70 units available to CSU students. Within the strictures of the CSU system, the Keyboard Area strongly believes that the achievement of the highest level of performance is invaluable to keyboard students in the BM Accompanying Concentration program. Thus, faculty members bring a rich array of performance and instructional experience and expertise to bear in the studio and classroom. For example, one artist faculty member regularly appears in numerous professional venues of stature, and serves on international competition juries. Other applied faculty members teach, perform and lecture both in local, regional, national and international venues, and conduct research activities into performance and pedagogical topics. Still another applied faculty member has taught (organ) for over 45 years, including highly regarded performers and teachers.

Because of the keyboard faculty's strong belief in the value of performance experience, additional performance opportunities are provided for keyboard majors in Keyboard Workshop (MUS 365K), masterclasses on campus led by CSUF faculty and visiting guest artists (e.g., Seymour Lipkin, Gary Grafman, Louis Lortie, Dang Thai Son, Gabriela Montero, Ilana Vered, Gwhyneth Chen), competitions on campus (e.g., the annual Music Associates Performance Awards Competition resulting in concerto and solo performances), as well as an innovative community outreach program entitled *Pianists In Performance*. The latter program matches CSUF keyboard students selected by audition with community members, as well as educational

and service organizations, who have grand pianos and provide an audience for student performers to play between 20 and 60 minutes of music, with spoken introductions, and printed programs provided. Applied faculty members also enter gifted and motivated keyboard majors in local, regional and national competitions (e.g., Liszt International Piano Competition, Jose Iturbi International Piano Competition, Louisiana International Piano Competition, Anton Rubinstein International Piano Competition). They also create performance series such as the Complete Chopin Preludes, Castle Green series, Complete Bach English Suites, etc.

As with the Bachelor of Music, Keyboard Concentration, students desiring admission into the BM Accompanying Concentration are required to present 25 minutes of material for a jury committee. Applied study, required throughout the degree program, is evaluated each semester both by the individual applied instructor and a jury committee audition, excluding semesters in which the student gives a degree recital.

Ensemble experiences include a minimum of 2 semesters of chamber music, plus a semester of Keyboard-Vocal Collaboration, in addition to major performance ensembles. Increasingly, the Wind Symphony, Symphonic Band, and Orchestra require keyboard players for band and orchestra scores that call for keyboard (piano, celeste, harpsichord, organ) as an integral part of the ensemble. Chamber Honors Recitals are also scheduled each semester, and some of the best ensembles compete in regional and national chamber music competitions.

Musicianship studies include the same lower-division theory and aural-musicianship classes, plus the same five core courses in music history and literature as required of students in our other baccalaureate music degrees. For discussion of the musicianship studies, see under BA Liberal Arts and BM Instrumental Concentration narratives. The Keyboard Concentration's Theory/Musicianship requirements (20-22) units) include a selection of 4 units from 18th-Century Counterpoint, 20th-Century Techniques Since 1945, and Composition.

In Music History and Literature, one course in Song Literature and Interpretation is required, augmenting the History and Literature sequence of courses.

Other skills essential for the professional accompanist include diction, provided by the required courses in Diction for Singers, MUS 380 (A-Italian, B-German, C-French), sight reading-harmonization-transposing-improvising skills are focused on in MUS 285 (Functional Skills for

Keyboard Majors), and conducting acquired in Choral Conducting (MUS 383A). Likewise, proficiency on keyboards other than the piano is essential for professional accompanists, and that is introduced in required courses in Harpsichord and Organ (MUS 372 and 373, respectively).

Opportunities for independent study and research (MUS 499) are made available for students pursuing subjects not offered in a regular course.

Results of the program related to its goals and objectives.

Approximately 19 students have completed the BM Accompanying Concentration degree program since its inception. Several are professional accompanists on the staff of area colleges and universities and some have gone on to graduate study, both at CSUF and elsewhere. One distinguished alumnus served as accompanist for the Tchaikovsky International Competition, and performed regularly with the principal players of the New York Philharmonic, the Philadelphia Symphony Orchestra and the Chicago Symphony Orchestra.

Assessments of strengths and areas for improvement.

The strengths of the program lie in:

- (1) the high caliber faculty who pursue professional, research, and pedagogical activities on a regular basis, gaining international, national, regional and local recognition;
- (2) the fact that we have a full-time artist position;
- (3) keyboard faculty members who are personally and passionately committed to the intellectual, musical and artistic growth of our students;
- (4) numerous performance opportunities are created for pianists both on campus and off campus via “Pianists In Performance” outreach program, as well as international study and performance (e.g., Austria, Germany, Italy);
- (5) high quality replacement pianos in one piano studio, and new pianos in several piano-major practice rooms, including a variety of brands and models of instruments;
- (6) access to professional touring artists and outside faculty members who visit campus for performance and master class, in addition to the lively musical and cultural events in the greater Orange County/Los Angeles area;
- (7) the building of the new concert hall (completed 2004);

- (8) the availability of excellent coursework specific to the specialization;
- (9) the flexibility of the program to tailor the course of study reflecting the candidate's unique interests and objectives;
- (10) new career development conference ("Tangents: Career Development for Keyboard Musicians") for keyboard majors that brings successful alumni to campus for career options and interaction, as well as the use of a music-specific career development organization ("iCadenza");
- (11) the founding of the Smart Applied Music Studio lab (SAMS lab), funded at inception by an intramural CSUF University Mission and Goals Initiative grant in 2011, and housed in a room dedicated to its use. The room is equipped with software and peripherals that employ surface electromyography (sEMG) tied to real-time or recorded graphic representation, and video from two angles, demonstrating patterns of tension and relaxation. The lab also has software and an electro-glottal device for singers. Additional equipment includes software, peripherals and PC for neuro-feedback (on-loan from CSUF Kinesiology Department), a high quality digital keyboard, a skeletal model and larynx model, and a massage table. Anatomical posters are also on display.
- (12) The acquisition of a 19th-century fortepiano with the intention to use it as a resource for students to learn about piano technology as it is rebuilt. It is hoped that when the rebuilding is done that the instrument will also be useful in understanding more about performance practice of 18th-century piano literature.
- (13) The acquisition and installation of a small, 2-manual pipe organ in Meng Concert Hall.
- (14) An outstanding piano technician as a contract service provider.

The weaknesses of the program lie in:

- (1) insufficient funding for scholarships, lagging far behind other CSU campuses and private institutions in the region; and thus,
- (2) while there is a continuing quantity/quality of excellent applicants, a general decrease in the number of students matriculating as pianists, particularly of the most well-prepared
- (3) lack of a trained collaborative pianist in a full-time tenure track position
- (4) lack of a jazz component for this program

- (5) insufficient quantity of concert grand pianos (the Recital Hall Steinway is so superior to the Yamaha as to nearly make the latter obsolete) and a lack of high quality new pianos for the piano studios
- (6) an electronic organ that is in need of replacement
- (7) the need to replace a poor quality Neupert harpsichord with a historically oriented Italian single or French double harpsichord
- (8) although improved, the climate control in the building is a continuing issue regarding piano maintenance
- (9) inadequate funding and thus insufficient quantity of support staff for the department
- (10) poor coordination of publicity and outreach, both for recruitment and for concert PR
- (11) inadequate funding for piano technician, resulting in less than adequate number of tunings of instruments in classrooms, studios, and practice rooms; and inadequate funding for major maintenance and rebuilding of pianos

Plans for addressing weaknesses and improving results.

- (1) continue to work with the development officer for the College of the Arts and press for funding for scholarships, funding for replacement of pianos for recital hall, studios, practice rooms and class rooms, funding for electronic organ replacement and harpsichord replacement; seek additional options with the Music Associates, the support organization for the Music Department
- (2) Continue to seek ways to improve publicity either through further consultation with the Dean, or by faculty initiatives to tell our story to the musical public and prospective students
- (3) seek funding to have humidity control equipment installed in all pianos
- (4) since two of the three full time applied teachers will likely retire within the next 10 years, the second likely retirement should be succeeded by a trained collaborative pianist for a tenure track position in collaborative piano.
- (5) Work with members of the jazz faculty, the keyboard area and the curriculum committee to devise some additional breadth of experience for keyboard specialists in collaborative arts.

Program Title: BM – Accompanying Concentration Number of Years to Complete the Program: 4-5

Program Submitted for:

Select One: ___Plan Approval Renewal of Plan Approval ___Final Approval for Listing

___Renewal of Final Approval ___Plan Approval and Final Approval for Listing

Current Semester’s Enrollment in Majors:

Name of Program Supervisor(s): Dr. Robert Watson

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Units
# of units (=26)	# of units (= 40)	# of units (= 51)	# of units (= 3)	(120 =) Total Units
22%	33%	42.5%	2.5%	100 Total %

Major Area

MUS 193-493	Applied Music	11 units
MUS 285	Functional Skills for Keyboard	2 units
MUS 386	Piano-Vocal Collaboration (1+1)	2 units
MUS 372	Harpichord Class for Mus. Majors	1 unit
MUS 373	Organ Class for Mus. Majors	1 unit
MUS 380A	Diction for Singers (English/Italian)	1 unit
MUS 380B	Diction for Singers (German)	1 unit
MUS 380C	Diction for Singers (French)	1 unit
MUS 408	Chamber music (1+1)	2 units
MUS 457A	Song Literature	2 units
MUS 398	Recital	1 unit
MUS 498	Recital	1 unit
Total Major Area		26 units = A

Supportive Courses in Music

MUS 121	Musicianship I-Diatonic	1 unit
MUS 122	Musicianship II-Diatonic	1 unit
MUS 221	Musicianship III-Chromatic	1 unit

MUS 111	Diatonic Harmony	2 units
MUS 112	Diatonic Harmony	2 units
MUS 211	Chromatic Harmony	2 units
MUS 316	16 th -Century Counterpoint	2 units
MUS 319	Form and Analysis	3 units
MUS 320	20 th -C. Techniques to 1945	2 units
MUS 418	18 th -Century Counterpoint	2 units
MUS 422	Composition	2 units
MUS 151	Survey of W. Mus. Lit.	2 units
MUS 351A	Hist. and Lit. of W. Music	3 units
MUS 351B	Hist. and Lit. of W. Music	3 units
MUS 351C	Hist. and Lit. of W. Music	3 units
MUS 462	World Music for Music Maj.	3 units
MUS 406	Major Performance Ensemble	4 units
MUS 383A	Choral Conducting	2 units
Total Supportive Courses in Music		40 units = B
General Studies		
Total General Studies		51 units = C
Electives		
Total Electives		3 units = D

BACHELOR OF MUSIC

COMPOSITION CONCENTRATION

Submitted for Renewal of Final Approval

This program is a rigorous upper division major concentration designed as a thorough preliminary experience in creativity for the superior student (a grade of B or better in all theoretical/historical coursework) who might wish to pursue graduate study in Composition or related subjects (i.e., sound design, music for media, production, etc.). Entrance to the program is through jury application after the successful completion of all lower division coursework and the submission of a small portfolio of work.

Curricular Structure

Content is within NASM recommended guidelines with the exception of General Studies, which is 42%. Considering the 132-unit BM total and the fact that this professional degree program functions within the context of a high-quality liberal arts university system, the 51 units of General Studies is justified. Within the 51 units are 8 to 10 units of foreign language study, which is an ancillary requirement in the BM requirements for Composition.

Specific Recommendations for General Studies

One year of French, German or Italian (other languages by petition) is required. Students are encouraged to take general studies courses in Art History, Philosophy, and coursework that addresses contemporary cultural issues. NASM recommendations regarding computer science are naïve at best, given the highly specialized nature of computer science studies at major universities. The Music Department offers two digital music application courses (MUS 324 and 424) that provide the students with current software and hardware systems relevant to professional contemporary composition, production and editing standards. These courses cover basic musical acoustics in terms of timbre and instrument modeling. Orchestration (MUS 323) deals in depth with the study of instrumental timbral characteristics and overtone based on modeling of musical ensembles.

Essential Competencies, Experiences and Opportunities

The highest possible level of compositional skill is achieved through private studio instruction in composition by highly qualified practicing composers. Students must participate in a minimum of two Composition Forums (semester concerts of student work) to advance to the 400 level in preparation for the Senior Recital (MUS 498) requirement for graduation. The recital guidelines require the student to present work in a variety of media (e.g. solo keyboard, vocal, chamber mixed ensembles and the inclusion of electronic/digital media, etc). Students are encouraged to develop their own artistic personae and to explore current aesthetic styles and points of view. Applicable notation procedures are covered in depth in applied lessons and in MUS 420, 351C, and 419. Principles of “scoring,” i.e. orchestration, are covered in MUS 323 (Orchestration), 420, 419 and in studio instruction.

NASM expectations in keyboard skills are satisfied by the departmental class piano requirement. Students whose instrument is piano will meet the requirement by reaching the 300 level. Language skills, conducting, rehearsal skills, analytical techniques and technology issues are covered by the requirements in the composition curriculum. Opportunities to hear and realize performances of student works are provided by the semester Composition Forums which are a required component of private studio instruction (MUS 393 and 493). Peer interaction is also provided by the MUS 498 composition recitals. All forum and recital presentations are public and produced by the department.

Strengths

Composition instruction is offered on a private studio basis rather than classes. The Composition curriculum is structured to provide a breadth and depth of experience in applied and theoretical activity (i.e. two semester courses each in counterpoint, form and analysis, twentieth century techniques and conducting). The 300 level in applied performance and strong ensemble requirements enhance the basic philosophy of the area that composers are performing musicians.

The recital requirement (MUS 498) is the culmination of the program and functions as an “exit examination.” This demanding requirement allows students to demonstrate their skills, creativity, and music leadership in presenting a high quality presentation of a variety work at a high level of performance. The students are responsible for the presentation with technical support from the department and guidance from the area faculty. They are encouraged to perform, conduct, and

demonstrate in general their ability to compose a full program of varied media and to put it on stage.

Weaknesses and Recommendations

Coursework in Advanced Orchestration, Advanced Counterpoint, Score Reading, Tuning and Temperament are not offered for budgetary and unit content restrictions. These topics are covered in Special Studies (MUS 499) on an ad hoc basis, but would be more effective in a classroom environment.

More time spent in the applied performance area would be very beneficial for the musical development of the students.

Identifying and tracking lower division students interested in the upper division Composition major is not well organized. A pre-composition program should be implemented with some type of activity that would engage these students. The composition workshop was functioning as a reasonable answer to this need as well as enhancing the overall program, but it was cancelled for budgetary reasons.

Program Title: BM – Composition Concentration Number of Years to Complete the Program: 4-5

Program Submitted for:

Select One: ___Plan Approval Renewal of Plan Approval ___Final Approval for Listing

___Renewal of Final Approval ___Plan Approval and Final Approval for Listing

Current Semester’s Enrollment in Majors:

Name of Program Supervisor(s): Dr. Ken Walicki

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Units
# of units (=38)	# of units (= 36)	# of units (= 51)	# of units (= 0)	(125 =) Total Units
32%	30%	42.5%	0%	104.5 Total %

Major Area

MUS 121	Musicianship I-Diatonic	1 unit
MUS 122	Musicianship II-Diatonic	1 unit
MUS 221	Musicianship III-Chromatic	1 unit
MUS 111	Diatonic Harmony	2 units
MUS 112	Diatonic Harmony	2 units
MUS 211	Chromatic Harmony	2 units
MUS 316	16th-Century Counterpoint	2 units
MUS 319	Form and Analysis	3 units
MUS 320	20 th -Cent. Tech. to 1945	2 units
MUS 323	Orchestration	2 units
MUS 418	18th-Century Counterpoint	2 units
MUS 419	Adv. Form and Analysis	3 units
MUS 420	Comp. Tech. since 1945	3 units
MUS 422	Composition	2 units
MUS 498	Comp. Recital	1 unit
MUS 408	Chamber music (1+1+1)	3 units

MUS 393-493	Applied Composition	5 units
MUS 498	Recital	1 unit
Total Major Area		38 units = A

Supportive Courses in Music

MUS 193-393	Applied Music (princ. instr.)	6 units
MUS 151	Surv. of W. Mus. Lit.	2 units
MUS 351A	Hist. and Lit. of W. Music	3 units
MUS 351B	Hist. and Lit. of W. Music	3 units
MUS 351C	Hist. and Lit. of W. Music	3 units
MUS 462	World Music for Music Maj.	3 units
MUS 406	Major Performance Ensemble	4 units
MUS 382A or 383A, 383A or 383B	Conducting	4 units
Music Electives		8 units
Total Supportive Courses in Music		36 units = B

General Studies

Total General Studies		51 units = C
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Electives

Total Electives		0 units = D
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BACHELOR OF MUSIC
INSTRUMENTAL CONCENTRATION

Submitted for renewal of plan approval

Program Goals and Objectives. As stated in the University catalog's introduction to this degree, the Instrumental Concentration of the Bachelor of Music degree is designed to provide training for highly gifted students who show promise and capability of becoming professional performers on a woodwind, brass, string, or percussion instrument.

Compliance with NASM standards. NASM foresees ca. 80 units for this degree, but the CSU system allows only 70 units within the BM. Required general education courses consume 42.5% (51 units of the total units in the degree based on 120 units). Within these limitations not subject to our control, NASM standards are met with study in the major area of performance comprising 30%, and supportive courses 28% with the exception of a unit shortfall in electives because of general education constrains.

The String and Wind & Percussion faculty of the CSUF Music Department strongly believes that the achievement of the highest level of performance is invaluable to music students of all degree objectives. In support of this belief, we have assembled an excellent applied faculty of working professional musicians, and provide a minimum of 12 units of state-funded applied lessons for students in the BM program. Although no specific pedagogical courses are required in this degree, literature and pedagogy are continuously being explored in the course of applied study. Also, many of our students teach privately and often seek guidance from our applied faculty in this regard.

Ensemble experience is given a very high priority. Participation in major performance ensembles (band and orchestra, and choir for classical guitar majors) is required of students every semester of their residency. These ensembles average from two to four concerts per semester. Sectional rehearsals, often coached by appropriate faculty members or guest lecturers, have helped raise the level of these ensembles. We have greatly expanded our chamber music offerings in recent years. These classes provide increased exposure for the students, as well as more individual attention, and have strengthened our major ensemble programs.

Musicianship studies include the same lower-division theory and aural-musicianship classes and the same five core courses in music history and literature as required of students in other baccalaureate music degrees. We have chosen to emphasize musicianship study within this

program to a greater degree than contemplated by NASM (30% of units rather than 20-25% because it is our conviction that a student graduating with a music degree, particularly in performance, needs to be a functional musician).

A total of 20 units is required in theory-musicianship classes. The abilities to hear, identify, and work with the elements of music are developed in the 16 units of courses in theory and aural musicianship. An understanding of compositional processes is developed in the upper division theory classes, which include composition, orchestration, counterpoint, and analysis. There are 14 required units of both lower and upper division music history classes with several elective classes available to broaden a student's knowledge of music history and literature. Opportunities are available for independent study (MUS 499) for students who have an interest in pursuing a subject not offered in a regular course.

Results of the program related to its goals and objectives. Students prepare a jury exam each semester of applied study and receive written comments from faculty members. In addition, many applied studios have had weekly master class/workshops where students may perform and receive feedback. Students must perform in both a junior recital (30 minutes) and a senior recital (60 minutes), both, which entail pre-recital jury approval. Increased rigor in aural competency testing has increased the general level of musicianship in all students

Assessment of strengths and areas for improvement.

The strengths of the program lie in:

- The fact that we now have full-time instructors in the areas of oboe, clarinet, violin, cello, flute, and horn/percussion, in addition to a band director and orchestra director.
- All of our applied faculty are working professional musicians in the greater Los Angeles area and, in some cases, on the international front.
- The general caliber of students entering this program has been getting higher over the past years.
- In tracking our BM Performance students, the end results have continued to be very gratifying, with high standards being maintained.
- Although some students are taking more time to complete their degrees, in many cases phenomenal musical growth has taken place.

- Mandatory advisement each semester helps insure that students stay on track, in both the academic and performance aspects of their studies.

Areas for improvement:

- Lack of adequate funding and potential budget cuts continue to threaten the department, making it difficult to offer workshops, master classes, and the chamber ensemble classes necessary to service all the current needs of the students.
- There are occasionally low numbers of students on certain instruments.
- There is a great need for more scholarship money to attract students of the highest caliber.

Plans for addressing weaknesses and improving results.

- Continuing coordination and collaboration in the area of recruitment with added involvement of part-time applied instructors will help maintain a balance of instrumentation to service the performing ensembles.
- Make a concerted effort as a department to raise endowment monies to enable more full scholarships to be offered to deserving students, particularly for certain hard-to-find instruments. Establish a major endowment for music scholarships.
- Continue to push for weekly, hour-long lessons for all students.
- Work to re-establish more instrumental studio workshops and master classes at the earliest possible time for all areas.

Program Title: BM – Instrumental Concentration Number of Years to Complete the Program: 4-5

Program Submitted for:

Select One: ___Plan Approval Renewal of Plan Approval ___Final Approval for Listing
 ___Renewal of Final Approval ___Plan Approval and Final Approval for Listing

Current Semester’s Enrollment in Majors:

Name of Program Supervisor(s): Dr. Mitch Fennell

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Units
# of units (=36-37)	# of units (= 34)	# of units (= 51)	# of units (= 0)	(121-122 =) Total Units
30-31%	28%	42.5%	0%	100.5-101.5 Total %

Major Area

MUS 193-493	Applied Music	12 units
MUS 406	Major Performance Ensemble	4 units
MUS 407/408	Chamber Music (1 unit each)	6 units
MUS 323	Orchestration	2 units
Or MUS 316	16th-Century Counterpoint	
MUS 418	18 th -Century Counterpoint	2 units
MUS 422	Composition	2 units
MUS 382A, B	Instrumental Conducting	4 units (2+2)
MUS 398	Recital	1 unit
MUS 451-459A	Course in Music Literature	2-3 units
MUS 498	Recital	1 unit
Total Major Area		36-37 units = A

Supportive Courses in Music

MUS 121	Musicianship I-Diatonic	1 unit
MUS 122	Musicianship II-Diatonic	1 unit
MUS 221	Musicianship III-Chromatic	1 unit
MUS 111	Diatonic Harmony	2 units

MUS 112	Diatonic Harmony	2 units
MUS 211	Chromatic Harmony	2 units
MUS 319	Form and Analysis	3 units
MUS 320	20 th -C. Tech. to 1945	2 units
MUS 151	Surv. of W. Mus. Lit.	2 units
MUS 351A	Hist. and Lit. of W. Music	3 units
MUS 351B	Hist. and Lit. of W. Music	3 units
MUS 351C	Hist. and Lit. of W. Music	3 units
MUS 462	World Music for Music Maj.	3 units
	Music Electives	6 units
Total Supportive Courses in Music		34 units = B
General Studies		
Total General Studies		51 units = C
Electives		
Total Electives		0 units = D

BACHELOR OF MUSIC
JAZZ AND COMMERCIAL-MUSIC CONCENTRATION
INSTRUMENTAL EMPHASIS

Submitted for renewal of plan approval

This degree was inactive from 1994 until 2001, when the degree again appeared in the catalog. In 2002, the instrumental emphasis to this concentration was revised, while the composition/arranging emphasis was returned to an inactive state. Curricular tables are provided for the present existing degree.

Program Goals and Objectives. As stated in the University catalog's introduction to this degree, each concentration of the Bachelor of Music degree is designed to provide training for highly gifted students who show promise and capability of becoming professional performers and composers. The BM with a concentration in Jazz and Commercial Music Performance is designed to prepare students for professional careers as performers in jazz, commercial and classical styles of music. Its primary focus is thorough and demanding training in performance through private lessons, ensemble participation, improvisation classes, composition and arranging study, and traditional music training. The degree includes jazz theory, arranging and jazz history.

Compliance with NASM standards. NASM foresees ca. 80 units for this degree, but the CSU system allows only 70 units within the BM. Required general education courses consume 42.5% (51 units of the total units in the degree based on 120 units). Within these limitations not subject to our control, NASM standards are met with proposed study in the major area of performance comprising 31%, and supportive courses 27.5% and 0% units in electives because of general education constraints. These meet the minimum NASM guidelines for curricular structure for this degree, although the music total (58.5%) is still rather short of the 65% suggested by NASM.

All Bachelor of Music students take the same 51-unit general education package as all other students in the university. A great range of possibilities is offered in most of the categories, with some containing as many as 100 courses. Within the framework of the program, the student therefore has great freedom in the choice of courses, General studies, including all-university

electives, comprise 42.5% of the 120 units required for the degree. For further information on general education, please see the discussion on this subject in Section II.D.

Opportunities in improvisation are provided through jazz improvisation courses (MUS 264, 364, and 464). These courses include composition projects as the skills of composition and improvisation in jazz are highly intertwined. History and Literature is specifically addressed in a variety of historical literature from the jazz idiom. African-American roots are examined in the required Jazz History and Style course (MUS 451) as well as the World Music for Music Majors course (MUS 462).

The jazz ensembles and combos as well as the Jazz/Commercial Arranging course give the student training in the ability to work as performers and writers in a variety of jazz and studio music idioms, settings and types of ensembles. The jazz ensembles program music in a wide variety of styles from several cultures and time periods. Combos in recent years have addressed various styles, such as jazz, rock and Afro-Cuban styles. In the past year, the program has added combos devoted to Latin Music and an art rock ensemble. The Jazz Singers also offer yet a different type of ensemble for student writers and performers. Students in the Jazz/Commercial Composition and Arranging course have the opportunity to have their works played by the jazz ensembles and combos. Members of the Combos typically compose, arrange, and transcribe pieces for their groups. Student compositions and arrangements have been regularly performed on combo and jazz ensemble concerts.

Results of the program related to its goals and objectives. Former students of the program have performance credits that include: the Music Director of American Idol, Gordon Goodwin Big Phat Band, Doc Severinsen Orchestra, Pat Boone, Debby Boone, Downbeat Student Music Awards for outstanding Jazz Ensemble arrangement (Tim Gill – 2007), Disneyland All American Band (from 2000 to 2010), and Disney and Universal theme parks in Southern California and Japan. Many leading free-lance performers and studio musicians in the Southern California area are alumni of the program. This establishes that students have been effectively prepared for careers as performers and composer/arrangers.

Graduates of the program have also completed graduate study at schools that include the University of Southern California, Cal State University Fullerton, Cal State University Long Beach and Azusa Pacific University.

Assessment of strengths and areas for improvement. The strengths of the program:

- It contains a well-rounded balance of the theoretical, historical, compositional, and performance components.
- Since there are many active jazz and commercial performers, composers and arrangers in the Los Angeles area, opportunities exist to connect students with professional people currently working in this field.
- A successful ensemble program. The Jazz Ensemble I, now known as the Fullerton Jazz Orchestra) has placed well in recent competitions (1st place in the Western States Jazz Festival in 2012 and 2013, 2nd place at the Reno Jazz Festival in 2004, 2005 and 2011, 3rd place at the Reno Jazz Festival in 2013. CSUF Combos placed 1st, 2nd and 5th at the Reno Jazz Festival in 2004 and 2006. At that festival, one student (Ryan Pryor) was selected as the outstanding collegiate performer in 2006 and 2011, while several others (Nick Schaadt, Melissa Halse, and Jeff Ellwood) were honored as the outstanding performers on their instrument at the same festival. Jazz Ensemble I has performed at the International Association for Jazz Education Conference (2002 and 2005.)
- Mandatory advisement each semester helps insure that students stay on track, in both the academic and performance aspects of their studies.
- There are two full-time and ten part-time faculty in this area who support the jazz and commercial private lessons, courses, and ensembles in this concentration.

Areas for improvement:

- With an increasing emphasis on composition/arranging and recording in today's professional music environment, we need to add course offerings in these areas and re-activate the composition and arranging concentration.

Plans for addressing weaknesses and improving results:

- Re-activate the composition/arranging concentration to this degree. We are currently pursuing this within the department.
- Improve the recording facilities and equipment available to students. This will be necessary as we pursue the reactivating of the composition and arranging concentration.

Program Title: BM – Jazz/Commercial Music Concentration Number of Years to Complete the Program: 4-5

Program Submitted for:

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester’s Enrollment in Majors:

Name of Program Supervisor(s): Dr. Chuck Tumlinson/Mr. Bill Cunliff

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Units
# of units (=37)	# of units (= 35)	# of units (= 51)	# of units (= 0)	(123 =) Total Units
31%	29%	42.5%	0%	102.5 Total %

Major Area

MUS 193-493	Applied Music (trad and jazz)	12 units
MUS 213	Jazz Harmony and Analysis	2 units
MUS 312	Jazz/Commercial Arranging	2 units
MUS 408J	Jazz Combo	1 X 3 units
MUS 406	Major Perf. Ensemble (Non-Jazz)	4 units
	Then:	
	Major Perf. Ensemble (Jazz)	4 units
MUS 451	Jazz History and Style	3 units
MUS 469	Jazz Pedagogy	2 units
MUS 398	Recital	1 unit
MUS 498	Recital	1 unit

Three of the following four:

MUS 264	Jazz Improvisation I	1 unit
MUS 364	Jazz Improvisation II	1 unit
MUS 464	Jazz Improvisation III	1 unit
MUS 384	Jazz/Commercial Keyboard	1 unit

Total Major Area 37 units = A

Supportive Courses in Music

MUS 121	Musicianship I-Diatonic	1 unit
MUS 122	Musicianship II-Diatonic	1 unit
MUS 221	Musicianship III-Chromatic	1 unit
MUS 111	Diatonic Harmony	2 units
MUS 112	Diatonic Harmony	2 units
MUS 211	Chromatic Harmony	2 units
MUS 316	16th-Century Counterpoint	2 units
MUS 319	Form and Analysis	3 units
MUS 320	20 th -C. Tech. to 1945	2 units
MUS 151	Surv. of W. Mus. Lit.	2 units
MUS 351A	Hist. and Lit. of W. Music	3 units
MUS 351B	Hist. and Lit. of W. Music	3 units
MUS 351C	Hist. and Lit. of W. Music	3 units
MUS 462	World Music for Music Maj.	3 units
Music Electives		5 units
Total Supportive Courses in Music		35 units = B

General Studies

Total General Studies 51 units = C

Electives

Total Electives 0 units = D

BACHELOR OF MUSIC

KEYBOARD PERFORMANCE CONCENTRATION

Submitted for renewal of plan approval

Program Goals and Objectives. This degree is designed, as stated in the University catalog introduction to the BM degree, to provide training for the highly gifted student who shows promise and capability of becoming a professional performer. It also prepares students for graduate study, especially if the objective is the Master of Music in Performance.

Our goals therefore focus on three areas:

(1) Intellectual preparation in understanding and knowledge of:

- Repertoire for the instrument by in-depth study of the literature in class and studio
- Stylistic differences of various periods relating to performance
- Analysis of music of all periods

(2) Professional preparation by:

- Developing technical facility appropriate for a degree in keyboard performance
- Developing musical and interpretive decisions that reflect the possibilities and limitations of particular instruments (e.g., harpsichord or fortepiano versus piano, baroque versus romantic organ)
- Developing performance skills through two recitals; one at the junior level and one at the senior level
- Experience with both small and large ensembles, and collaborative skills
- Developing creative skills in composition
- Offering performance opportunities beyond the degree recitals both on- and off-campus
- Performance analysis of flexors and extensors in the forearm, and trapezius muscles via sEMG in the Smart Applied Music Studio lab

(3) Practical preparation by:

- Developing pedagogical knowledge and skills to be able to open an independent studio

- Providing opportunity to explore a secondary keyboard instrument such as harpsichord or organ
- Providing experience with an electronic piano lab
-

Compliance with NASM standards. As discussed elsewhere in this document, the CSU's Bachelor of Music is mandated not to exceed 70 units of music (approximately 42.5% of the 121 units currently required by CSUF for this degree). Were the unit total 120 units, NASM's requirement would thus equal 78 units, as opposed to the 70 units available to CSU students. Within the strictures of the CSU system, the Keyboard Area strongly believes that the achievement of the highest level of performance is invaluable to keyboard students in the BM Keyboard Concentration program. Thus, faculty members bring a rich array of performance and instructional experience and expertise to bear in the studio and classroom. For example, one artist faculty member regularly appears in numerous professional venues of stature, and serves on international competition juries. Other applied faculty members teach, perform and lecture both in local, regional, national and international venues, and conduct research activities into performance and pedagogical topics. Still another applied faculty member has taught (organ) for over 45 years, including highly regarded performers and teachers.

Because of the keyboard faculty's strong belief in the value of performance experience, additional performance opportunities are provided for keyboard majors in Keyboard Workshop (MUS 365K), master classes on campus led by CSUF faculty and visiting guest artists (e.g., Seymour Lipkin, Gary Grafman, Louis Lortie, Dang Thai Son, Gabriela Montero, Ilana Vered, Gwyneth Chen), competitions on campus (e.g., the annual Music Associates Performance Awards Competition resulting in concerto and solo performances), as well as an innovative community outreach program entitled *Pianists In Performance*. The latter program matches CSUF keyboard students selected by audition with community members, as well as educational and service organizations, who have grand pianos and provide an audience for student performers to play between 20 and 60 minutes of music, with spoken introductions, and printed programs provided. Applied faculty members also enter gifted and motivated keyboard majors in local, regional and national competitions (e.g., Liszt International Piano Competition, Jose Iturbi International Piano Competition, Louisiana International Piano Competition, Anton

Rubinstein International Piano Competition). They also create performance series such as the Complete Chopin Preludes, Castle Green series, Complete Bach English Suites, etc.).

Believing that most keyboard majors who become active professional musicians will also teach, the curriculum for the Keyboard Concentration has a strong pedagogical component requirement (6 unit minimum) taught by national and regional leaders in the field.

Ensemble experiences include a minimum of 3 semesters of chamber music, plus a semester of Keyboard/Vocal Collaboration, in addition to major performance ensembles. Increasingly, the Wind Symphony, Symphonic Band, and Orchestra require keyboard players for band and orchestra scores that call for keyboard (piano, celeste, harpsichord, organ) as an integral part of the ensemble. Chamber Honors Recitals are also scheduled each semester, and some of the best ensembles compete in regional and national chamber music competitions.

Musicianship studies include the same lower-division theory and aural-musicianship classes, plus the same five core courses in music history and literature as required of students in our other baccalaureate music degrees. For discussion of the musicianship studies, see under BA Liberal Arts and BM Instrumental Concentration narratives. The Keyboard Concentration's Theory/Musicianship requirements (20-22 units) include a selection of 4 units from 18th-Century Counterpoint, 20th-Century Techniques Since 1945, and Composition.

In Music History and Literature, two courses in Piano Literature and Interpretation are required, that survey the vast solo literature for the piano in a genre-centered approach, instead of a strictly chronological approach. This has the added advantages of dealing with both genre development, and performance practices multiple times.

Opportunities for independent study and research (MUS 499) are made available for students pursuing subjects not offered in a regular course. This has particular benefit for organ majors to study organ literature and interpretation.

Results of the program related to its goals and objectives. BM Keyboard majors have entered and won regional competitions (e.g., Los Angeles Liszt Competition, Sigma Alpha Iota and Ebell Club auditions, MTAC Duo Piano Competition, etc.), and placed in international competitions (Liszt, Anton Rubinstein, Jose Iturbi, Louisiana).

Assessment of strengths and areas for improvement. The strengths of the program lie in:

- the high caliber faculty who pursue professional, research, and pedagogical activities on a regular basis, gaining international, national, regional and local recognition;
- the fact that we have a full-time artist position;
- keyboard faculty members who are personally and passionately committed to the intellectual, musical and artistic growth of our students;
- numerous performance opportunities are created for pianists both on campus and off campus via “Pianists In Performance” outreach program, as well as international study and performance (e.g., Austria, Germany, Italy);
- high quality replacement pianos in one piano studio, and new pianos in several piano-major practice rooms, including a variety of brands and models of instruments;
- access to professional touring artists and outside faculty members who visit campus for performance and master class, in addition to the lively musical and cultural events in the greater Orange County/Los Angeles area;
- the building of the new concert hall (completed 2006);
- the availability of excellent coursework specific to the specialization;
- the flexibility of the program to tailor the course of study reflecting the candidate’s unique interests and objectives;
- a new career development conference (“Tangents: Career Development for Keyboard Musicians”) for keyboard majors that brings successful alumni to campus for career options and interaction, as well as the use of a music-specific career development organization (“iCadenza”);
- the founding of the Smart Applied Music Studio lab(SAMS lab), funded at inception by an intramural CSUF University Mission and Goals Initiative grant in 2011, and housed in a room dedicated to its use. The room is equipped with software and peripherals that employ surface electromyography (sEMG) tied to real-time or recorded graphic representation, and video from two angles, demonstrating patterns of tension and relaxation; the lab also has software and an

electro-glottal device for singers; additional equipment includes software, peripherals and PC for neuro-feedback (on-loan from CSUF Kinesiology Department), a high quality digital keyboard, a skeletal model and larynx model, and a massage table.; anatomical posters are also on display;

- the acquisition of a 19th-century fortepiano with the intention to use it as a resource for students to learn about piano technology as it is rebuilt; it is hoped that when the rebuilding is done that the instrument will also be useful in understanding more about performance practice of 18th-century piano literature;
- the acquisition and installation of a small, 2-manual pipe organ in Meng Concert Hall;
- an outstanding piano technician as a contract service provider.

The weaknesses of the program lie in:

- insufficient funding for scholarships, lagging far behind other CSU campuses and private institutions in the region; and thus,
- while there is a continuing quantity/quality of excellent applicants, a general decrease in the number of students matriculating as pianists, particularly of the most well-prepared
- insufficient quantity of concert grand pianos (the Recital Hall Steinway is so superior to the Yamaha as to nearly make the latter obsolete) and a lack of high quality new pianos for the piano studios
- an electronic organ that is in need of replacement
- the need to replace a poor quality Neupert harpsichord with a historically oriented Italian single or French double harpsichord
- although improved, the climate control in the building is a continuing issue regarding piano maintenance
- inadequate funding and thus insufficient quantity of support staff for the department
- poor coordination of publicity and outreach, both for recruitment and for concert PR

- inadequate funding for piano technician, resulting in less than adequate number of tunings of instruments in classrooms, studios, and practice rooms; and inadequate funding for major maintenance and rebuilding of pianos

Plans for addressing weaknesses and improving results.

- continue to work with the development officer for the College of the Arts and press for funding for scholarships, funding for replacement of pianos for recital hall, studios, practice rooms and class rooms, funding for electronic organ replacement and harpsichord replacement; seek additional options with the Music Associates, the support organization for the Music Department
- continue to seek ways to improve publicity either through further consultation with the Dean, or by faculty initiatives to tell our story to the musical public and prospective students
- seek funding to have humidity control equipment installed in all pianos

Program Title: BM – Keyboard Concentration Number of Years to Complete the Program: 4-5

Program Submitted for:

Select One: ___Plan Approval Renewal of Plan Approval ___Final Approval for Listing

___Renewal of Final Approval ___Plan Approval and Final Approval for Listing

Current Semester’s Enrollment in Majors:

Name of Program Supervisor(s): Dr. Robert Watson

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Units
# of units (=29)	# of units (= 43)	# of units (= 51)	# of units (= 0)	(123 =) Total Units
24%	36%	43%	0%	103 Total %

Major Area

MUS 193-493	Applied Music	12 units
MUS 454A	Piano Literature	2 units
MUS 454B	Piano Literature	2 units
MUS 386	Piano-Vocal Collaboration	1 unit
MUS 467A	Piano Pedagogy	2 units
MUS 467B	Piano Pedagogy	2 units
MUS 467C	Piano Pedagogy	2 units
MUS 372	Harpsichord Class for Mus. Majors	1 unit
or MUS 373	Organ Class for Mus. Majors	1 unit
MUS 408	Chamber music (1+1+1)	3 units
MUS 398	Recital	1 unit
MUS 498	Recital	1 unit
Total Major Area		29 units = A

Supportive Courses in Music

MUS 121	Musicianship I-Diatonic	1 unit
MUS 122	Musicianship II-Diatonic	1 unit
MUS 221	Musicianship III-Chromatic	1 unit

MUS 111	Diatonic Harmony	2 units
MUS 112	Diatonic Harmony	2 units
MUS 211	Chromatic Harmony	2 units
MUS 319	Form and Analysis	3 units
MUS 320	20 th -C. Techniques to 1945	2 units
4 units from Advanced Theory		
MUS 418	18 th -Century Counterpoint	2 units
MUS 420	Comp. Techniques since 1945	3 units
MUS 422	Composition	2 units
MUS 151	Survey of W. Mus. Lit.	2 units
MUS 351A	Hist. and Lit. of W. Music	3 units
MUS 351B	Hist. and Lit. of W. Music	3 units
MUS 351C	Hist. and Lit. of W. Music	3 units
MUS 462	World Music for Music Maj.	3 units
MUS 406	Major Performance Ensemble	4 units
MUS 382A or 383A	Conducting	2 units
Total Supportive Courses in Music		38 units = B
General Studies		
Total General Studies		51 units = C
Electives		
Total Electives		0 units = D

BACHELOR OF MUSIC

VOICE CONCENTRATION

Submitted for renewal of plan approval

Program Goals and Objectives. The Bachelor of Music degree in vocal performance is intended for students who demonstrate potential for a career in singing and/or those who wish to pursue advanced degrees, which will enable them to become teachers at colleges or universities. The primary goal is the education and training of musicians. Intellectual goals include providing a comprehensive understanding of music, training in technical skills and pedagogy, and developing a facility in English and foreign language diction. Other goals of the degree are to develop an understanding of singing as an art and a cultural force, to develop an understanding of poetic styles, textual styles, and musical performance practices, and to provide opportunities for the performance of solo and ensemble literature.

We seek to establish in our students an awareness of professional discipline and to develop artistic integrity necessary to the successful pursuit of a career in music.

Compliance with NASM standards. This degree meets NASM expectations in terms of the percentage of degree units in the major area and supportive courses in music. As a result of university requirements in general studies, our program contains more units in this area than NASM anticipates. Conversely, with no free general electives, we have fewer than NASM expects. The degree requires students to take the second semester of two foreign languages (which generally amounts to students taking the full year of each of two foreign languages if they have not previously studied these languages in high school or community college). One semester of foreign language study may be counted within general studies. The remaining units in foreign language consume the free general electives. This is compensated for in part by the fact that general education requirements offer a vast choice of electives within various broad areas.

Most students at CSUF work part-time and do not plan to complete the degree in four years. Because they continue to enroll in additional semesters of repeatable courses (for credit) in voice, choral performance, opera techniques, opera theater and other occasionally offered ensembles, a

typical graduating student usually exceeds both the required 70 units in music and the 120 units overall.

NASM standards for curriculum in the major are met through three semesters of diction followed by specialized courses: German song literature, French song literature, opera history and literature, vocal pedagogy, the language requirements, and the recitals (junior half recital and senior full recital). All music majors participate in at least one ensemble per semester and will rehearse and perform music from a variety of periods and styles (more or less, according to the nature of the ensemble). Sight-reading is developed through experience in ensembles and lessons as well as through a three-semester sequence in aural musicianship that has a strong sight-reading component.

The abilities to hear, identify and work conceptually with the elements of music are developed in the 18 units of core courses in music theory and oral musicianship. An understanding of compositional processes, aesthetic properties of style, and the ways in which they shape and are shaped by artistic and cultural forces, are developed in upper-division music courses in Music Theory (MUS 320- 20th-Century Techniques since 1945, MUS 319-Form and Analysis, and MUS 422- Composition) and in the 14 core required units of both lower and upper division music history and literature including MUS 462-World Music for Music Majors, and the seven required units for the major of song literature and opera literature.

Results of the program related to its goals and objectives. Juries, recitals and competence testing in individual classes permit us to assess the success of students in the program. The Opera Theater and Vocal Workshops have been a successful part of the curriculum for many years. Several of our former students have achieved international fame and another group have been or are now employed in German/Austrian opera houses or are teaching voice in major European cities.

Solo opportunities (particularly for advanced students) are found in the recitals and special programs with invited guest artists, such as Frederica von Stade, Marni Nixon, Michael Schütze, and Mark Robson.

Assessment of strengths and areas for improvement.

The strengths of the program lie in:

- 1) the choices it offers to students of exceptional talent and abilities
- 2) the rigor of the musicianship portion of the program, which it shares with our other degrees
- 3) The opportunity to work privately with a dedicated, highly qualified instructor, unlike many schools who use graduate assistants

The weaknesses of the program are:

- 1) We do not have a full-time opera director. That would enable us to develop the opera program.
- 2) We have a need for more accompanists in lessons.

Plans for addressing weaknesses and improving results.

- 1) Considering the current state of the budget, it is unlikely that a new opera position would be funded with state monies. There are plans to pursue an endowment for the department.
- 2) Presently we are working with the Piano Area who has recently instituted a curriculum change allowing piano students to receive credit for accompanying voice and instrumental student.

Program Title: BM – Voice Concentration Number of Years to Complete the Program: 4-5

Program Submitted for:

Select One: ___Plan Approval Renewal of Plan Approval ___Final Approval for Listing
 ___Renewal of Final Approval ___Plan Approval and Final Approval for Listing

Current Semester’s Enrollment in Majors:

Name of Program Supervisor(s): Prof. Patricia Prunty

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Units
# of units (=32)	# of units (= 35)	# of units (= 51)	# of units (= 0)	(115 =) Total Units
27%	29%	42.5%	0%	98.5 Total %

Major Area

MUS 193-493	Applied Music (princ. instr.)	12 units
MUS 380A, B, and C	Diction for Singers	3 units (1+1+1)
MUS 406	Major Performance Ensemble	4 units
MUS 406D	Opera Theater	2 units (1+1)
MUS 456	Opera Literature	3 units
MUS 457A and B	Song Literature	4 units (2+2)
MUS 468	Vocal Pedagogy	2 units
MUS 398	Recital	1 unit
MUS 498	Recital	1 unit
Total Major Area		32 units = A

Supportive Courses in Music

MUS 121	Musicianship I-Diatonic	1 unit
MUS 122	Musicianship II-Diatonic	1 unit
MUS 221	Musicianship III-Chromatic	1 unit
MUS 111	Diatonic Harmony	2 units
MUS 112	Diatonic Harmony	2 units

MUS 211	Chromatic Harmony	2 units
MUS 316	16th-Century Counterpoint	2 units
MUS 319	Form and Analysis	3 units
MUS 320	20 th -Cent. Tech. to 1945	2 units
MUS 422	Composition	2 units
MUS 151	Surv. of W. Mus. Lit.	2 units
MUS 351A	Hist. and Lit. of W. Music	3 units
MUS 351B	Hist. and Lit. of W. Music	3 units
MUS 351C	Hist. and Lit. of W. Music	3 units
MUS 462	World Music for Music Maj.	3 units
MUS 383A	Choral Conducting	2 units
Music Electives		1 unit
Total Supportive Courses in Music		35 units = B
General Studies		
Total General Studies		51 units = C
Electives		
Total Electives		0 units = D

Allied Requirement for Voice Concentration

Students in the Voice Concentration must demonstrate proficiency in two foreign languages (choose from French, German and Italian), each to be satisfied by one of the following:

- Four years study of foreign language at the secondary school level
- Passing an examination given by the Department of Modern Languages and Literatures
- Completing the second semester of the beginning university sequence of a foreign language

NOTE: Advisement for each of the graduate programs on the following pages is accomplished using a study plan for each field of study. Specific curricula text outlines for the graduate degrees we offer, along with respective curricular tables are presented here. Examples of the previously mentioned study plans may be seen in **MDP II.B., Item 2.**

MASTER OF ARTS, OPTION 1

MUSIC HISTORY AND LITERATURE

Submitted for renewal of plan approval

The Master of Arts in Music History and Literature degree provides for breadth in advanced study as well as specialization in a particular research area. The degree prepares students for college-level teaching in music history as well as for doctoral studies in musicology. The majority of the required courses must be in music—students may choose to take some 400-level courses in an outside field such as history—and at least half of all coursework must be at the 500-level. Specific degree requirements include at least three 500-level music history period seminars (covering the Renaissance to the present), as well as reading knowledge of a foreign language such as French or German, although other foreign languages such as Spanish are allowed depending on the individual student's background and research interests. The culminating experience for this degree is the master's thesis of approximately 100-150 pages that is prepared under the guidance of the principal advisor over several semesters. The thesis is evaluated and approved by a committee of three faculty members, chaired by the student's graduate thesis advisor. The thesis committee administers the final oral exam of the thesis.

c. Graduate seminars in musical style periods—Renaissance, Baroque, Classic, Romantic, Twentieth Century—combined with studies in music theory; participation in performance ensembles; applied instruction (voice, instrumental, conducting), when appropriate to the student's performance background and level; and the thesis prepared under faculty supervision coordinate with NASM requirements. Studies in the major field constitute approximately 50% of coursework; other studies in music represent about 20-30% of the graduate study plan. And the thesis is of appropriate scope and depth and constitutes approximately 20-30% of the total number of units (30) on the graduate study plan.

d.1. Requirements for entrance into the degree program include appropriate undergraduate training in music, at least a 3.0 GPA, and an evaluation of the student's writing, and letters of recommendation. Student writing is assessed in terms of style and content through the evaluation of an undergraduate, upper-division music major term paper. The student's understanding of the scope and detail of music history is evaluated via the graduate-level music history placement

exam. Flexibility in the degree program is maintained in that students can develop interests in a wide variety of subjects and different scholarly and theoretical approaches.

d.2. Students prove language proficiency with a departmental translation exam or with appropriate language courses (one year, university level). Graduate credit is not granted for language study.

d.3. We do not require a final comprehensive exam or review, since comprehensive examinations in music history and music theory are given upon entrance, with deficiencies treated thereafter through course requirements. Seminars require written research papers and oral presentations that teach independence in research and organization of materials and oral communication skills, thus allowing faculty ample opportunities for individual evaluation of student work.

d.4. Upon completion of a thesis proposal of 10-15 pages, the student, with the advice of the principal thesis advisor, establishes the thesis committee and advances to in-depth thesis research and writing over several semesters. The thesis is a systematic study of a significant problem in which the student demonstrates ability for independent thinking, research, and writing.

e. Results of the program are seen in many in the subsequent professional careers of the holders of the degree. Students who have completed the M.A. in Music History and Literature degree at California State University, Fullerton have gone on to teach music history and other musical areas at the high school and college levels in California and elsewhere in nation. Some have gone on to graduate study and careers in music librarianship or library and information science, as well as in arts management. Others have earned doctoral degrees in musicology or ethnomusicology at institutions such as the University of Michigan, University of Washington, and University of California, Santa Barbara, and have gone on to teach at colleges and universities.

f. An assessment of strengths suggests that the music history seminar requirement and the graduate thesis represent the core experience for the student, which is strongly supported by study in music theory and performance. Student learning in this degree program is due in large measure to the success of the principal advisor/graduate thesis committee system that constantly evaluates the progress of students.

Possible weaknesses of the program include the reduction several years ago from three to two full-time music history faculty members when one faculty member accepted an administrative position in the university. (This third full-time position has not yet been replaced). The lack of scholarship funds for music history graduate students limits our ability to recruit students. Library resources for music study are substantial for a university such as CSUF that stresses undergraduate education and master's level studies. Nevertheless, the absence of a Music or Fine Arts Librarian position in the university library, along with reductions in the budget allocation for the library, have had a negative impact on music and arts studies on campus.

g. Any plans and desires for addressing weaknesses in the university library holdings are frustrated by a statewide lack of funds of higher education.

General Master's Degrees (M.A./M.S. degrees in music)

Program Title: Option I: Music History and Literature

Number of Years to Complete the Program: 3-4

Program Submitted for:

Select One: ___Plan Approval Renewal of Plan Approval ___Final Approval for Listing
 ___Renewal of Final Approval ___Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: _____

Name of Program Supervisor(s): Dr. John Koegel

Core of General Studies in Music	Other Studies in Music	Outside Fields and Electives	Total Number of Units
15 units (= A)	9-10 units (= B)	6 units (= C)	30-31 Total Units
50 %	30-33 %	20 %	100-103 Total %

**M.A./M.S. degrees with semester hour units should use 30 as the denominator.*

**M.A./M.S. degrees with quarter hour units should use 45 as the denominator.*

Major Area

MUS 500	Intro to Grad. Study in Music	3 units
Music History	Choose three of the seminars	9 units
MUS 552	Seminar in Music of the Renaissance (3)	
MUS 553	Seminar in Music of the Baroque Period (3)	
MUS 554	Seminar in Music of the Classic Period (3)	
MUS 555	Seminar in Music of the Romantic Period (3)	
MUS 556	Seminar in 20 th -Century American Music (3)	
MUS 598	Thesis	3 units
Total Major Area		15 units = A

Other Studies in Music

MUS 393-593	Applied Lessons	2 units
Other Applied Areas	Choose from the following:	2 units
MUS 406	Major Performance Ensembles (1)	
MUS 407/408	Chamber Ensembles (1)	
MUS 583	Seminar in Adv Choral Conducting and Interpretation (2)	
Theory-Composition	Choose from the following:	2-3 units
MUS 524	Seminar in Music Theory (3)	
MUS 418	18 th -Century Counterpoint (2)	
MUS 419	Advanced Form and Analysis (3)	
MUS 420	Compositional Techniques since 1945 (3)	
Music Electives		3 units
Total Other Studies in Music		9-10 units = B

Electives

Related studies outside of Music		6 units
Total Electives		6 units = C

Option I requires reading ability in a foreign language (preferably German or French) prior to advancement to candidacy, and a thesis. At least half of the classes shall be at 500 level

MASTER OF ARTS, OPTION II

MUSIC EDUCATION

Goals and Objectives

The Master of Arts in music education is intended for students who have several years of public school teaching experience and wish to pursue advanced study and training. Some of these music teachers may intend to pursue a doctorate and a career in higher education.

Compliance with NASM Standards

The MA in music education consists of thirty units. Of these, 60% are in the major area and 40% outside of the major area. Within the music education area there is one required course (MUSE 531-Foundations of Music Education), and four options, including three additional music education seminars, and a course in research design that is offered in another department of the University.

Each of the seminars in music education requires students to read, abstract, analyze, critique and synthesize research in the field. The MA study plan also includes course work in music history, music theory or composition, and music performance. Electives may also include conducting. Students anticipating a thesis as their final project are strongly urged to take the course in research design; students considering a doctorate in the field are strongly encouraged to do a thesis as their terminal project, while other students are able to consider that option.

Proficiencies required for entrance to the program

Students applying to the MA in music education must submit a 30-minute video of their teaching in a classroom environment. Prospective students also submit an essay on an assigned topic for assessment of writing ability. They also must take a battery of tests in music history, literature, and theory prepared by the faculty. Students with deficiencies in any of the academic areas must complete remedial course work that does not apply toward the degree. The tests are administered one week prior to the beginning of each semester.

Research and professional tools required in the program

All students in the MA in music education are expected to master research and writing techniques appropriate to graduate study. MUS 500, Introduction to Graduate Studies, is

generally taken in the first semester of matriculation. Research techniques are emphasized in each of the music education seminars. Students anticipating a thesis as their final project are strongly advised to take a course in research design outside of the department.

Institution's policy for comprehensive review at or near conclusion of degree study

All students in the MA in music education undergo a final, comprehensive oral examination that focuses primarily upon the terminal project. The examining committee may choose to investigate any aspect of the student's studies, particularly as related to the terminal project.

Candidacy and final project requirements for the program

Students in the MA in music education achieve candidacy by requesting a graduation review from the Office of Graduate Studies If the University. Students who meet all requirements and carry a GPA of 3.0 or greater are advanced to candidacy. Students have several alternatives for capstone academic products, including thesis or primary research and/or recital. A research project puts more emphasis on process and reporting or results. A thesis reflects a rigorous and scholarly writing process. Recital projects are also to be accompanied by a written product. Topics for any terminal project are selected in close consultation with a faculty advisor. These terminal projects involve individualized, independent work with the faulty mentor.

Results of the program related to its goals and objectives

Recent budget cuts in the CSU system have reduced the opportunity to offer graduate courses in music education. There have also been fewer inquiries from qualified prospective students. On a positive note, several terminal projects have resulted in published research articles in collaboration with the faculty mentor. One thesis (The Intersection between Vocal Music and Language Arts Instruction: A review of literature) was awarded the Giles Outstanding Thesis Award for the entire University.

Assessment of strengths and areas for improvement

Perceived strengths of the program include:

- A rigorous yet flexible curriculum, including both course work and terminal project possibilities

- The program provides further articulation with CSU Fullerton graduates and in-service teachers new to the institution from throughout our service area
- An emphasis on realistic, pragmatic knowledge and skills that seek to improve teaching effectiveness
- Scheduling of course work to accommodate students' public school teaching schedules
- A music education faculty that is knowledgeable and experienced regarding the field of music education, well-educated and current in trends in the field

Perceived weaknesses of the program include:

- Recruitment of qualified candidates
- No current support for graduate assistantships or other means to offer full-time residency
- The financial restraints imposed by the State, and the effect on course offerings
- Competing with other schools in the area that combine the MA with a teaching credential, an idea that we philosophically oppose.

Plans for addressing weaknesses and improving results

We intend to improve recruiting for the program through advertising in state music education professional publications and through personal contacts.

General Master's Degrees (M.A./M.S. degrees in music)

Program Title: Option II: Music Education

Number of Years to Complete the Program: 3-4

Program Submitted for:

Select One: ___Plan Approval Renewal of Plan Approval ___Final Approval for Listing
 ___Renewal of Final Approval ___Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: 0

Name of Program Supervisor(s): Dr. Dennis Siebenaler

Core of General Studies in Music	Other Studies in Music	Outside Fields and Electives	Total Number of Units
18 units (= A)	12 units (= B)	0 units (= C)	30 Total Units
60 %	40 %	0 %	100 Total %

Major Area

MUS 500	Intro to Grad. Study in Music	3 units
MUSE 531	Foundations of Music Education	3 units
Choose two from the following seminars:		6 units
MUSE 501	Contemporary Music Education (3)	
MUSE 529	Advanced Pedagogy in Music Ed (3)	
MUSE 533	Psychology of Music (3)	
Chosen from another Dept.	Course in Research Design	3 units
MUS 598	Thesis	3 units
Total Major Area		18 units = A

Other Studies in Music

MUS 391-591	Applied Lessons	2 units
Other Applied Areas	Choose from the following:	2 units
MUS 406	Major Performance Ensembles (1)	

MUS 407/408	Chamber Ensembles (1)	
Music History	Choose from the following:	3 units
MUS 552	Seminar in Music of the Renaissance (3)	
MUS 553	Seminar in Music of the Baroque Period (3)	
MUS 554	Seminar in Music of the Classic Period (3)	
MUS 555	Seminar in Music of the Romantic Period (3)	
MUS 556	Seminar in 20 th -Century American Music (3)	
Theory-Composition	Choose from the following:	2 units
MUS 524	Seminar in Music Theory (3)	
MUS 418	18 th -Century Counterpoint (2)	
MUS 419	Advanced Form and Analysis (3)	
MUS 420	Compositional Techniques since 1945 (3)	
Music Electives		3 units
Total Other Studies in Music		12 units = B

Electives

Related studies outside of Music		0 units
Total Electives		0 units = C

At least half of the classes shall be at 500 level, and no more than 6 units outside of music.

MASTER OF ARTS, OPTION III

PIANO PEDAGOGY CONCENTRATION

Submitted for renewal of plan approval

Program Goals and Objectives. This degree is intended for the advanced study of talented pianists who plan a career in teaching piano and piano pedagogy, whether as an independent practitioner or at the college/university level. It is distinguished from a performance degree program in that it does not require the intensive study of performance that is expected in a performance degree; rather, it presents course work and experiences that will be of value to the areas of individual and class piano and piano pedagogy.

This degree serves either as the terminal degree (primarily for independent practitioners or private school teachers) or as the preparation for doctoral studies in piano pedagogy. Applicants with either piano pedagogy or performance baccalaureates also choose this degree as preparation for teaching at the community college level.

The Master of Arts in Piano Pedagogy Degree focuses on:

- the development of all aspects of practical piano teaching skills;
- the development of performance skills;
- the development of research skills, scholarship, and public presentation of materials.

A student graduating from this program will have the ability to:

- create and sustain an independent piano studio that is professionally distinguished and/or lead a class piano program at the community college/university level;
- do scholarly research into areas of interest and concern and express that research competently in writing and/or public presentation;
- apply research to piano instruction;
- demonstrate musical and technical pianistic skills commensurate with the level of music being taught.

The means by which these goals are approached and achieved are clear from the narratives that follow below. The final project requires the student to demonstrate competencies in all of these areas.

Compliance With NASM Standards. For this degree, 16 units of the required 30 units in the degree (53%) are in the major field. Other studies in music constitute the remaining 47%, including 7 units of Music Electives. Classes included in the unstipulated units within the major area are typically chosen from the following:

- MUS 477 (Piano Pedagogy Practicum, 3 units; repetition permitted)
- MUS 567 (Seminar in piano Pedagogy, 3 units; repetition permitted)
- MUS 493 (Individual instruction in Piano, 1 unit; repetition permitted)
- MUSE 501 (Contemporary Music Education, 3 units)
- MUSE 529 (Advanced Pedagogy in Music Education, 3 units)

In the case of students whose baccalaureate degrees are from other institutions, deficiencies in one of the areas of piano pedagogy covered in this institution's baccalaureate piano pedagogy curriculum may be included in the unstipulated units of the major area. These courses include:

- MUS 467A : Piano Pedagogy, 2 units (Piano pedagogy at the elementary level.)
- MUS 467B: Piano Pedagogy, 2 units (Piano pedagogy at the intermediate level.)
- MUS 467C: Piano Pedagogy, 2 units (Piano pedagogy for group teaching.)
- MUS 466: Piano Pedagogy Practicum, 1 unit

Issues unique to graduate programs

1. **Proficiencies required for entrance to the program.** All applicants must present an acceptable fifteen-minute audition at the level of a college senior graduating from the Bachelor of Arts, Music Education (Piano Pedagogy) Program. Applicants must also submit an acceptable thirty-minute video of their teaching, with a corresponding lesson plan. Furthermore, applicants must submit an essay on a pedagogical topic chosen from a list of topics provided for assessment of writing skills and piano pedagogy content competencies.

2. **Research and professional tools required in the program.** All master students, regardless of degree or program, are expected to master the research and writing techniques needed in and appropriate to graduate study. These are taught and assessed in Music 500 (Introduction to Graduate Studies in Music), which is whenever possible, taken in the first semester of matriculation.
3. **Comprehensive Review.** All master's students undergo a final, comprehensive oral examination that focuses primarily upon the recital(s) and/or the culminating paper (Project or Thesis). The examining committee may choose to investigate any area of the student's study, particularly as related to the recital or project/thesis.
4. **Candidacy and final requirements of the program.** No later than the beginning of the semester in which graduation is anticipated, a Master's student must request a graduation review from the Office of Graduate Affairs, an all-University entity. If the student has met all requirements as of the date of review and meets all-university standards for grades (minimum GPA of 3.0), the student is advanced to candidacy. The MA student in Piano Pedagogy must present a concluding project in one of two forms:
 - (a) a project, including a 30-minute recital and a 20 to 25- minute lecture presentation, totaling about 50-55 minutes in length, in addition to a corollary paper on the subject covered in the presentation; or,
 - (b) a thesis on some aspect of piano pedagogy.

Results of the program related to its goals and objectives.

Continued improvement of performance and teaching skills, coursework, recitals and/or public presentations are the primary means for evaluating results and assuring that requisite student competencies are being developed. The results of the program have led to students' continuation of piano pedagogy studies at the doctoral level at other institutions, initiation of professional music careers in teaching in a variety of settings, including independent studios, private schools and community colleges. In addition, some students have become active members and held leadership roles in music teacher organizations, both statewide and nationally. Students have

developed and taught group piano classes for young students and adults, and have served as mentors for first-time piano teachers.

The range of topics and activities studied as a result of the MA piano pedagogy projects has revealed current research as it relates to piano pedagogy, in the areas of neuroscience, psychology, sociology and kinesthesiology. Individuals have become active members of the music-teaching community in continuing their practices as a result of their own research, thus contributing greatly to the music-teaching community nationwide and abroad.

An assessment of the strengths and weaknesses.

The strengths of the program are:

- (1) the opportunity to study with artist performance teachers and nationally- known and recognized piano pedagogues.
- (2) the opportunity to observe the teaching of outstanding university and local piano teachers.
- (3) the opportunity to come in contact with nationally-recognized guest piano pedagogues through the “Piano Pedagogy Perspectives Series” for performances, lectures, master classes and clinics.
- (4) a unique and flexible approach for culminating projects and recitals.
- (5) for students matriculating from the CSUF bachelor's degree in either piano performance or piano pedagogy, the presence of a four-semester undergraduate pedagogy sequence- the most extensive undergraduate pedagogy curriculum in the CSU system.
- (6) the fact that the university is located in a very large urban area with countless opportunities for professional experience while in the program
- (7) observation and internship teaching opportunities that may be repeated for credit, with focus on selected areas of teaching in MUS 466.
- (8) holdings in a piano pedagogy library located in Michalsky Library, of varied piano pedagogy books, method books and supplementary materials for teaching.
- (9) access to a state-of-the-art applied music studio for pedagogy class use, research and ongoing study and monitoring of performance skills by music majors. This

facility, known as the “Smart Applied Music Lab” is the only one like it in the western United States region.

- (10) the opportunity to repeat courses in piano pedagogy in MUS 567 (Seminar in Piano Pedagogy) and MUS 477 (Piano Pedagogy Practicum), thus enhancing the amount of depth and specialization.

The weaknesses of the program lie in:

- (1) the lack of a opportunities for on-site group and individual teaching in conjunction with a university preparatory school or program for music learning for children/adults.
- (2) the absence of a regular graduate assistantship in piano pedagogy.
- (3) the lack of ensemble and concerto resources in the piano pedagogy library
- (4) the lack of group piano resources, including sightreading, ensemble and functional skills texts for the piano pedagogy library.

Plans for addressing weaknesses and improving results.

- (1) Seek guidance from the University Graduate Office, and pursue outside funding sources to establish a consistent graduate assistantship in piano pedagogy for the purpose of teaching piano classes and/or administering in the “Smart Applied Music Lab”.
- (2) Organize and coordinate piano classes for children and adults, to be taught by pedagogy interns at Cal State Fullerton, by means of the surrounding community and possible coordination with the on-campus program for adult learners.
- (3) Formulate a structure for a pre-college preparatory school that would provide opportunities for one-on-one and group lessons for pedagogy interns to teach.
Seek outside funding for equipment needs and materials.

General Master's Degrees (M.A./M.S. degrees in music)

Program Title: Option III: Piano Pedagogy

Number of Years to Complete the Program: 2

Program Submitted for:

Select One: ___Plan Approval Renewal of Plan Approval ___Final Approval for Listing
 ___Renewal of Final Approval ___Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: _____

Name of Program Supervisor(s): Prof. Alison Edwards

Core of General Studies in Music	Other Studies in Music	Outside Fields and Electives	Total Number of Units
16 units (= A)	14-15 units (= B)	0 units (= C)	30-31 Total Units
53 %	47-50 %	0 %	100-103 Total %

**M.A./M.S. degrees with semester hour units should use 30 as the denominator.*

**M.A./M.S. degrees with quarter hour units should use 45 as the denominator.*

Major Area

MUS 393-593	Applied Lessons	2 units
MUS 500	Intro to Grad. Study in Music	3 units
MUS 477	Piano Pedagogy Practicum	3 units
MUS 567	Seminar in Piano Pedagogy	3 units
MUS 570P	Seminar in Piano Literature	2 units
MUS 597/598	Project or Thesis	3 units
Total Major Area		16 units = A

Other Studies in Music

Other Applied Areas	Choose from the following:	2 units
MUS 406	Major Performance Ensembles (1)	
MUS 407/408	Chamber Ensembles (1)	
Music History	Choose from the following seminars:	3 units
MUS 552	Seminar in Music of the Renaissance (3)	
MUS 553	Seminar in Music of the Baroque Period (3)	
MUS 554	Seminar in Music of the Classic Period (3)	
MUS 555	Seminar in Music of the Romantic Period (3)	
MUS 556	Seminar in 20 th -Century American Music (3)	
Theory-Composition	Choose from the following:	2-3 units
MUS 524	Seminar in Music Theory (3)	
MUS 418	18 th -Century Counterpoint (2)	
MUS 419	Advanced Form and Analysis (3)	
MUS 420	Compositional Techniques since 1945 (3)	
Music Electives (400-500 level)		7 units
Total Other Studies in Music		14-15 units = B

MASTER OF MUSIC

COMPOSITION – THEORY CONCENTRATION

Submitted for Renewal of Program Plan Approval

This program is a highly focused and concentrated major concentration designed to encourage the talented graduate student to develop his/her own voice as an artist and to refine the technical, theoretical, critical, musical and leadership skills to function and grow as a composer in the contemporary musical world. The program is a continuation of the strong BM degree within the department.

Entrance Requirements:

1. Submission of a portfolio equivalent to our BM recital requirement (45 to 60 minutes of music of varied media).
2. Short essay to include the following:
 - a. Goals they wish to attain through their studies for the MM;
 - b. Reasons for choosing the MM in Composition as an academic concentration;
 - c. Specific interests in current aesthetic and critical thought and composers or compositional points of view for which they feel an affinity and why.
3. Completion of the department graduate entrance examinations in Music History and Music Theory, which must be completed before classification.

The program is well within NASM guidelines in terms of coursework and “culmination” requirements. Studies in the major field comprise a minimum of 11 to 13 units out of the total 30 units for the degree (8 to 10 units of private studio composition, and 3 units of advanced theory either in Seminar in Music Theory (MUS 524) or in Special Studies (MUS 599). A minimum of 9 graduate units in Music History and research methods (MUS 500) fulfills the NASM guidelines of breadth studies in history and literature.

Four units of Advanced Applied Techniques in performance and/or an applied area and 4 units of electives, some taken in the upper division theory curriculum or special studies, fulfill the NASM requirements for performance and breadth of experience on the graduate level. The final thesis/recital project (MUS 597) fulfills the NASM requirements for a “culmination” of

study in the major field. The thesis project is a large scale composition with critical/theoretical commentary which must be approved by the student's committee one semester before submission. A full recital of compositions, produced and directed by the candidate, is also required as part of the process. The project may or may not be included in the recital. The student also participates on the regular Composer Forum concerts as part of the applied studio instruction.

Strengths

Composition instruction is offered on a private studio basis allowing the instructor to develop guided study for the student in an individualized manner to address the strengths, weaknesses and goals of the student in a flexible and creative manner. Topics of special interest to the student and "gaps" can be realized by individual instruction through Independent Study (MUS 599). The department has an excellent digital electronic music studio for use by the composition students and is an integral part of their instruction. The recital requirement is part of the culmination of the program and functions as part of the "exit examination" along with the Thesis Project. The graduate seminars in Music History and performance requirements ensure a breadth of experience and opportunities for broad intellectual growth and the development of research skills.

Weaknesses

A language requirement would enhance the graduate program and actually bring it up to the level of our BM degree. This is now being considered by the Graduate Committee and is the current recommendation of the Composition Area. Graduate students, at this time, do not have to demonstrate proficiency in performance for entrance. A minimum performance audition would be beneficial especially for students applying from other institutions.

It has been our recent experience that students applying for our graduate program in composition from regional colleges and universities (with degrees in "composition") lack certain upper division theory coursework and performance experience required for our BM program. The students fill some of these gaps in "electives" and through independent study. Remediation is sometimes required before the students are classified, causing impediments in their study plans. A more flexible "remediation" process and more review coursework would be beneficial for these students. Maintaining entrance standards has become more difficult with students applying from other institutions.

MASTER OF MUSIC
PERFORMANCE CONCENTRATION
UNOFFICIAL EMPHASIS IN INSTRUMENTAL PERFORMANCE

Submitted for renewal of plan approval

Program Goals and Objectives. The Master of Music in Instrumental Performance is designed to prepare the student for work at the doctoral level as well as to provide a foundation for the student's involvement as a professional musician. It is intended for the superior performer who has completed a Bachelor of Music degree in performance or shows evidence of equivalent training.

Compliance with NASM standards. The Instrumental Performance Emphasis requires a total of 30 units for this degree. Of these units, 15 (50%) are within the major area and include private applied study, project/recital, and major ensemble/chamber music. Other studies in music include 8 units (27%) in music history, theory, and Introduction to Graduate Studies, and 7 units (23%) in free electives. This study plan is in compliance with NASM standards.

Proficiencies required for entrance to the program. The student is admitted to the program based upon a live audition and a battery of tests prepared by the faculty, which include traditional harmony, twentieth-century techniques, form and analysis, and orchestration. Students who are deficient in more than one of these areas must enroll in the appropriate undergraduate course before they can be classified as graduate students. Students failing the entrance examination in music history must retake the test. Remedial coursework may not be counted towards the degree. At the outset, an assessment of the student's background and transcripts is made along with appropriate recommendations as needed. Applicants must also submit a brief essay on an assigned topic as the assessment of writing skills.

Research and professional tools required in the program. All Master's students, regardless of degree or program, are expected to master the research and writing techniques needed in and appropriate to graduate study. These are taught and assessed in Music 500 (Introduction to Graduate Studies), which is, whenever possible, taken in the first semester of matriculation.

Policy for comprehensive review. All Master's students undergo a final, comprehensive oral examination that focuses primarily upon the recital(s) and/or the culminating paper (Project or

Thesis). The examining committee may choose to investigate any area of the student's study, particularly as related to the recital or project.

Candidacy and final examination requirements for the program. No later than the beginning of the semester in which graduation is anticipated, a Master's student must request a graduation review from the Office of Graduate Studies, an all-university entity. If a student has met all requirements as of the date of review and meets all-university standards for grades (minimum GPA of 3.0), the student is advanced to candidacy. The MM student in instrumental performance must present a concluding project, which serves as the demonstration of the skills and knowledge garnered by the student during the Master's program. It can be in one of two forms:

- a) A performance recital of at least 60 minutes of music, accompanied by scholarly program notes and a related historical, analytical, or pedagogical paper.
- b) Two recitals of at least 60 minutes of music with scholarly program notes.

Results of the program related to its goals and objectives. The Master of Music in Instrumental Performance has been a successful course of study that prepares students for further study as well as for professional work. The recitals and papers submitted at the end of the process have, for the most part, been very strong.

Assessment of strengths and areas for improvement. The strengths of the program lie in:

- The opportunity to study with an excellent applied faculty who are currently working in the professional music field.
- The availability of excellent graduate classes to complement the course of study.
- The availability of graduate assistantships in various areas of music to round out the student's experience.
- The fact that the university is located in a very large urban area with countless opportunities to both observe and participate in professional experiences.
- The flexibility found in the program, which allows the student to develop a plan of study that meets his or her needs.

The weaknesses of the program lie in:

- The fact that there are essentially no graduate level ensembles.
- Graduate students seem to be limited to only a few applied studios.
- Lack of scholarship money on the graduate level.

Plans for addressing weaknesses and improving results. Our graduate program has been undergoing phenomenal growth over the past few years. As this growth continues, it is hoped that through recruiting efforts graduate students on a wider variety of instruments will enroll; and, at the very least, graduate chamber music ensembles can be organized. Obtaining endowments and other scholarship money is a primary goal for the whole Music Department.

MASTER OF MUSIC
PERFORMANCE CONCENTRATION,
UNOFFICIAL EMPHASIS IN KEYBOARD PERFORMANCE

Submitted for renewal of plan approval

Program Goals and Objectives. This degree is intended for the advanced study of pianists who are superior performers either in preparation for entrance into a doctoral program or as the foundation for the student's involvement as a professional musician. Applicants must have completed either a Bachelor of Music degree in performance or show evidence of equivalent training.

The degree prepares candidates to achieve the highest levels of performance as well as scholarly competence in research and writing about music from analytical, historical, pedagogical and/or performance perspectives.

Candidates in the Piano emphasis may select any one of three directions (as detailed below): solo literature; keyboard collaboration; or performance and pedagogy, allowing for maximum flexibility within the confines of a graduate course of study in performance.

Candidates in the Organ emphasis have only one choice, solo literature.

Compliance with NASM standards. As shown in the curriculum table for this degree, 15 of the required 30 units in the degree (50%) are in the major field. Other studies in Music constitute the other 50% of the degree. Classes included in the 7 unstipulated units with the major area are typically chosen from the following:

MUS 570P (Seminar in Piano Literature), 2 units

MUS 567 (Seminar in Piano Pedagogy), 3 units

MUS 454A (Piano Literature and Interpretation, contrapuntal forms, sonata, variations), 2 units

MUS 454B (Piano Literature and Interpretation, character pieces, fantasies, suites, etudes), 2 units

MUS 491, 492, 591, 592 (Individual Instruction in piano, or organ; 1 or 2 units, repetition permitted)

MUS 386 (Keyboard/Vocal Collaboration; 1 unit, repetition permitted for Collaboration Emphasis candidates)

MUS 477 (Piano Pedagogy Practicum; 3 units)

Issues unique to graduate programs

- (1) **Proficiencies required for entrance to the program.** All applicants must present an acceptable audition of approximately 30 minutes at the level of a college senior graduating from the appropriate Bachelor of Music program. Applicants must also submit a brief essay on an assigned topic for the assessment of writing skills. In addition, all applicants must take entrance examinations in music theory and history. These exams are written, require 1.5 hours (history) to 2.5 hours (theory) each, and are administered one week prior to the beginning of each semester. No credit toward the degree is permitted for study toward the completion of these proficiencies. Remedial classes are offered in history and theory.
- (2) **Research and professional tools required in the program.** All Master's students, regardless of degree or program, are expected to master the research and writing techniques needed in and appropriate to graduate study. These are taught and assessed in Music 500 (Introduction to Graduate Studies), which is whenever possible taken in the first semester of matriculation.
- (3) **Comprehensive Review.** All Master's students undergo a final, comprehensive oral examination that focuses primarily upon the recital(s) and/or the culminating essay (Project or Thesis). The examining committee may choose to investigate any area of the student's study, particularly as related to the Project's recital(s) and/or essay.
- (4) **Candidacy and final requirements of the program.** No later than the beginning of the semester in which graduation is anticipated, a Master's student must request a graduation review from the Office of Graduate Affairs, an all-University entity. If the student has met all requirements as of the date of review and meets all-university

standards for grades (minimum GPA of 3.0), the student is advanced to candidacy. The MM student in piano or organ must present a concluding project in 1 of 2 forms:

(a) a recital and document combination as detailed immediately below for each possible direction, solo literature, collaborative literature, or performance and pedagogy, respectively:

(i.) a solo recital plus program notes and an essay based on some aspect (a portion of) the recital;

(ii.) two collaborative recitals, one consisting of repertoire for piano and voice(s) and the other for piano and instrument(s), plus program notes and an essay on some aspect of the work(s) on either or some combination of both recitals;

(iii.) a recital plus program notes, and a corollary essay on some aspect of piano pedagogy.

(b) two recitals (or three for Keyboard Collaboration direction) with scholarly program notes as described immediately above.

The project serves as both the demonstration of the skills and knowledge garnered by the student during the Master's program and as an opportunity for private study with the supervising faculty member. The content of the recitals and papers is highly individual, chosen by the student in consultation with the faculty adviser.

Note: The Comprehensive Review, as detailed above, is part of the assessment process of the Graduate Project.

Results of the program related to its goals and objectives. Coursework, the project essay, the program notes, the recital(s) and the oral exam permit us to assess the success of the program. We have generally been very satisfied with the results for those students who are with us full-time, and who have had the opportunity to serve as graduate assistants in the Smart Applied Music Studio. Part-time students have been less predictably strong. International students whose English language skills were weak at the beginning of the program generally have a steep learning curve at the beginning of the program, but most of them work very hard to improve their

written and spoken language skills to achieve an acceptable level. This does create a considerable drag on their performance skills at the beginning of their course of study. In general, the stronger students have performed very well, but the weaker ones have been marginal in one area or another. While this could have been predicted from the application and evaluation process, we have admitted the student nonetheless as part of our service mission to professionals in the community. Some of our MM alumni have been admitted to doctoral programs at University of Southern California, University of Texas-Austin, Claremont Graduate University, University of California Los Angeles, and like institutions.

Assessment of strengths and areas for improvement.

The strengths of the program lie in:

- the high caliber faculty who pursue professional, research, and pedagogical activities on a regular basis, gaining international, national, regional and local recognition;
- the fact that we have a full-time artist position;
- keyboard faculty members who are personally and passionately committed to the intellectual, musical and artistic growth of our students;
- numerous performance opportunities are created for pianists both on campus and off campus via “Pianists In Performance” outreach program, as well as international study and performance (e.g., Austria, Germany, Italy);
- a generally strong caliber and quantity of students applying and matriculating to CSUF;
- high quality replacement pianos in one piano studio, and new pianos in several piano-major practice rooms, including a variety of brands and models of instruments;
- access to professional touring artists and outside faculty members who visit campus for performance and master class, in addition to the lively musical and cultural events in the greater Orange County/Los Angeles area;
- the building of the new concert hall (completed 2004);
- the availability of excellent coursework specific to the specialization;

- the flexibility of the program to tailor the course of study reflecting the candidate's unique interests and objectives;
- a new career development conference (“Tangents: Career Development for Keyboard Musicians”) for keyboard majors that brings successful alumni to campus for career options and interaction, as well as the use of a music-specific career development organization (“iCadenza”);
- the founding of the Smart Applied Music Studio lab(SAMS lab), funded at inception by an intramural CSUF University Mission and Goals Initiative grant in 2011, and housed in a room dedicated to its use. The room is equipped with software and peripherals that employ surface electromyography (sEMG) tied to real-time or recorded graphic representation, and video from two angles, demonstrating patterns of tension and relaxation. The lab also has software and an electro-glottal device for singers. Additional equipment includes software, peripherals and PC for neuro-feedback (on-loan from CSUF Kinesiology Department), a high quality digital keyboard, a skeletal model and larynx model, and a massage table. Anatomical posters are also on display.
- the acquisition of a 19th-century fortepiano with the intention to use it as a resource for students to learn about piano technology as it is rebuilt. It is hoped that when the rebuilding is done that the instrument will also be useful in understanding more about performance practice of 18th-century piano literature.
- the acquisition and installation of a small, 2-manual pipe organ in Meng Concert Hall.
- an outstanding piano technician as a contract service provider.

The weaknesses of the program lie in:

- insufficient funding for scholarships, lagging far behind other CSU campuses and private institutions in the region; the complete lack of substantive graduate assistantships; and thus
- a decrease in the quantity and quality of applicants who matriculate as pianists, particularly those from within the state of California

- insufficient quantity of concert grand pianos (the Recital Hall Steinway is so superior to the Yamaha as to nearly make the latter obsolete) and a lack of high quality new pianos for the piano studios
- an electronic organ that is in need of replacement
- the need to replace poor quality Neupert harpsichord with a historically oriented Italian single or French double harpsichord
- although improved, the climate control in the building is a continuing issue regarding piano maintenance
- inadequate funding and thus insufficient quantity of support staff for the department
- poor coordination of publicity and outreach, both for recruitment and for concert PR
- inadequate funding for piano technician, resulting in less than adequate number of tunings of instruments in classrooms, studios, and practice rooms; and inadequate funding for major maintenance and rebuilding of pianos

Plans for addressing weaknesses and improving results.

(1) continue to work with the development officer for the College of the Arts and press for funding for scholarships, funding for replacement of pianos for recital hall, studios, practice rooms and class rooms, funding for electronic organ replacement and harpsichord replacement; seek additional options with the Music Associates, the support organization for the Music Department

(2) Continue to seek ways to improve publicity either through further consultation with the Dean, or by faculty initiatives to tell our story to the musical public and prospective students

(3) seek funding to have humidity control equipment installed in all pianos

(4) continue pursuing alternative avenues for funding of graduate assistantships either tied to the SAMS lab, or the Pianists In Performance program

MASTER OF MUSIC, PERFORMANCE CONCENTRATION

UNOFFICIAL EMPHASIS IN VOICE

Submitted for renewal of plan approval

Program Goals and Objectives

The Master of Music degree in performance (voice) is intended to train its majors to be skilled musicians in the broadest sense, musically and intellectually and to give the student additional practical (applied) and academic preparation for professional activities in singing and in teaching voice. The graduate program focuses on the study of advanced literature and the development of a technique that will serve in the performance of all styles of music and provide future teachers of voice a comprehensive background in repertoire and pedagogical skills.

Compliance with NASM standards

As shown in the curriculum table for this degree, 15 of the required 30 units in the degree (50%) are in the major field. Other studies in Music constitute 8 units (27%) of the degree. Although, in comparison to NASM expectations, the vocal performance degree at CSUF is heavily weighted with units in the major area and in other studies in music and has a lower percentage (23%) of units for free electives in music, there is considerable freedom involved in selecting classes in the first two categories.

Proficiencies required for entrance to the program

All applicants must present an acceptable audition at the level of a college senior graduating from the Bachelor of Music program. Vocal students are asked to prepare at least 30 minutes of music, covering styles and languages, and are generally asked to sing 20 minutes of representative literature. During this audition musicianship, tone, phrasing, expression, and communication are considered. Applicants must also submit a brief essay on an assigned topic for an assessment of writing skills. In addition, all applicants must take entrance examinations in music theory and history. These exams are written, require 1.5 hours (history) to 2.5 hours (theory) each, and are administered one week prior to the beginning of each semester. No credit

toward the degree is permitted for study toward the completion of these proficiencies. Remedial classes are offered in history and theory.

Research and professional tools required in the program

All masters' students, regardless of degree or program, are expected to master the research and writing techniques needed in and appropriate to graduate study. These are taught and assessed in MUS 500 (Introduction to Graduate Studies), which is taken in the first semester of matriculation whenever possible.

Comprehensive Review

All Master's students undergo a final, comprehensive oral examination that focuses primarily upon the recital(s) and/or the culminating paper (project or thesis).

Candidacy and final requirements of the program

No later than the beginning of the semester in which graduation is anticipated, a Master's student must request a graduation review from the Office of Graduate Affairs, an all-university entity. If the student has met all requirements as of the date to review and meets all-university standards for grades (minimum GPA of 3.0), the student is advanced to candidacy.

The voice student has two options for the culminating project:

- 1) A voice recital of at least 60 minutes of music, accompanied by scholarly program notes and a related historical, analytical, or pedagogical paper.

Or

- 2) Two recitals of different character (traditional style solo or lecture/recital or with instruments or period specialties) accompanied by a more limited paper.

Results of the program related to its goals and objectives

Coursework, the project paper, the program notes, and the recital(s) permit us to assess the success of the program. We have many successful alumni in the ranks of professional/international singers. We also have a significant group of voice teachers in our community. Most of our performance majors opt for the two recitals. The project serves as both a demonstration of the skills and knowledge garnered by the student during the Master's program

and as an opportunity for private study with the supervising faculty member. The content of the recitals and papers is highly individual, chosen by the student in consultation with the faculty advisor.

Assessment of strengths and areas for improvement

The university is located in a very large urban area with countless opportunities for professional experience while in the program. We also have excellent coursework (including courses in advanced pedagogy, advanced song literature, and stage movement) specific to the specialization and a fine faculty dedicated to the highest standards. In addition, guest artists come to work individually with the masters' students to coach and prepare them for special recitals devoted to the subject area of the guest artist (such as *Soirées* of all French music, or *Liederabends* of all German music).

Our greatest need at present is to generate more visibility for recruitment. We would like to offer Graduate Assistantships, but have been limited by the California budget, and the CSU budget in particular. With the passing of Proposition 30, we are hopeful to locate more funds to secure assistantships. We have also been working to identify specific colleges and universities who do not have graduate programs in voice and/or have programs whose graduates would be a good fit for the program CSUF offers. Knowing that many vocal performance graduates have a great interest and desire to sing and study opera, we are working to make our extremely successful opera program more visible.

Specific Master’s Degrees (M.M.)

Program Title: Master of Music Number of Years to Complete the Program: 1.5

Program Submitted for:

Select One: ___Plan Approval Renewal of Plan Approval ___Final Approval for Listing

___Renewal of Final Approval ___Plan Approval and Final Approval for Listing

Current Semester’s Enrollment in Majors: _____

Name of Program Supervisor(s): _____

Major Area	Other Studies In Music	Electives	Total Number of Units
15 units (= A)	8-9 units (= B)	6-7 units (= C)	29-31 Total Units
50 %	27-30 %	20-23 %	97-103 Total %

**M.M. and M.M.E. degrees with semester hour units should use 30 as the denominator.*

Major Area

MUS 593	Applied Lessons	2 units
	Additional Applied Music	8 units
Other Applied Areas	Choose from the following:	2 units
MUS 406	Major Performance Ensembles (1)	
MUS 407/408	Chamber Ensembles (1)	
MUS 597/598	Project or Thesis	3 units
Total Major Area		15 units = A

Other Studies in Music

MUS 500	Intro to Grad. Study in Music	3 units
Music History	Choose from the following seminars:	3 units
MUS 552	Seminar in Music of the Renaissance (3)	
MUS 553	Seminar in Music of the Baroque Period (3)	

MUS 554	Seminar in Music of the Classic Period (3)	
MUS 555	Seminar in Music of the Romantic Period (3)	
MUS 556	Seminar in 20 th -Century American Music (3)	
Theory-Composition	Choose from the following:	2-3 units
MUS 524	Seminar in Music Theory (3)	
MUS 418	18 th -Century Counterpoint (2)	
MUS 419	Advanced Form and Analysis (3)	
MUS 420	Compositional Techniques since 1945 (3)	
Total Other Studies in Music		8-9 units = B
<u>Electives in Music</u>		
Total Electives		4 units = C

Section II.C. Programmatic Areas

A. Credit and Time Requirements

1. CSUF's definition of a semester credit hour appears on p. 67 of the 2013-15 University Catalog.
2. The policy regarding transfer credit appears on p. 120 of the 2013-15 University Catalog. In regard to graduates degrees, the transfer credit policy appears on p. 98.
3. Please see the item listed as **MDP II.A.3., Item 1**. These two course classification documents are used in the CSU to determine credit hour assignments.
4. Accurate and reliable application of credit hour policies and procedures is accomplished through record keeping for each course in the University. Records of course change forms and course change memos for music courses are kept on file in the department, and in the office of the Associate Vice President of Academic Programs (AVPAA). Changes go through an approval process that requires review by the Chair, the Dean, the AVPAA, and the Provost.

B. Evaluation of the Development of Competencies

Examples of student evaluation policies and procedures are contained in **MDP II.B., Item 1**.

F. Music Studies for the General Public

1. The following table shows all of the General Education (GE) courses given by the Department of Music in the AY's listed, including enrollment in each section.

MUS Course	Section	Title	F10	S11	F11	S12	F12	S13
100	1	Introduction to Music	196	106	184	97	190	111
100	2	Introduction to Music	200	74	151	99	173	74
100	3	Introduction to Music	93	78	92	52	60	71
101	1	Music Theory for Non-Music Majors	28	21	20		50	59
101	2	Music Theory for Non-Music Majors					28	
102	1	Introduction to American Folk Music	60	59	59	70	60	40
302	1	History of Jazz	60	54	60	60	60	61

302	2	History of Jazz		59	58	72	60	
305	1	Women in Music		57	58	58		
307	1	History of Rock Music	123	47	52	55	120	61
307	2	History of Rock Music	61	59	57	59	26	58
307	3	History of Rock Music	60	49	59	69	61	60
307	4	History of Rock Music					41	
307	80	History of Rock Music	48	19	36	19		
350	1	Music in American Society	48	40	50			
355	1	Film Music	214	205	192	202	203	195
355	2	Film Music	202	211	211	207	201	202
355	3	Film Music	213	208	221	211	208	198
355	4	Film Music			53		47	129
*356	50	African American Music Appreciation	4	5	1	6		3
*356	51	African American Music Appreciation	1	5		5		5
*356	80	African American Music Appreciation		2				
*357	1	Blacks in the Performing Arts		5		4		4
433	1	Music in Childhood	27	25	24	24	23	25
433	2	Music in Childhood	30	19	22	15		

* These courses are crossed listed with the African-American Studies Department. Music is assigned a small portion of the seats.

2. The CSUF and CSU are unionized, and adjunct faculty attain a “weak” form of tenure referred to as entitlements. Work is assigned according to the collective bargaining agreement. Typically, an adjunct instructor is entitled to work the same number of weighted teaching units taught the previous year if the work is available, and if it is work that he or she is qualified to teach.

3. (a) We do not have the resources to offer private applied instruction to non-music majors. (b) Non-music majors are welcome to audition for all auditioned major performance ensembles. In addition, we offer two choral ensembles and one wind band that are non-auditioned groups. (c) We keep a very distinct line between courses for music majors and general education courses for non-majors, and do not allow non-majors to take music major courses, primarily because of resources. The only exception is students officially enrolled as music minors, who are allowed to take music major classes by permission of instructor (a control device to assure that there are adequate spaces for music majors before music minors).

Section II.C. Programmatic Areas – Text Outline

Item MGP: Music Studies in the General Public

The Department of Music offers a rich and varied menu of general education courses for CSUF students at the lower division and upper division levels, in support of the University's goals for education as described in the University Catalog on pp. 52.

The CSUF Music Department brings music to the general public in a number of ways: students are involved in teaching instrumental music to students over the age of 60 in the Osher Lifelong Learning Institute (OLLI) at California State University Fullerton; piano students in the Pianists in Performance (PIP) program perform community wide in the homes of patrons and friends of the Department who have grand pianos; we provide a series of formal and informal musical events in the Morningside Retirement Community in Fullerton. All of these opportunities involve music faculty recruiting, guiding, preparing, and mentoring the students who teach and perform. The doors of our Meng Concert Hall and Recital Hall are open to the campus and surrounding community to hear well over 150 student recitals, student ensemble concerts, faculty recitals, and guest artists perform each year.

Music education faculty have been involved in the development of State of California arts education policy development, including review and revision of single subject matter credential standards in music, development of the CSET (California Subject Examination for Teachers) test in music, and the interpretation and implementation of California State Bill 1440 that prohibits the CSU from requiring a transferring student to repeat courses similar to those taken at the community college that counted toward their associate degree for transfer, in music as well as other subjects.

Item PER: Performance

The general philosophy of the Department of Music in regard to performance is encapsulated in the mission statement and learning goals of the department, cited in section I.A. of the self-study. Qualitative and evaluative approaches are described in section II.B. of the Management Documents Portfolio.

In regard to the scenarios listed in PER 2,

- Student performances taking individual students away from their studies during the academic year are rare, and handled on a case-by-case basis.
- Faculty performances off campus during the academic year are regulated by faculty attendance policies.
- Department of Music ensemble tours preferably tour primarily during breaks in the academic calendar or immediately after the academic year concludes. When touring occurs during the academic year, faculty ensemble directors are expected to make tour dates known at the beginning of a semester whenever possible, to provide written notice with personnel list no less than two weeks prior to departure, and to affirm that students are expected to check with instructors before leaving as to how to keep up and make up any work missed in academic music classes.
- All CSUF music majors are eligible for one ticket to Department of Music concerts and recitals at the unpublished rate of five dollars. Beyond that, we are just miles away from two very highly regarded performing arts empires, with the Los Angeles Music Center to the north and the Segerstrom Center for the Arts in Costa Mesa (south Orange County). Students often attend performance, including for the opportunity to hear their applied teachers perform in the Pacific Symphony and the Los Angeles Philharmonic. The Pacific Symphony, Orange County Philharmonic Society, and the Los Angeles Philharmonic sometimes provide discounted, deeply discounted, or free tickets to CSUF music majors, in addition to the student rush policies of all of the major performing arts organizations.

Item OPA: Other Programmatic Activities

Below is a partial list of educational institutes, festivals, special service activities, and special relationships and interactions with other arts and community organizations in the past three years. The Department of Music prides itself in establishing, reinforcing, and strengthening relationships with and supporting public school music teachers, community college instructors, private studio music teachers, and community arts organizations with such activities. We also acknowledge that these activities serve as prospective student recruiting mechanisms.

Educational Institutes

2010/2011

California Music Clinic
Trumpet Academy
Vocal Performance Workshop

2011/2012

California Music Clinic
VoceVista Workshop

2012/2013

California Music Clinic
Trumpet Academy
Southern California Low Brass Institute
Choral Advantage Camp
Tangents: Career Conference and Festival for Pianists
2013 Cal State Fullerton Conductors Workshop

Festivals

2010/2011

Wind Ensemble Festival (High Schools)
New Music Festival "Strings in the 21st Century"
Choir Festival (High Schools and Community Colleges)
Choral Festival
A Festival of Men's Voices
Greenhouse Cello Festival
Bassoon Bonanza

2011/2012

Trombone Day
Wind Ensemble Festival (High Schools)
New Music Festival "The Composer/Performer in the 21st Century"
Choir Festival (High Schools and Community Colleges)
Choral Festival
A Festival of Men's Voices
String Festival
Film as a Collaborative Art Symposium

2012/2013

Trombone Day
Wind Ensemble Festival (High Schools)
New Music Festival "Voice in the 21st Century"
Choir Festival (High Schools and Community Colleges)
Choral Festival
A Festival of Men's Voices
String Festival

Film as a Collaborative Art

Special Service Activities

2010/2011

NATS - Gwendolyn Roberts Young Artist Competition Winner's Recital
Intimate Opera Company Youth Vocal Competition
The Warne Trust Third Annual Stringed Instrument Recital
Dale Warland Residency
SCVA Honor Choir Auditions
Talich Quartet West Coast Residence
International Alliance for Women in Music 2010 Annual Concert
Goyang Civic Choir Concert
Dr. Mark Garrabrant Memorial Concert
Music Associates Concerto Competition

2011/2012

ACDA Regional Conference
Roy Main Memorial Concert (beloved southern California trombonist)
CMEA Southern Sectional Fall Conference
Film as a Collaborative Art Series
National Association of Teachers of Singing (NATS) Symposium
Marni Nixon Residency
Talich Quartet West Coast Residence
Music Associates Concerto Competition
National Association of Teachers of Singing (NATS) Collegiate Auditions
Karthryn T. McCarty Celebration of Life (memorial, North Orange County philanthropist)
Celebrating the Life, Music, and Career of Professor Rodger Vaughan

2012/2013

Dean Emeritus Jerry Samuelson Celebration of Life (memorial)
National Association of Teachers of Singing (NATS) Student Evaluation Program
Symphony in the Streets (Live.Music.Now)
Talich Quartet West Coast Residence
Music Associates Concerto Competition

Special Liaisons with Other Institutions or Organizations

2010/2011

John Alexander Singers (Rehearsals & Concert)
Pacific Chorale (Auditions & Rehearsals)
Rotary Club of Fullerton (Collage Concert)
American String Teachers Association (ASTA)
Pacific Chorale Youth Choir & Pacific Youth Symphony (Rehearsals)

2011/2012

John Alexander Singers (Rehearsals, Concert, and Recordings)
Pacific Chorale (Auditions & Rehearsals)

Rotary Club of Fullerton (Collage Concert)
Pacific Symphony Youth Wind Ensemble (Concert)
Orange County Collegiate Orchestra (Meetings, Rehearsals, and Concert)
Pacific Chorale Youth Choir & Pacific Youth Symphony (Rehearsals & Concert)
Powell Flutes (Masterclass & Demo for High School Students)
American String Teachers Association (ASTA)
Diamond Bar High School (Recording & Concert)
Rob Kapilow's What Makes It Great? (Fullerton Jazz Orchestra, Cerritos Performing Arts Center)

2012/2013

John Alexander Singers (Rehearsals, Concert, and Recordings)
Pacific Chorale (Auditions & Rehearsals)
Morningside Retirement Community of Fullerton (Collage Concert)
Pacific Symphony Youth Orchestra (Concert)
Pacific Chorale Youth Choir & Pacific Youth Symphony (Rehearsals & Concert)
American String Teachers Association (ASTA)
Rob Kapilow's What Makes It Great? (University Symphony Orchestra, Cerritos Performing Arts Center)

SECTION III. EVALUATION, PLANNING, PROJECTIONS

A. Music Unit

The full-time music faculty serves as a committee as a whole and meets on a regular basis. The standing committee system we have in place seems to serve us well (see Self Study I.D., paragraph 5). Agenda items are brought to the full-time faculty through the recommendation or request of a stand committee, or from the Chair based on requests of faculty or requests or needs of administration. Since the last accreditation review, two faculty retreats were held, and were viewed as quite worthwhile and successful. The first retreat began a SWOT analysis, the results of which served the department well for several years. The second retreat focused on an agenda compiled by the Chair based on various observations and ideas brought forth by multiple faculty members; the retreat allowed for extended brain storm and generation of solutions to various small and large, simple and complex issues.

While being part of a very large university in the largest system of higher education in the nation means that many policies and procedures are simply handed down with the expectation that they be followed, the Department of Music works at and enjoys excellent relationships with various campus constituencies who very often go the extra mile for us. As noted in previous re-accreditation, if our planning seems limited compared to some other institutions, or to NASM standards, this is the reason, particularly since communication of increases or decreases in resources is typically communicated to the campuses less than a year in advance.

Internally, we use a soft enrollment management approach that is based on the ideal size and instrumentation of major performance ensembles. In recent times, it is very hard work to simply maintain the *status quo*, especially in regard to recruiting oboes, bassoonists, violists, and tenors. We work together and do the best we can with the resources we have.

We are good with envisioning and good with follow through. We currently have a proposal that currently is in the Office of the Provost, with the support of our Dean, to convert our Department of Music to a School of Music, with a Director and still as part of the College of the Arts. We are reasonably confident that this proposal will ultimately be approved. In conjunction with that proposal, we currently have under review by our own Department Curriculum Committee to create a post-baccalaureate Artist Diploma program. This will soon

move to the full-time music faculty for approval, and then up the chain of command (and to NASM!). There are several advantages to become a School of Music, including public image, opportunities for development, and a way for us to think about curriculum differently in the future, given the possibility of creating two academic divisions within the new school. This is all for the future, but we are definitely actively envisioning it now.

The purpose of the music unit is clear to us, and, we believe, to anyone who is observing us. The purpose, size, scope, and programs seem to us to be logically related and functional. When we look at other music units of similar size in large universities, we believe that this observation continues to hold up. Our curriculum has not expanded a great deal since the Department of Music was founded; the main addition has been the curriculum and programs associated with having degrees in Jazz and Commercial Music. We view ourselves as the Paris Conservatory with some excellent teacher training and jazz/commercial music added in. We have consciously not moved into other broader degree offerings (e.g. recording, music industry, music business, arts management, etc.) because we want to focus on doing what we do as well as we can with the resources we have. Given this approach, we believe that efforts in planning, projection, and evaluation do support our stated purposes.

Ideally, with significantly increased resources, we would envision ourselves as having approximately 525 music majors, much of the increase being in graduate students, with graduate assistantships, and about a half dozen additional full-time tenure track positions. Many of the faculty's corporate brain storming, stated goals, and weaknesses described in the degree-by-degree analyses in the Instructional Programs Portfolio would be ameliorated with these upward adjustments, and of course, the budget needed to support them. In the current uneasy environment of transitioning from a state-supported to state-assisted institution, we feel success would be to maintain the *status quo*, and we feel we have done that and more.

B. Students

As documented throughout much of the self-study, and specifically in descriptions of the specific curricular programs in the Instructional Programs Portfolio and documents in the MDP, student evaluation is imbedded in our-semester-to-semester academic and musical lives. Students audition to get into the department as majors, and they audition for placement in

ensembles. All music majors who are taking applied lessons (which is all of them unless their applied lesson and recital requirements are completed) play juries at the end of each semester, eliciting a discussion comparing weekly lesson to progress to that evidenced by the jury performance. Students who apply to change from level-to-level (e.g. freshman to sophomore, i.e., MUS 192 to MUS 292), from the BA to the BM, or to do a recital, play longer juries with additional requirements. Most music majors are involved in a weekly workshop or studio class in which students perform for each other and receive comments and feedback from instructors and peers.

Undergraduate music theory and ear training classes use examinations that are in common between instructors and sections to a large extent, ensuring systematic, sequential progress through that curriculum. A significant portion of the faculty would like to see some form of super-jury halfway and/or at the end of students' programs in which they would both perform and demonstrate aural musicianship proficiency. This concept has been floated a few times, but has yet to land solidly enough to be implemented.

Graduate and undergraduate students whose programs do not require recitals produce theses or papers that are evaluated by a faculty committee. Our policies and procedures in regard to the BA Liberal Arts project option have been improved and strengthened by faculty request, through the faculty governance process described in III.A. above, and we are pleased with the result.

C. Projected Improvements and Changes

The projected improvements and changes described here are based on the Chair's reading of the self-study documents created by many faculty members in regard to the degrees for which they have direct responsibility. I have synthesized and prioritized these faculty members' visions, filtered through my own experience as faculty member, Chair, and former vice chair and interim chair. As instructed, we have responded only regarding items for which improvements and changes are being considered, planned, or in process.

1. Purposes, including levels of artistic, educational, and scholarly aspiration

Our proposal to become a School of Music is a portal to these aspirations. We would like to continue to recruit full-time (as positions become available) and adjunct faculty to assure that all of our studios reflect the highest possible artistic level. We are inspired by the level of teaching and artistry in several studios, and would like to see this spread throughout the department, more evenly. Many faculty members feel that having a full-time tenure track colleague in keyboard collaboration would have a very positive impact throughout much of the department. We are in the process of upgrading the recording capabilities in Meng Concert Hall and our Recital Hall to create state-of-the-art recording facilities from what is now a facility that makes adequate archival recordings. This will enhance the artistic lives of students and faculty.

We are enjoying that, as the University's academic standards have increased rather quickly and greatly, many of our students are brighter and more inquisitive, and we can continue to learn to teach toward that. The scholarly side of our department is, we think, very strong. In spite of teaching twelve units per semester, our musicology and composition faculty are very productive.

2. Size and scope

As we become a school of music and take on a process of curriculum review, we may consider adding one or more degree programs that would reflect our geographical location in an arts and entertainment capital, and the changing nature of musical careers. The school of music status would allow us to create academic divisions within the school to accommodate this and still preserve our academic history and scholarly traditions.

If we were to do this, it would also likely lead to some increase in size. Garnering resources to increase in size will be a feat, especially as long as our university is in recent years impacted, a CSU euphemism for over-enrolled.

3. Governance and administration

The School of Music would have a director rather than a chair. That is the only anticipated change, especially again relative to lack of resources.

4. Faculty and staff

In addition to the collaborative keyboard professor, some faculty would like to have a full-time tenure track opera director. Given the impressive history of major opera singers who have attended Fullerton, this idea seems to have some merit.

Were funding to become available, we would request several additional staff. We do not have enough accompanists. Some of our technical staff members are severely over worked, to the point that we have concern for their mental and physical health at times. Were some of our technical staff to retire, it seems impossible that one person could be found to fill the skill set now used as these positions have morphed to fit the staff member's abilities, and to some degree interests, over a period of years.

5. Facilities, equipment, technology, health, and safety

Our facilities are adequate to excellent by and large. Much of our applied faculty scramble for spaces in which to teach applied lessons; we need more large applied teaching studio spaces. We need more practice rooms. We continue to ask for these facilities improvements as space or funding seems to shake loose.

We look for development opportunities or hand-me-downs in regard to keyboard needs: excellent pianos, harpsichords, and electronic organs. We keep our ear to the ground for internal funding initiatives to upgrade our classroom piano studio, our music computer lab, and our part-time and staff computer needs.

For the most part, we operate in a very safe, healthy environment. We need more technical staff because it is perceived that the concert production staff we have becomes so exhausted at times that it is unsafe for them to continue working. We keep this need near the top of the Dean's wish list for a time when funding from above for additional staff positions comes available.

6. Library and learning resources

The Department of Music faculty fervently wishes that there were a music, performing arts, or at least a fine arts specialist on the staff of the Pollack Library. We admit that we have not been very proactive in communicating that desire. Leadership of the library will change in the near future, and it strikes us that this will be a good time to let our desires be known.

7. Recruitment procedures

The Department of Music is dismayed, appalled, and disturbed on a daily basis that the ten percent of the College of the Arts' PR/Marketing director's job description dealing with prospective music students is largely ignored and unattended to. This has been pointed out to her supervisor repeatedly and vehemently with little effect. We acknowledge that this array of responsibilities, while crucial to us, is a bad fit for the rest of her position, which is marketing of the College's arts events (music, theatre, dance, visual art). In conjunction with our School of Music proposal, we have asked for one additional staff person, which would be a position to organize and coordinate student recruitment, auditions, etc.

12. Curricular items not addressed in II.B. of the Instructional Programs Portfolio

Although addressed briefly, it bears reiterating that a segment of the music faculty is interested in pursuing the re-development of a composing and arranging emphasis as a companion to the extent instrumental performance emphasis in the BM Jazz/Commercial Music degree.

14. Plans for expanding or ending curricular offerings

See #12 above. In addition, we anticipate adding a post-baccalaureate Artist Diploma to our curriculum in the near future.

15. Other issues important to the music unit.

Frequent issues with both the old and new buildings' ventilation and air conditioning systems are of concern. We have a good relationship with CSUF Facilities Planning and Management, and we continue to report issues on a daily basis. We look forward to their solving some of our ongoing problems with overcooling, overheating, and lack of ventilation. As much as these issues can distract from instruction, we are extremely concerned about the toll these conditions takes on our musical instrument collection, especially our keyboard instruments. We are also concerned that there is an unacknowledged fiscal element to these issues: we are spending more on tuning and maintenance because of Facilities Planning and Management's inability to maintain stable temperatures and humidity. We will continue to work with Facilities

Planning and Management, and make it a point to renew our fiscal concerns as well as the physical stability of our instruments.

Finally, our aspirations are dampened knowing that our scholarship support continues to pale by comparison to other local music units with whom we compete for students, especially given our recent rapid tuition escalation. We appreciate the support afforded by our current Dean and Director of Development, and as both of these positions will be occupied by new faces in the near future, we resolve to work with these new officials to take our development efforts up several notches. We are very concerned about the position of Dean in our college and university-wide. Deans nationwide are expected to spend a great deal of time on development, and many universities have hired additional associate deans in order to remove some responsibilities from deans to accommodate the need for deans to raise monies. As our institution slides from state-supported to state-assisted, and given our escalating scholarship and other fiscal needs in Music that apparently will most likely be supported by soft dollars, we feel some such alteration in the deans' job duties is absolutely necessary.

D. Futures Issues

If you were to take the music faculty over to the Fullerton Marriott cocktail lounge on our campus and allow us to ruminate for a bit, we would probably share a corporate fantasy about legislation that would allow us to buy all of our facilities from the State of California for a dollar, privatize as a non-profit school of the arts, school of performing arts, or school of music, and go to it. We have even priced this out! We also, of course, realize that getting out from under the thumb of all our state and CSU system regulation is unlikely. Most of the time we feel like professors; once in a while we feel like DMV window clerks. Given that, and in reconsidering what we have stated above, we see four issues that we are tremendously excited about:

1. Converting our Department of Music to a School of Music
2. Obtaining a new staff position in conjunction with #1 that would address our needs in recruiting prospective music majors
3. Putting in place a small (to start) post-baccalaureate Artist Diploma program

4. Raising endowment funds for scholarship performance awards sufficient to hold our own in the very competitive southern California academic music market, as well as state-wide, regionally, and nationally.