

# **National Association of Schools of Music**

## **SELF-STUDY**

*in Format A*

**Presented for consideration by the  
NASM Commission on Accreditation**

**by  
California State University, Fullerton  
800 N. State College Boulevard  
Fullerton, CA 92831  
(657) 278-3511  
<https://www.fullerton.edu/arts/music>**

### **Degrees and Programs Offered – Renewal of Plan Approval and Final Approval for Listing**

#### **Bachelor of Arts**

Music, Liberal Arts Concentration, B.A.  
Music, Music Education Concentration, Choral Emphasis, B.A.  
Music, Music Education Concentration, General Music Emphasis, B.A.  
Music, Music Education Concentration, Instrumental Emphasis, B.A.  
Music, Music History and Theory Concentration, B.A.

#### **Bachelor of Music**

Music, Accompanying Concentration, B.M.  
Music, Composition Concentration, B.M.  
Music, Instrumental Concentration, B.M.  
Music, Jazz and Commercial Music Concentration, B.M.  
Music, Keyboard Concentration, B.M.  
Music, Piano Pedagogy Concentration, B.M.  
Music, Voice Concentration, B.M.

#### **Master of Arts**

Music, Musicology, M.A.  
Music, Piano Pedagogy Concentration, M.A.

#### **Master of Music**

Music, Performance Concentration, M.M.  
Music, Theory and Composition Concentration, M.M.

**The data submitted herewith are certified correct to the best of my knowledge and belief.**

February 16, 2025  
\_\_\_\_\_  
(Date)

  
\_\_\_\_\_  
(Signature of Reporting Officer)

Randall Goldberg  
Director, School of Music  
\_\_\_\_\_  
(Name and Title of Reporting Officer)

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## Preface

School of Music Director Dr. Randall Goldberg served as the principal author of this document. Many faculty participated in the writing process, especially in Section II.B. SOM Departmental staff gathered information and documents found in the Management Document Portfolio. Staff of CSUF's Pollak Library wrote section I.G. Many thanks to SOM Professor and Graduate Advisor Dr. John Koegel for copy editing much of the document.

The current CSUF University Catalog and its archive are available online at <https://catalog.fullerton.edu/>.

### Abbreviations

**CSU** – Comprising 23 campuses, **California State University** is the largest four-year public University in the United States.

**CSUF** – **California State University, Fullerton**, is one campus within CSU.

**COTA** – the **College of the Arts**. One of eight colleges housed in CSUF. COTA is made up of the Department of Theatre & Dance, Department of Visual Arts, and the School of Music.

### **SOM** – **School of Music**

**IRA** – **Instructionally Related Activities**. Many SOM ensembles and areas manage IRA accounts, which use student fees to cover expenditures. IRA funds support purchase of music, engagement of guest artists, travel costs, and other expenses that are essential to the daily operations of SOM.

## Section I. Purposes and Operations

### A. Purposes of the Institution and Music Unit

Operations of the School of Music are guided by several documents and plans that govern the actions of SOM and the greater institution:

1. California State University, Fullerton Strategic Plan, 2024-29 (see MDP I A), which includes the following Mission Statement, Vision, and Values.

**Mission:** Cal State Fullerton transforms lives through innovative and quality education, research, and creative activities. We inspire all members of the Titan community to engage in their lifelong pursuit of creative inquiry and social justice; to become catalysts for equity and inclusivity; and to advance the intellectual, cultural, and economic growth of Orange County and beyond.

**Vision:** Cal State Fullerton will serve as a model public university that cultivates leaders who drive innovation, system change, and collective well-being in local and global communities.

#### **Values:**

Student Success: We adopt a holistic and inclusive approach to student academic and professional success, preparing our students to address workforce demands, community needs, and social justice challenges.

Faculty and Staff Success: We nurture an inclusive workplace culture where all faculty and staff are valued, respected, and supported to grow personally and professionally.

Diversity, Equity, and Inclusion: We affirm and elevate our rich diversity, respect and learn from each other's perspectives, and build a community that promotes equity-minded practices and sense of belonging.

Scholarly and Creative Activities: We cultivate a mindset of discovery and collaborative exchange of ideas, elevating the strengths and addressing the challenges of our communities through innovative research, scholarship, and creative activities.

Shared Governance: We adhere to integrity and ethics, uphold consultation and equity of participation, and embrace collaboration, accountability, and transparency in all endeavors.

Civic and Community Engagement: We inspire all Titans to be informed, responsible, and engaged community members and advocates who promote social justice and strengthen the local and global communities we serve.

The Fullerton Forward 2024-2029 Strategic Plan was developed through a collaborative process. All stakeholders of the campus, including administrators, faculty, staff, students, alumni, and community partners were invited to provide feedback on the state of the university through electronic surveys, public forums, and other modalities. The University's Office of Institutional Effectiveness analyzed all the input from which it developed five goals. A committee made up of administrators, faculty, staff, and students then wrote the details of each goal.

## 2. School of Music Mission Statement:

The mission of the School of Music is to grow artistry, build community and advance distinction. The school achieves these three pillars of artistry, community, and distinction by fostering an environment in which individual achievement and artistic expression thrive fully and equitably for our diverse students. Our degree programs and curriculum offer preparation for careers in music, music education or further graduate study. Our artist-teachers are professional musicians and academics who offer instruction in all aspects of music: theory, composition, musicianship, history, literature, performance, and music education. The School of Music has been fully and continuously accredited by the National Association of Schools of Music since 1966.

The faculty and students in the School of Music share a deep passion for and common desire to achieve excellence in music. The school offers a wide spectrum of degree programs and options with an overall emphasis in musical performance. The curriculum provides comprehensive preparation for careers in music, music education, or further graduate study, and is designed to provide a balanced education in the many facets of musical experience. Artist-teachers offer instruction in all aspects of performance; practicing composers and theorists teach courses in theory and composition; active musicologists provide instruction in history and literature; and specialists in music education teach the courses in that field. It is the goal of the department to develop each student's musical and intellectual potential to the highest level of individual capability.

The Strategic Plan of CSUF and the School of Music Mission Statement guide and influence SOM in significant ways. Both documents emphasize the diversity of the student population. Cal State Fullerton is ranked third in the nation for both bachelor's degrees earned by underrepresented students and bachelor's degrees earned by Hispanics.<sup>1</sup> The challenge to best serve our student body guides our development of personnel, programming, and other issues. For example, we recently advertised for and hired a full-time Assistant Professor of Musicology who specializes in Latin American music; and a long-serving Professor of Musicology also specializes in Latin American music. In addition, we offer a Latin Jazz ensemble each semester

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<sup>1</sup> Rhonda Vonshay Sharpe, "The Top 100 Degrees Conferred: Bachelor's, Master's and Doctoral," *Diverse: Issues in Higher Education* vol. 28, no. 13 (October 2021), 23-41.

and we advise the student-led Mariachi Titans. We are currently in the process of changing the Mariachi Titans club into a regular class. Furthermore, ensemble concerts often feature works by contemporary Latino/a/x, African American, and Asian American composers, many of whom we host on campus.

These guiding documents also stress community engagement. CSUF is the only Cal State University in Orange County, and it plays a vital role as a cultural and economic hub for the region. The SOM, in particular, serves an integral function in the development of the arts. Each year we host two choral festivals, wind band festival, honor band, honor orchestra (to begin in Fall 2025), and other events, which bring thousands of pre-college music students to our campus for clinics and performances. In the summer, we also offer a Violin Camp and Cello Festival for high school students, and we partner with the Pacific Chorale for their summer Choral Camp. Furthermore, through local partnerships, our music education students teach general music classes at area schools in preparation for their more formal student teaching.

SOM's Mission Statement also stresses artistry and distinction. To this end, all SOM students enroll in private applied lessons and perform in a major performance ensemble each semester of residence. Private applied study is assessed each semester in area juries. We can gauge the quality of our major performance ensembles through their many invitations to perform in prestigious regional, national, and international juried concerts, conferences, and festivals (e.g., ACDA, CBDNA, etc.) and with professional ensembles such as the Los Angeles Philharmonic, Hollywood Bowl Orchestra, and other organizations. In addition, our curriculum includes substantial coursework in music theory, musicianship, and music history, aimed at developing the technical and critical skills of each student.

### 3. School of Music Bylaws (see MDP I A)

SOM Bylaws serve as a governing document for the SOM, offering protocols for meetings, descriptions of standing committees, guidelines for policies not explicitly explained in CSUF's many UPS (University Policy Statements), and duties for the Assistant Directors, Graduate Adviser, and various Coordinator positions in SOM.

## **B. Size and Scope**

### **Size of Faculty**

At the start of the Spring 2025 semester, SOM has 23 tenured and tenure-track faculty members and 63 part-time lecturers under contract. We are also currently running searches for new tenure-track professors in percussion and composition/music theory. We have sufficient faculty to teach our curriculum. Our region, including Orange and Los Angeles Counties, is home to many excellent musicians, ensembles, and educators. In cases when we lose faculty in any given area, it has not been difficult to find qualified instructors who meet both NASM's and our University's guidelines. Although many part-time lecturers teach in our curriculum, we assign full-time faculty members as Area Coordinators to make sure there is adequate administrative help throughout SOM. In addition, our Graduate Adviser oversees the entire graduate program.

### **Advanced Curricular Offerings**

All our undergraduate curricula include upper-division courses, and many offerings (e.g., MUS 462 World Music for Music Majors) are required by multiple programs. Our Master Schedule (found in MDP II.B) shows the rotation of all SOM courses. The document demonstrates that all required courses are offered on a regular basis, although the frequency ranges from every semester to once every four semesters. Most courses that are required for multiple programs are on the schedule each term, and the courses on a three- or four-semester rotation are usually needed for particular degree programs. The Master Schedule helps us ensure that there will be sufficient enrollment for any course when its place in the rotation has arrived.

### **Ensemble Experience**

SOM offers an extensive large ensemble experience, for which participation is required of all undergraduate students in residence, as well as for graduate students. Our MPEs (Major Performance Ensembles) regularly appear in juried performances, and the variety of groups provides an appropriate experience for students at varying levels of proficiency.

### **Choir and Opera**

Our five choirs serve all our vocal majors and provide important modeling for our many Choral Music Education majors.

The University Singers (SATB), directed by Dr. Robert Istad, will perform at the 2025 National ACDA meeting in Dallas, following their 2024 performance at the ACDA Regional Conference in Anaheim. In addition to juried distinction, students in the University Singers gain important

professional experience as the group performs regularly with world-famous musicians, including conductor and composer John Williams, Andrea Bocelli, Gustavo Dudamel, The Eagles, and others. For example, the University Singers were recently featured on CBS Television's national broadcast of the concert *Christmas with Bocelli and Friends*. The Concert Choir (SATB), directed by Dr. Christopher Peterson is a larger ensemble, which consists of mostly music majors. In addition to offering several concerts each year, the ensemble goes on regional tours each spring. Many members of Concert Choir join the University Singers for some professional performances. SOM also offers Titan Voices (treble choir) and Singing Titans (tenor/bass) choir each semester. Both groups perform in SOM's yearly Christmas Concert "Deck the Hall" and Collage concert in addition to other featured performances in Meng Concert Hall. Each ensemble also participates in outreach performances. Titan Voices and Singing Titans do not require auditions, and these groups serve many non-majors and many of the freshmen in the vocal area. Our Jazz Singers has grown in size and excellence in recent years and is an important part of our performance ensemble program.

The opera program produces an "Opera Scenes" concert each Fall semester and a staged opera each spring. Every other year, SOM collaborates with CSUF's Department of Theatre and Dance on a large-scale production of an opera, providing our students with a professional-level theatrical experience. The effectiveness of instruction in opera studies (led by Dr. Kerry Jennings) is evidenced by the success of our students in the National Opera Association's Robert Hansen Collegiate Opera Scenes Competition each year. CSUF students have made the finals the last three years and took second place at the January 2025 event.

### Instrumental Ensembles

SOM sponsors three wind bands each semester. During Dr. Dustin Barr's directorship of the University Wind Symphony, the ensemble has given juried performances at regional and national meetings of the College Band Directors National Association. In 2024, they earned second place in the American Prize for Wind Band/Ensemble Performance. Dr. Barr also won second place in the American Prize for Conducting. Our University Symphonic Winds also plays juried performances, performing at the 2025 Southern California School Band and Orchestra Association Winter Conference. Both Groups use IRA funds to engage guest artists, participate in commission consortiums, and purchase appropriate repertoire for our students. Dr. Barr also conducts the University Band, which serves some music majors performing on their primary and secondary instruments as well as many students and faculty across CSUF.

The University Symphony Orchestra performs feature concerts in Meng Concert Hall in addition to serving as the primary instrumental ensemble for our Deck the Hall concerts and opera productions. In addition, the University Symphony Orchestra performs each year at the Cerritos Performing Arts Center in conjunction with Robert Kapilow's "What Makes It Great" concerts,

and our orchestra recently performed in Carnegie Hall. Through participation in the orchestra, our students gain important experience in performing mainstream classical repertoire as well as unique compositions, such as the music of Bolivian composer Jamie Mendoza Nava, which will be featured in a February 2025 concert.

Students in instrumental programs have many options for chamber music, including traditional string, wind, and brass, chamber groups, Guitar Orchestra, Percussion Ensemble, Brass Ensemble, etc.

### Jazz

The jazz area staffs two big bands each semester. The Fullerton Jazz Orchestra (directed by Bill Cunliffe) recently toured New Zealand with the Rodger Fox Big Band, and they are frequently featured in festivals, including the Reno Jazz Festival, Lincoln Center's Unity Jazz Festival, and the Pacific Coast Jazz Festival. Despite its title, the Fullerton Jazz Chamber Ensemble (directed by Rodolfo Zuniga) is also a big band. The larger size helps us better serve the student population of the jazz area. Most jazz concerts feature guest artists who work with our students in clinic and masterclass settings. Jazz students also perform regularly in jazz combos, the Latin Jazz Ensemble, and as the house band for our Jazz Singers. Our recent creation of a vocal option in the BM, Jazz Commercial Music major and in our MM Performance degree has increased student interest in our jazz vocal ensembles, and we are now running two groups each semester.

The Fullerton Jazz Orchestra and University Symphony Orchestra have collaborated on a Fullerton Pops! concert the last two years. These events give our students exceptional experience playing unique genres and idioms.

### Mariachi

CSUF students have recently created a Mariachi ensemble, called Mariachi Titans. The group consists of a mix of music majors and non-majors. SOM has provided faculty advisors, rehearsal spaces, and instruments when possible, and we are working to create an official class and add Mariachi Titans to our ensemble offerings each semester. Due to CSUF's position as a Hispanic Serving Institution, we expect high interest in our mariachi ensembles. After only two years of existence, the Mariachi Titans now perform at many University events.

SOM has sufficient enrollment to cover the size and scope of its programs. Since the last accreditation visit in 2013, student enrollment increased from 359 (2013-14) to a peak of 406 (2020-21) and has since declined to 339 majors (fall 2024). Enrollment was affected by the COVID-19 pandemic, but the number of majors has increased since the previous year. There are also 57 students in the music minor program, whose students fill spaces in core musicianship,

music theory, and music history courses and ensembles. Over 70 students graduate with degrees in music each year, easily satisfying the standard set in the NASM Handbook, B.1.b.

## **C. Finances**

### **Sources of Revenue**

SOM relies on many sources of funding. Most of these streams are detailed in the three “Budget” documents found in MDP I C. Documents with information about staff and faculty salaries and our IRA accounts are also found in MDP I C. Here is a description of the various sources, following the order seen in the “Budget.24-25” document:

#### Uncommitted Accounts

The first section of the table details budget lines covered by our “stateside” (THEFD) operating budget. These funds are provided from the Division of Academic Affairs to the SOM through the COTA, and they cover basic operating expenses, supplies, and faculty travel for scholarly and creative activities. CSUF also uses stateside funds, to pay for expenses related to faculty searches, accreditation fees, and other items that require reimbursement. Stateside funds also cover staff and faculty salaries, which are detailed on another spreadsheet in MDP I C. Among the uncommitted accounts are Piano Fees, which are used to cover the cost of tuning and maintaining our fleet of pianos. This fee does not bring in enough revenue, so we use course fees for the same purpose.

#### CCF (Consolidated Course Fees)

Course fees are used to cover the cost of production assistants for our concert series and maintenance of pianos.

#### eMarket Accounts

COTA uses eMarkets to collect money from students for various purposes, including rental of instruments, fees for student recitals, costumes for theatrical productions, membership in Pi Kappa Lambda fraternity, and other costs. Student contributions for travel with ensembles are also collected via eMarkets.

#### Auxiliary Service Corporation (ASC)

ASC is a non-profit organization, created by the CSU, to provide a variety of services to each CSUF campus, including support for commercial operations, housing, dining, etc. SOM has two accounts registered with ASC, which are both restricted and carry over each academic year. The Music General account collects net box office earnings from our concert series, which are then used for student scholarships. The account typically raises \$90,000-\$100,000 each academic year, which is our largest single source for scholarship awards. Box office receipts from the last

three years are found in MDP I C, and this document shows that revenue is increasing each year since the end of the COVID-19 pandemic. The Music General account also collects fees earned by our instrumental ensembles for professional performances. E.g., the University Symphony Orchestra deposits their earnings from appearances with Robert Kapilow at the Cerritos Performing Arts Center in the Music General ASC account.

The Choral Studies account collects fees earned by our choral ensembles, which are then used to cover overtime costs for accompanists, retreats, travel, and other expenses required by the choral program.

#### CSFPF Accounts

This area of the table accounts for donations to the general School of Music Philanthropic Fund. The funds come from donations from private individuals.

#### Faculty Start-Up Accounts

This area of the table accounts for new faculty start-up allowances. The funds come from the same source as the uncommitted accounts.

#### Trust Accounts

These accounts are also used to collect funds, but unlike the eMarket account, this instrument is used mostly for collecting from stakeholders outside of CSUF for summer camps, festivals, et. cetera. CSUF Student contributions for travel with ensembles are also collected via trust accounts.

#### **Other Sources**

##### Instructionally Related Activities (IRA)

The California Ed Code (Section 89230) defines IRA as “those activities and laboratory experiences that are at least partially sponsored by an academic discipline or department and that are, in the judgment of trustees, integrally related to its formal instructional offerings.” These activities are funded through student fees that are collected each semester. Any course or academic activity may apply for IRA funds each year, and three documents in MDP I C provide the last three years’ budgets and funding levels of all music IRA programs. IRA funds are used to purchase music and other “consumable” supplies, engage guest artists, and cover travel expenses. These funds essentially supply much of the revenue that allows SOM to provide an appropriate ensemble experience for its students. IRA allocations also support a lecture series for our music education students, clinics offered by experts on music and health, and other important activities.

Because IRA funding is provided by student fees, the administrative governance of the program is shared between students and faculty, who deliberate over the yearly allocation, requests for large budget transfers, and issues relating to the management of IRA reserve funds. SOM representation on the IRA committee has been fundamental for advocating for music and other “legacy” programs.

### Donations

SOM receives many donations each academic year. These gifts are processed through CSUF’s Philanthropic Foundation, and most contributions are then allocated to sustain named scholarships.

### Support Groups

SOM is aided by three organizations in the community that raise money and provide support for our students and programs. The CSUF Music Associates has been raising money for SOM for over 55 years. They support student scholarships and underwrite our annual Music Associates Concerto/Aria Competition. The executive board of the Music Associates works closely with COTA’s Office of University Advancement. Music Associates has provided \$55,000 toward student scholarships for the fall 2025 recruitment cycle. Several members of the board are also individual donors, who support various areas of the school depending on their personal interests.

The Alliance for the Performing Arts (APA) supports programming of the CSUF SOM and Department of Theatre and Dance. In recent years, APA has supported the University Symphony Orchestra’s performance in Carnegie Hall, the Fullerton Jazz Orchestra’s tour of New Zealand, equipment needs in the double-reeds area, and engagement of many guest artists.

The Friends of Jazz was founded in 1999 to support music studies in CSUF, Fullerton College, and Fullerton K-12 Schools. This group provides \$10,000-\$15000 in scholarships each year for students in our BM Jazz and Commercial Music program.

### Funds for Capital Projects and Facilities Upgrades

SOM’s stateside budget does not allow for purchases or allocations for large projects to maintain and update the facility and equipment. For these tasks, we rely on allocations from the Office of the Provost, which are distributed via the COTA Deans Office. In recent years, we have used these funds to purchase much-needed percussion equipment, replace our keyboard lab, and upgrade the computers and music keyboards in our computer lab.

### Budget Planning and Determination

The above describes the many sources of revenue that support the SOM’s mission. The funding for our department is just one fraction of the support provided by the state of California and the CSU to CSUF, and it may change in any given year. It is expected that CSUF’s reserves will

cover the 7.9% cut expected to hit all CSU campuses in AY 2025-26, but SOM ultimately does not have a voice in higher level budget planning.

NASM guidelines (*Handbook* II.C.2.a) note that “Student learning and health and safety are paramount considerations in determining and evaluating financial support.” To this end, SOM allocates almost all its restricted funds to scholarships, which help our students afford tuition expenses. The CSU will be raising tuition in three consecutive years, and it is important that we help ease our students’ financial burden. In addition, all our additional capital allocations have gone directly towards items that improve our curriculum, including new computers and new musical instruments.

COTA Dean has authority over most allocations within COTA, and most discussions over funding occur in conjunction with the Dean, Associate Dean, and the Budget Coordinator of the College. The SOM Director also meets monthly with COTA’s Office of Advancement to discuss needs and prospective and current donors.

In general, CSUF is underfunded. We have the largest student population of CSU’s 23 campuses, yet we receive a lower rate of funding per student than the other institutions because of a budget formula established decades ago. Although the CSU has begun to “punish” financially its campuses that are not meeting their enrollment goals and provide more funding to larger-enrolled institutions like CSUF, it is unlikely that CSUF will ever receive the portion it deserves from the CSU. To keep our operations successful, we rely heavily on IRA funds and our various other sources of revenue.

#### **D. Governance and Administration**

##### The CSU

Cal State Fullerton is one of twenty-three campuses within the California State University System (CSU). CSU is led by a Chancellor and Council of Vice Chancellors, many of which previously held administrative positions on the various CSU campuses. Oversight of the CSU is provided by a Board of Trustees made up of twenty-five voting members. Per California state law, sixteen trustees are appointed by the Governor. These members represent various industries and disciplines. Five *ex officio* members include the Chancellor and four representatives of the state government itself. Additionally, two elected CSU faculty and two students serve on the Board.

The organization of CSU leadership is designed to coordinate with the California state government to advocate for university budgets, verify that University policies conform to state law, and provide other means of communication between the state and the 23 CSU campuses.

## California State University, Fullerton

CSUF is governed by a President, many Vice Presidents, Deans representing each college, and an active Academic Senate, which includes administrators, faculty, staff, administrators, and students. [See MDP I D for the Academic Senate Constitution and Bylaws].

At CSUF, academic departments are led by elected chairs (or directors in the case in which the department is a “school”). UPS 211.100 (see MDP I D) describes the process for selecting chairs who serve three-year, renewable terms and retain rights as a full-time faculty member of the academic unit. UPS 211.000 describes the responsibilities of the chair, which include developing the course schedule for each semester, assigning faculty workload, managing the departmental budget, and many other tasks.

### The School of Music (SOM)

In SOM, the Director is given 12 WTUs (“weighted teaching units,” the equivalent of a full-time faculty teaching load) to administer the needs of the department each semester. Therefore, the SOM Director does not teach regular classes. In addition, the Director is aided by two Assistant Directors, many Area Coordinators, Graduate Adviser, and Artist Diploma Adviser, whose duties are described in the SOM Bylaws (see MDP I A). Assistant Directors and the Graduate Adviser are given 3 WTUs each semester to complete their tasks, and area coordinators earn 1 WTU each semester.

SOM business is conducted in two meetings each month of the academic year. Full faculty meetings occur generally once a month and are attended by the full-time faculty and Director. Agendas include approval of minutes, announcements, committee reports, new business, and good and welfare. A simplified Robert’s Rules of Order is implemented as the faculty vote on policies, curricular revision, and other issues pertinent to teaching and learning, recruitment, events, and other issues. Agenda items are addressed through votes, and closed ballot elections are facilitated via Qualtrics polls. To broaden the communication and engagement with part-time faculty, lecturers are invited to the first faculty meeting of the academic year. Minutes from faculty meetings are also shared with all full- and part-time faculty.

A second series of monthly meetings includes the Director, Assistant Directors, Area Coordinators, Graduate Adviser, Artist Diploma Adviser, and COTA Production staff. These “coordinator” meetings aid in the collaboration between SOM and COTA production staff regarding auditions (recruitment, communication of scholarships, etc.) and the development of the SOM events calendar. In addition, many items of business such as upcoming performances

and academic studies matters that will eventually come to the full faculty are first discussed in coordinators meetings.

Faculty and Coordinators Meetings are essential tools for helping SOM focus on its mission. Each year, the faculty vote on a slate of desired new faculty positions; discuss and approve all curricular revision; and discuss and advise on procedures unique to each area of the School. For example, in spring 2024, the faculty worked on a policy for applied juries that can be adjusted for the needs of each area.

Email serves as the primary mode of communication throughout the academic unit. Our internal database facilitates email to all faculty and staff, full-time faculty only, staff only, etc. The University provides various digital platforms for collaboration and faculty committees typically use Google Drive, Google Sheets, or Dropbox to share documents. SOM also uses a Canvas page as a storehouse for important documents, including minutes from meetings, forms, etc.

SOM advocates for its curriculum, faculty, and students through several means. The Director has one-on-one meetings (usually bi-weekly) with the COTA Dean, which allows time to discuss requests for funding, personnel issues, strategic planning, or any other important matter of business. In many instances, SOM needs are unique in relation to other academic departments. To ensure that our concerns are heard throughout campus, SOM faculty serve on the Academic Senate and in numerous University and COTA committees. For example, SOM faculty were involved in the drafting of the 2024-2029 Strategic Plan, the Instructionally Related Activities Committee (which is essential for the funding of our ensemble programs), and the Faculty Development Committee, Graduate Committee, and Faculty Personnel Committee, among others.

## **E. Faculty and Staff**

**Qualifications.** NASM standards dictate that the “institution shall maintain faculties and staff whose aggregate individual qualifications enable the music unit and specific educational programs offered to accomplish their purpose.” Please see MDP I E for tables of full- and part-time faculty and staff. A survey of SOM faculty credentials demonstrates that we maintain a highly qualified faculty who specialize in the subject area of the courses they teach. Following guidelines stated in the NASM Handbook (II.E.1.b), all our full-time faculty who teach historical, theoretical, and pedagogical subjects have earned terminal degrees in chosen fields. In addition, our music education professors have significant experience teaching in K-12 schools. Earned academic degrees vary among the applied and conducting faculty, but most have at least a Master of Music degree, and some have doctoral degrees. All have requisite professional experience necessary to teach at the highest level.

As demonstrated in the part-time faculty spreadsheet in MDP I E, most of our lecturers have Masters or Doctoral degrees in music. The few applied teachers with bachelor's or no degrees have extensive experience, especially in jazz performance.

**Number and Distribution.** The SOM currently employs 23 tenured or tenure-track faculty and 63 part-time lecturers. There are at least two tenured or tenure-track faculty members in all areas of the School except for Brass and Percussion although a search for a full-time tenure-track professor of percussion is currently in progress. For the most part, part-time lecturers teach applied lessons on instruments for which our full-time faculty do not have specialization, or they teach in academic areas in which tenured and tenure-track faculty do not have available workload, such as music theory and musicianship, music history and literature, and clinical coaching for music education students. In a few cases, part-time lecturers provide specific expertise to a course. For example, Francisco Torres (music director for Poncho Sánchez) directs a Latin Jazz combo in our jazz area.

Several veteran faculty members have retired from the School of Music or have moved into CSUF's Faculty Early Retirement Program (FERP), which reduces a faculty's workload to six WTUs per semester. To compensate for the loss of tenured faculty, the SOM has been hiring more part-time lecturers, especially in voice, to cover applied lessons, and also to cover musicianship and music theory courses, and to teach music history classes for general education students. The University has allowed two full-time tenure track searches each of the last three years, through which we have been replacing important faculty positions.

**Appointment, evaluation, and advancement.** Processes for the recruitment and appointment of tenure-track faculty are governed by CSUF UPS 210.001 (MDP I E). All full-time faculty are recruited through formal searches. Positions are granted to SOM from the Provost via the COTA Dean, who approves the positions searched and the postings. Search committees made up of five tenured and tenure-track faculty coordinates with the SOM Director, COTA Dean and their office, and CSUF's Human Resources, Diversity and Inclusion throughout the process.

Positions are advertised through higher education and general employment platforms, e.g., *Chronicle of Higher Education*, *HigherEdJobs*, and Indeed, and also through the College Music Society and other job boards related to the specificity of the search. Search committees also forward the advertisement to colleges and universities throughout the country to develop a diverse applicant pool. Minimal requirements in position announcements reflect NASM guidelines (II.E.1.b), which require a terminal degree (Ph.D. or D.M.A) for academic positions and a terminal degree (D.M.A.) or Master of Music degree with requisite experience for applied teaching and conducting positions. Applicants who reach the final round of the search are asked to demonstrate their creative activity through recitals, research presentations, etc., and teaching through applied lessons, masterclasses, and/or classroom demonstrations as appropriate.

Part-time faculty are hired through a School of Music Part-Time Lecture Pool posting maintained on CSUF's HRDI web page. A copy of the posting is found in MDP I E. SOM does not run part-time searches for specific positions, but we can communicate our needs to institutions and colleagues in the area and hire qualified applicants through the posting.

CSUF has published policies for performance reviews of full- and part-time faculty (see UPS 200.000 and 200.070 in MDP I E). Probationary tenure-track faculty submit a prospectus during their first year and undergo formal evaluation each year until they have earned tenure. Faculty in their sixth year will undergo a performance review with the possible outcomes of tenure and promotion or a terminal year. It is possible for faculty to apply for early tenure and promotion in the fourth or fifth probationary year. UPS 200.020 (MDP I E) describes the process for the periodic evaluation of tenured faculty.

**Faculty Loads.** The full time tenured and tenure-track faculty load is 15 WTUs each semester, of which 3 WTUs are reserved for service and scholarly and creative activities. New full-time faculty are given a teaching reduction of 3 WTUs during their first four semesters, providing additional time for scholarly and creative activities and for course development. One can consider each WTU as 2.67 hours or 1/15<sup>th</sup> of a forty-hour work week. The 12 WTUs of teaching are assigned by SOM Director in consultation with the faculty, and the WTUs for each type of class are explained in the document "Calculation of Faculty Loads" (MDP I E). For a complete list of music (MUS) and music education (MUSE) courses, see "SoM\_ActiveCourses" (MDP I E).

In most cases, course workloads match up with typical university classifications. For example, lecture courses carry 1 WTU for each hour of student contact, and lab courses carry .67 WTUs for each hour. In 2022 the workload for private applied lessons was increased to .33 and .67 for 30-minute and 60-minute applied lessons, providing a more equitable compensation for this important element of the music curriculum. Some faculty teach large 3-unit general education courses, for which they are given double load credit. For example, an instructor will receive 6 WTUs for teaching a section of MUS 355 Film Music with 200 students.

Ideally, each full-time faculty member commits about 32 hours of each work week to teaching and all its many related activities, which allows 8 hours for service and creative or scholarly work in the 40-hour work week. Most faculty, however, devote much more than 32 hours to their teaching activities, which limits their scholarly and creative activities during the academic year. More time may be given to these activities during the summer when few faculty teach.

CSUF does provide opportunities for professional faculty leaves. Faculty members may apply for sabbatical leaves after serving for six years on the campus or six years after a previous

sabbatical leave. Sabbaticals provide one semester of paid leave or a full academic year with half pay. DIP (difference in pay) leaves provide the difference between the faculty member's salary and the minimum lecturer's salary. Recent sabbaticals granted in the SOM have allowed faculty time to work on book projects, compose an opera, and conduct extended performance tours.

Faculty also receive workload for serving as Assistant Directors (3 WTUs), Area Coordinators (1 WTU), and Graduate Adviser (3 WTUs), or in other specified administrative roles for the University (usually 3 WTUs).

**Student/Faculty Ratio.** According to the CSUF Office of Institutional Effectiveness and Planning, in Fall 2023, the student/faculty ratio of CSUF was 22.1 and the student/faculty ratio of the SOM was 13.6.

**Graduate Teaching Assistants.** Because of the nature of the CSU, SOM does not have graduate teaching assistants. Some graduate students are hired to assist with ensembles, but their employment is funded through IRA (Instructionally Related Activity) accounts tied to the ensembles.

**Faculty Development.** CSUF has a Faculty Development Center, which provides services to faculty, including monthly support meetings for first-year faculty, a Faculty Leadership Development Program, professional development courses for full- and part-time faculty, mentoring, and many workshops on using emerging technology in teaching and other topics. To encourage more participation, FDC will occasionally offer small stipends for attending a training. For example, faculty are paid \$150 for working through each of CSUF's Equitable Pedagogy Modules. A link to CSUF's Faculty Development Center is found in MDP I E.

For technological assistance, the Academic Technology Center (ACT) provides a laptop (Microsoft Surface or MacBook) to all full-time faculty and Microsoft Surface laptops to all part-time faculty, along with appropriate software. iPads and other hardware are also available to faculty.

**Support Staff (School of Music).** The SOM maintains a professional staff, which provides administrative and technical support for our programs. The positions administered by SOM are listed below:

Gretchen Estes-Parker, Academic Services Coordinator (ASC, full time). The ASC helps coordinate the daily operations of the School of Music in several ways, including facilitating the employment aspects of hiring part-time faculty, managing student employment, assisting faculty searches with travel and reimbursement processing, serving as the Dit-C (departmental IT

coordinator), serving as secretary for departmental meetings, maintaining records, and assisting the Director with the course schedule, among many other tasks.

Paul Shirts, Administrative Assistant (AA, full time). The AA serves as the receptionist for SOM, assists faculty and students with many walk-in concerns, orders textbooks and office supplies, produces concert programs, enters necessary enrollment permits (including course overrides) for students, and coordinates any necessary repairs for office equipment, etc.

Elizabeth Williams, Business Coordinator (BC, full time). Given the bureaucratic complexity of the CSU, the departmental BC is essential to the daily operations of the SOM. The BC manages all aspects of the SOM budget, including the processing of purchase orders, invoices, check requests, and scholarship disbursements. The BC also coordinates with guest artists and other vendors, manages SOM's many IRA accounts, and provides reports for the COTA business office, among other duties.

Jeff Lewis, Audio Engineer (AE, full time). The AE coordinates the recording and archiving of all SOM ensemble performances and student and faculty recitals. In addition, the AE maintains A/V equipment in SOM spaces, including rehearsal halls, and classrooms.

Chris Searight, Musical Instrument Services (MIS, full time). The MIS maintains our musical instrument collection, coordinates student use and repair of instruments, manages room scheduling, and assists with the production of School of Music events.

Eric Dries, Michalsky Resource Center Technician (MRCT, part time). The MRCT manages SOM's Michalsky Resource Center (MRC), which has served as a resource library and center for SOM students and faculty for many years. In recent years, however, the role of the MRC has changed. Its primary use is now as a computer lab and technology hub for music students. In 2023, the MRCT oversaw the purchase and installment of new computers, keyboard controllers, and other equipment, and he continues to manage the space. The MRCT also assists with departmental purchasing.

Staff Accompanists/Collaborative Artists. The SOM employs three staff accompanists/collaborative artists. Mark Salters (part-time) and David Bergstedt (full-time) work mostly with the vocal and choral area, while Mikhail Korchev (part-time) works with the instrumental area. The accompanists assist with ensembles, conducting courses, applied lessons, and student juries. Students pay a fee to the accompanist for recitals.

**Support Staff (College of the Arts).** In addition, to SOM staff, we work closely with staff members of COTA, listed below.

Mike August, Production Manager (PM full time). The PM coordinates all events in SOM and the Department of Theatre and Dance, including maintaining the calendar, scheduling rooms, managing a staff of house and stage managers and ushers, maintaining production equipment, and coordinating with outside entities who request use of our facilities. In addition, Mike August maintains the File Maker Pro database through which many daily operations of SOM are managed.

Charlotte Bouck, Audition Coordinator and Production Assistant (AC/PA full time). As PA, this position assists the PM with event-related tasks. In addition, as AC, this position manages the audition days for the SOM and Theatre & Dance in addition to communicating with prospective students and faculty and updating our databases as needed.

COTA also staffs the following offices:

Student Service Center (SSC) includes advisers, and graduation, retention, and career specialists. The SSC also coordinates with the University for first-time freshman and transfer student orientation sessions and University-wide recruitment events, which occur in the fall and spring semesters.

Marketing and Patron Services. This office provides promotional materials for SOM events, recruitment, and other needs in addition to coordination with CSUF Strategic Communications and other partners. COTA Marketing is also responsible for updating SOM web pages and signage throughout Clays Performing Arts Center (SOM's building). Patron Services includes a Box Office Manager, who supervises a staff of students. The Box Office provides support for all ticketed SOM events, including major performance ensemble concerts, guest artists, other concerts, and special events, e.g., the annual Deck the Hall Holiday Concert, and Collage Concert.

Development. The staff of three in COTA Development coordinate CSUF Advancement and Philanthropy for development and stewardship of donors within the College. Given the competition we face in recruiting students, especially with regard to offering competitive scholarships, their role is essential to our educational mission. SOM collaborates with Development on communicating with and connecting students to donors, planning COTA donor opportunities in conjunction with SOM events, and establishing fundraising priorities for fundraising.

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

### **Serving Music Students**

All face-to-face music courses take place in the Clayes Performing Arts Center, which sits on the main quad of the CSUF campus. The building houses the School of Music and Department of Theatre and Dance, and the original structure includes classrooms, rehearsal and storage spaces, the Little Theatre (theatrical performance space), Recital Hall (music performance space), practice rooms, instrumental storage, and faculty and staff offices. An expansion of the building, completed in 2006, added two more theatrical spaces, the 800-seat Meng Concert Hall, and additional rehearsal rooms and classrooms.

Most music-major academic courses take place in one of seven classrooms listed below:

**CPAC 216.** Small classroom with acoustic piano, stereo equipment, computer projection, and white board.

**CPAC 223.** Keyboard Lab with teacher station (Yamaha CVP-809) and 20 keyboards for students (Yamaha CLP-745), and computer projection. The equipment in the Keyboard Lab was upgraded in June 2024.

**CPAC 224. CPAC 225. CPAC 253. CPAC 257.** Medium-sized classrooms with acoustic piano, stereo equipment, computer projection, and white board. These rooms are used for most music theory and musicianship, music history, and music education courses.

**CPAC 254.** Large classroom (60 seats) with acoustic piano, stereo, computer projection, and white board. The large capacity of this room is well suited for face-to-face general education courses, in addition to classes for music-major courses. This classroom has updated technology provided by CSUF IT.

Our Major Performance Ensembles are served by:

**David Thorson Hall (CPAC 127).** 3,000 sq. ft. choral rehearsal room with acoustic keyboards, audio playback and basic recording technology. This Room is used for all choral and opera rehearsals and choral conducting courses.

**Benton Minor Hall (CPAC 119).** 3,000 sq. ft. instrumental rehearsal room with acoustic piano, playback equipment, and basic recording technology, with the ability to adjust acoustics. Room is used for orchestra, wind ensemble, jazz band, and small ensemble rehearsals and instrumental

conducting courses. Benton Minor Hall is also the venue for many jazz combo, New Music Ensemble, and student recital performances.

**CPAC 170.** Small rehearsal space, including audio playback and recording technology. This room is used for percussion ensemble rehearsals, chamber music, jazz courses, and weekly instrumental workshops.

CSUF's Division of Information Technology plans to add Zoom capabilities and new equipment, where needed, to all of the classrooms and rehearsal rooms described above during the Spring 2025 semester.

Most student ensemble and recital performances take place in either of our concert spaces:

**Vaughncille Joseph Meng Concert Hall (MCH).** This 800-seat venue houses all major performance ensemble concerts, guest artist recitals, and numerous other CSUF events. CSUF does not run MCH as a performing arts center, so the venue serves more as an essential classroom for SOM. COTA staff manage the production of events in MCH with students serving as paid house and stage managers. Ushering for all SOM events is aided by SOM students, who serve in this capacity as part of their Performance Related Activity requirement. All lighting, acoustic adjustments, recording and audio is controlled by a production booth in the back of the theater.

**Recital Hall (RH).** This 200-seat performance venue includes basic lighting and acoustic pianos. Recording and other technology is controlled by a booth located in the rear of the theater. As with MCH, stage and house management and ushering are done by COTA production staff and student workers. Numerous student recitals, as well as some ensemble performances are given in the RH.

**Practice Rooms.** The third floor of CPAC includes many practice rooms for SOM students. Most rooms have an area of 100 sq. ft. and include an electronic keyboard. The purchase of a new keyboard lab in 2024 has allowed us to replace damaged keyboards in the practice rooms. 12 rooms with acoustic grand pianos are reserved for keyboard majors. A few other spaces house percussion instruments, and there is also a space for reed-making. Practice rooms are locked, and SOM students are able to retain a practice-room key while enrolled at CSUF.

Although sound bleed is not too problematic throughout CPAC, the practice rooms, in their current state of construction, are not ideal for all types of instruments. The small area of each room creates too much sound. Each practice room is equipped with fiberglass insulation, but the panels do not absorb enough sound. This issue was noted in the report from NASM's 2013 visit, and the situation still remains.

After 2013, COTA invited the Wenger Corporation to inspect the third floor of CPAC and offer an estimate for improvements, but the cost was prohibitive. We are currently trying to rectify the situation by affixing 2" sound-absorption foam panels in practice rooms. Foam sheets have also been placed in the acoustic pianos in practice rooms to lessen the sound.

**Health and Safety.** SOM provides resources regarding musician's health for our students (see MDP I. F). The web page "Health and Safety for Musicians," provides general information about performance injuries, specific advice for instrumentalists and vocalists, and tips on avoiding injuries and instrument hygiene, and a list of literary and digital resources. Another page, "Protecting Your Hearing as a Musician," focuses on preventing hearing loss and other maladies.

In addition to the two web pages, SOM maintains a Performance Science Centre Lab (PSC LAB, CPAC 261). The PSC Lab is directed by keyboard faculty member Dr. Rob Watson and is dedicated to "improving musical performance efficiency and pedagogical efficacy." Equipment in the lab allows students to assess muscle tension-release patterns to help students understand how to use one's body during performance. In conjunction with the PSC Lab, the Pianos in Performance IRA account funds clinics by scholars and practitioners of performance health.

### **Serving General Students**

In addition to music majors, SOM serves about 50 music minors each semester and about 1,000 non-music major students who take general education courses or perform in major performance ensembles. Some of our GE courses are offered online, using the Canvas LMS, which is updated by the University. Face-to-face GE courses meet in the same classrooms used by our music majors. These GE music courses are offered in CPAC 257 and CPSC 254, the second of which has up-to-date classroom technology that is serviced by CSUF IT.

### **Serving Faculty**

Each full-time faculty member in SOM is assigned a private office. Part-time faculty are assigned to offices throughout CPAC and usually share a space with one or two colleagues. A few faculty conduct private, applied lessons in offices, but most lessons take place in classrooms or other spaces that are more acoustically suited for the task. All part-time, full-time, and FERP faculty are also protected by the California Faculty Association Collective Bargaining Agreement with the CSU and CSUF's Office of Environmental Health and Safety, which provides ergonomic evaluations, trainings, and avenues for reporting hazardous conditions and injuries.

## **Our Facility's Ability to Support Our Curriculum**

Currently, the School of Music is able to schedule our music courses in CPAC as needed. This situation allows us to avoid the jockeying for appropriate classrooms that happens in other colleges. In addition, funds provided by the CSUF Provost and COTA have allowed several important upgrades to the facility in recent years:

- 2022-23: replacement of all computers and keyboard controllers in the Michalsky Resource Center computer lab.
- 2023: replacement of LCD projectors in all classrooms except for CPAC 254 (not needed). Projectors are scheduled to be replaced again in Spring 2025.
- 2023: \$120,000 purchase of new percussion instruments.
- 2024: purchase of new Keyboard Lab equipment to support Class Piano, Jazz Keyboard, and other courses.

These funds have been essential for sustaining our curriculum, but several projects remain to be completed:

- The Recital Hall is in much need of updating. In particular, the chairs provided to attendees are old, and many are unnecessarily uncomfortable.
- Percussion instruments need better infrastructure for storage.
- Proper maintenance of all instruments in SOM inventory.

## **G. Library and Learning Resources**

### **1. Overall Requirements**

Designed to facilitate the delivery of recorded knowledge and information in support of instruction and faculty research, the Paulina June and George Pollak Library serves as the hub of the University's information and instruction network. The Library also participates in the University's instruction programs and shares its commitment to lifelong learning. 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.

A unified library management system is used at all 23 CSU campuses, including the Pollak Library at CSU Fullerton. As part of the system, the Pollak Library offers OneSearch as a discovery tool for finding books, journals, articles, media, etc., that are part of the Pollak Library collection. Music holdings of the Pollak Library in print, electronic, audio, video, and microform formats are integrated into a library-wide physical organization based on Library of Congress subject classification. In addition, Pollak Library has an excellent Inter-Library Loan service,

which provides speedy loans to students and faculty of materials not in our library or in the CSU library system.

Pollak Library holds over 2,000,000 books which includes just over 800,000 physical books and over 1,700,000 electronic books. In addition, the library provides access to over 200 databases and over 50,000 journals accessible through subscriptions and database aggregators. The Library has a significant collection of materials that support music study and research of Music:

- Print Books: 13,935
- Owned Ebooks: 3,988
- Scores (electronic and print): 30,721
- 1,000s of CD and LP Recordings

## 2. Governance and Administration

The Library's staff includes 3 library managers (one Dean and two Associate Deans), 25 librarians (including part-time librarians), 27 paraprofessionals, and approximately 50 student assistants. The Library is divided into two units: Public Services and Collections and Scholarly Communications. It is further divided into several administrative sub-units: Circulation, Library Administration, Cataloging, Collection Development, Acquisitions, Archives and Special Collections, Interlibrary Loan (ILL), Scholarly Communication, and Instruction and Information Services.

The Library's Web site (<http://www.library.fullerton.edu>) serves as a gateway to information about library resources and services as well as a vital component of the library's extensive instruction program. Library policies can be found on the website, including Borrower's Responsibilities, Collection Development Statement, Assistance to Students with Disabilities, Interlibrary loan borrowing, and Use of Computer Equipment.

Kellie Lanham-Friedman, Pollak Library Arts Librarian, is responsible for the instruction, collection development, and research consultations supporting the Music Department.

## 3. Collections

The Library welcomes input from faculty on the selection and purchasing of resources and materials that support the curriculum and, as funds permit, the research needs of the faculty. Faculty may contact the Collection Development Librarian, Keri Prelitz, or the Acquisitions Department directly, or contact the Arts Librarian, via email or phone to request materials. Faculty book and streaming media requests are purchased when available and permitted by budget.

In addition to the on-campus collection, patrons are also able to discover over 29 million books collectively held by all the CSU libraries. Books held at other CSU libraries that are not immediately accessible at the Pollak Library can be requested for delivery to the Pollak Library at no charge through the CSU+ service.

Through collaboration with the California State University system as a whole, as well as local subscriptions, the Library provides access to resources essential to the study of Music, such as Academic Search Premier, African American Music Reference, Classical Scores Library, Garland Encyclopedia of World Music Online, Humanities Full Text, JSTOR, Music Periodicals Database, Oxford History of Western Music, Oxford Music Online, Performing Arts Periodicals Database, Project Muse, Recent Researches in Music Online, and RILM Abstracts of Music Literature.

The library also provides access to video and music streaming services. Our streaming music databases include Naxos Music Library and Smithsonian Global Sound. Our streaming video collections include Academic Video Online and Docuseek. Specific streaming video titles can be requested and made available on Kanopy and Swank.

In addition to ebook packages supplied through the CSU-wide Electronic Core Collection (ECC), such as Academic Complete, the Library acquires print and ebooks regularly throughout the year through several methods: a Demand-Driven Acquisition (DDA) program, selections by the Arts Librarian, and faculty requests. The DDA program allows the library to provide access to a large number of ebooks that are purchased or rented as they are accessed by patrons. The subject librarian is provided an allotment each year with which to purchase both print and ebooks that are not otherwise acquired. Newly acquired items may be discovered through the library's online catalog or by browsing relevant call numbers in the New Books area of the Pollak Library.

Additionally, the Library provides access to performance reviews through several databases and newspaper subscriptions, including Music and Performing Arts Online IIMP, Los Angeles Times, New York Times, and ProQuest Newsstand.

The Library provides access to over 21,000 print and electronic books pertaining to Music. The library owns nearly 4,000 electronic books and 14,000 print books and provides access to over 4,000 ebooks through the DDA program within the relevant Library of Congress classification ranges pertaining to Music.

The Library provides access to the majority of journals by annually purchasing electronic, full-text journal packages. There are over 2,100 music journals available in the library catalog,

including *Popular Music and Society*, *Journal of Popular Music Studies*, *Journal of the American Musicological Society*, *Yearbook for Traditional Music*, *Ethnomusicology*, *Opera*, *The World of Music*, *Soundboard*, *21<sup>st</sup> Century Music*, and *Music Perception*. A significant number of titles of interest to music are available in packages purchased from major academic publishers, including Sage, Oxford, Wiley, and Elsevier. A search for “music” within Sage journals provides results from 15 journals, among them *Music & Science*, *Psychology of Music*, and *Music Educators Journal*.

Aggregated databases also offer access to articles in numerous music journals. The Pollak Library subscribes to both of the major aggregated databases: OmniFile Full Text and Academic Search Premier. A recent search for “music” in peer-reviewed journals only found over 105,000 articles in Academic Search Premier and over 39,000 articles in OmniFile Full Text from journals such as *Early Music*, *American Music Teacher*, *Music & Letters*, and *Sacred Music*. Faculty requests for new databases and journals go through the Collection Development Team, and approval depends on a variety of factors.

#### 4. Personnel

As previously mentioned, Kellie Lanham-Friedman is the Arts Librarian, who provides instruction and research consultation to the Department of Music. However, all 25 faculty librarians are trained to provide reference and instruction assistance in music for all library users. The Cataloging and Metadata Librarian, Samuel Barber is the primary bibliographer. Database and journal subscriptions are reviewed by the Collection Development Team, led by the Collection Development Librarian.

#### 5. Services

##### **Hours**

The Pollak Library, including the music collection, is currently open seven days a week for approximately 76 hours a week. The library, which comprises two buildings, is adjacent to the Music building. The Library has somewhat reduced hours during intersession, summer sessions, and fall and spring breaks and is open 24/7 during the week of final exams. The Library is closed on some national holidays, including Martin Luther King Day, President’s Day, Cesar Chavez Day, 4<sup>th</sup> of July, Memorial Day, Labor Day, Veteran’s Day, and Thanksgiving Day. The Library’s collections of electronic resources (databases, e-journals and ebooks) are available 24/7 from the Library’s Website.

## **Circulation**

Students and faculty check out materials using their Titan cards. Most library materials circulate to students for 10 weeks and to faculty for a longer period. However, checked out materials are subject to recall after 10 days if requested by another borrower. Students and faculty can check out up to 100 items. Renewal of library materials can be done in person, via the telephone or online at the Library's Website.

## **Course Reserves**

The Library maintains a course reserves collection of supplementary course materials provided by faculty in support of course curriculum. The Library accommodates reserves in several formats. Digitized copies of print or audiovisual materials are accessed using course management software, Canvas, or Leganto, a course list resource management system, both of which are available to students and faculty. Reserves in any format (books, textbooks, sample projects, etc.) can be borrowed from the course reserves desk during the hours the Library is open.

## **Interlibrary Loan**

In addition to CSU+, an excellent interlibrary loan service free to faculty, staff, and students allows library users to request articles, books, scores, recordings, videos, and other materials that are not available in Pollak Library from an even larger network of libraries. Interlibrary loan staff can also obtain requested items from libraries worldwide.

## **Reference**

The Library provides several types of reference services to students, faculty, and community. At the Research Desk, the Reference Team provides immediate, point-of-need information and research assistance during the Library's scheduled hours of service. The Library's Reference team provides services using a variety of methods, including:

- Telephone Reference—Phone service during Library hours.
- Chat Reference—Online assistance available 24/7.
- Library Answers—Questions answered through email.
- IM Reference—Questions answered through instant messaging during Library hours.

In addition, the Library further offers a research consultation service that provides in-depth, one-on-one research assistance on a specific assignment, topic, or thesis. The sessions, available by appointment, are conducted by librarian subject specialists. Virtual consultations are also

available for our distance students. Kellie Lanham-Friedman, the Arts Librarian, also maintains a LibGuide for music, which contains critical references for the research of music and can be accessed from the library website.

## **Library Instruction**

Librarians in Pollak Library teach between 350 and 450 instruction sessions per semester. The Library bases its instruction philosophy and practice on Association of College & Research Libraries' (ACRL) Information Literacy Competency Standards for Higher Education. The Library utilizes a team approach to deliver instruction to all departments and programs of the University. Librarians on the Instruction Team provide library instruction to students in the program upon the request of the course instructor. The Arts Librarian is the primary instructor for instruction sessions specific to the department of Music. This approach ensures students in need of research support are served through instruction sessions targeted to their specific course and delivered to meet the needs of specific research assignments or requirements and that all librarians are cross trained in instruction.

To assess and evaluate instructional efforts, surveys are sent to faculty following library instruction sessions in an effort to gather constructive feedback. Results of the surveys are confidential and provide library faculty with useful input pertaining to student learning, student engagement, and instructional resources. The program also utilizes peer evaluation of selected instruction sessions to provide feedback to instruction librarians.

## **6. Facilities**

The first floor of the Library houses the Information and Learning Commons, which includes Adaptive Academic Advising, Major Exploration, Reading Center, University Learning Center (ULC) and the Writing Center. The Research Center, or reference desk, is also on the first floor of the library and staffed by librarians and library staff, while the Student Genius Center is staffed by the Information Technology staff. Both assist users with research needs and technical support.

In addition to its collection, the library houses a number of computers that have Internet access and are available for student, faculty, staff and public use. The Library also provides many study rooms that may be reserved by faculty and staff online. Wireless access, printers, and docking stations are available throughout the Library.

## **Innovation/Makerspace Center**

Pollak Library houses the Innovation and Makerspace Center on the second floor of Library North. This center enhances creativity, innovation and talent through advanced technology such as virtual

reality, augmented reality, 3D printing, Microsoft Surface Hub, Raspberry Pi, and high-end computing. In addition, a Data Visualization Center, for analyzing and displaying data, is located adjacent to the existing Innovation/Makerspace Center. Some of the Makerspace rooms include a laser and vinyl cutting studio, a podcasting studio, a virtual reality room, and a sewing and bookmaking studio.

The audio-visual collection is housed in the Basement compact stacks in the South Library along with our microfilm and microfiche collections and readers. Equipment can be checked out from circulation to play audio and visual materials. There are rooms equipped with specific equipment for playback as well. The scores and books are housed in the South Library on the 5th floor.

## 7. Finances

In 2013/2014, the Library adopted an electronic access preferred (e-preferred) collection development policy for books, increasing our ebook expenditure and decreasing our print book expenditure. The combined total for music book expenditures for 2021/2022, 2022/2023, and 2023/2024 is \$29,559. Please refer to Table 1 below for additional details.

Table 1.

<b>Music</b>	<b>2021/2022</b>	<b>2022/2023</b>	<b>2023/2024</b>
<b>Books – Class M</b>			
Print	\$4,039	\$1,557	\$3,019
Electronic	\$3,648	\$6,090	\$11,207
<b>TOTAL</b>	<b>\$7,687</b>	<b>\$7,647</b>	<b>\$14,226</b>

Each subject librarian is provided an allocation to purchase books, print or electronic, for each of the departments with which they liaise. The Arts Librarian is provided an allocation each year for the purchase of books related to music that would otherwise not be purchased. They may solicit recommendations from the department faculty or review recommended titles provided by library book vendors or industry lists in order to spend these funds. Table 2 shows the book allocations allotted for Music over the past three years for purchase by the Arts Librarian.

Table 2.

<b>Music</b>	<b>2021/2022</b>	<b>2022/2023</b>	<b>2023/2024</b>
<b>Books Selected by Arts Librarian</b>	\$2,700	\$3,400	\$3,500

Since databases serve as a primary vehicle of discovery for articles published in scholarly journals and other information sources, Table 3 on the following page lists the relevant databases for the Department of Music and their corresponding prices.

Table 3.

<b>Database</b>	<b>2021/2022</b>	<b>2022/2023</b>	<b>2023/2024</b>
Academic Complete eBooks	ECC	ECC	ECC
Academic Search Premier	ECC	ECC	ECC
Academic Video Online (AVON)	\$23,115	\$23,115	\$24,953
Art Full Text	\$7,355	\$7,723	\$8,514
Art Bibliographies Modern	\$4,244	\$4,361	\$4,481
Garland Encyclopedia of World Music	\$100	\$100	\$100
Humanities and Social Sciences Index Retrospective	\$477	\$477	\$477
JSTOR	ECC	ECC	ECC
Music Online Classical Scores Library	\$900	\$900	\$900
Music Periodicals	\$6,144	\$6,445	\$6,445
NAXOS Music Library	\$1,025	\$1,075	\$1,100
OmniFile Full Text	\$26,349.00	\$25,956.00	\$25,956.00
Oxford Art Online	\$2,350	\$2,414	\$2,384
Performing Arts Periodicals	\$6,144	\$6,445	\$6,761
Project Muse	ECC	ECC	ECC
RILM Abstracts of Music Literature	\$7,576	\$7,576	\$7,803
Recent Researches in Music Online (RRIMO)	\$4,000	\$4,000	\$4,200
SAGE Premier Journals	\$115,137	\$118,070	\$121,078
<b>TOTAL</b>	<b>\$204,916</b>	<b>\$208,657</b>	<b>\$215,152</b>

The abbreviation *ECC* in the above table represents the Electronic Core Collection, which is supported with funds from the California State University system and is available to all California State University libraries.

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

### **1. Accuracy and integrity of recruitment and admission programs.**

#### **Recruitment**

Recruitment is vital to the continuing success of the SOM. Although the large population of our region provides the potential for a large applicant pool, there are many collegiate-level music schools in Southern California, and the competition for music majors is strong.

We recruit primarily from our service region of Orange County but also to a lesser extent in neighboring Los Angeles, Riverside, and San Bernardino Counties. CSUF has its own mechanisms for promoting the University, but recruitment specific to SOM is conducted through the following activities.

- Communication through applied faculty and area coordinators.
- On campus events, such as Honors Band, Wind Band Festival, Choral Festivals.
- Staffing a booth at college fairs and music-related conventions.
- Shadow Days allow prospective students to visit campus, attend classes and ensemble rehearsals, and receive a free sample lesson.
- Print and social media (examples found in MDP I I).
- Recommendations from alumni and others teaching in K-12 schools and community music programs.
- Financial scholarships offered after successful auditions.

CSUF also schedules University-wide recruitment days during the fall and spring semesters. These events usually include campus and department tours, opportunities for faculty and students to meet, and other opportunities to showcase our programs. E.g., the Spring 2024 Experience Fullerton Day coincided with SOM's High School Honor Band dress rehearsal and Spring Opera rehearsals.

One area of concern for SOM recruitment is the overall presence of CSUF on the internet.

#### **Application Process**

All first-time freshmen and transfer students apply to CSUF through Cal State Apply ([calstate.edu/apply](http://calstate.edu/apply)). Due to the University's strategies for enrollment, CSUF does not admit all applicants. In recent years, however, the University has admitted prospective music students who

performs a successful audition for SOM faculty if the student has met CSUF's minimum academic requirements.

## **Auditions**

SOM's internal File Maker Pro (FMP) database receives applicant information directly from CSUF, which we use to send out requests for additional information regarding desired major program and instrument or voice type. With proper information in place, students are invited to sign up for auditions. The folder "Audition process" in MDP I H provides examples of the emails we send to students throughout the audition process.

The Vocal and Jazz Areas of the SOM require students to submit pre-screening videos, all processed through our FMP database. Students who pass pre-screening, along with all other students, are invited to sign up for live auditions on one of two weekends in February. Auditions are reviewed by a panel of faculty who decide to accept or deny entrance to the music school and/or to the BM or BA program and, in the case of transfer students, choose the level of applied study. The outcomes of auditions are inputted into our database, which sends out results to students via email. On occasion, we allow students to submit a video audition if they have schedule conflicts or other logistical obstacles to attending one of the audition days.

## **Retention**

Two documents in MDP I H chart the retention rates for first time freshman and upper-division transfer students in SOM, showing that our retention rates are strong in comparison with CSUF as a whole but that our graduation rates are lagging. Efforts toward retention in SOM begin with our New Student Days that occur just before the start of the fall and spring semesters. At these events, students begin to develop a cohort with students in their instrumental or vocal area or, in some cases, their degree program. We also provide introductory meetings for all of the graduate students and undergraduate music education majors. A schedule of the fall 2024 New Student Day is included in MDP I H. Our curriculum, for which students take major-level coursework beginning in their first semester, helps develop a sense of belonging with new students. In addition, all students take private, applied lessons, offering them specialized guidance from the faculty each week.

CSUF's University Catalog includes policies on retention, especially with regard to academic progress (See MDP I H CSUF Retention Policies), which are fairly lenient for undergraduate students. It is important for us to be able to help students who are struggling academically, so one of our Assistant Directors creates a feedback loop to help faculty identify students who may be excelling in one area but falling behind in another. We also work closely with the advisors in COTA Student Service Center to help students navigate academic issues. On occasion, we also

work with CSUF's Office of International Education and Engagement to make sure any foreign students are staying compliant with their visa requirements.

## **Record Keeping**

As most student related forms are processed electronically, the SOM Office does not store student records. Most information relating to any students' file is kept by CSUF's Office of the Registrar, and faculty and staff have access to information through our Campus Management System (CMS). Through the CMS, appropriate personnel may check progress toward graduation, financial information, and service indicators, including holds on student registration.

SOM Area Coordinators keep track of student progress in applied music via jury exam forms (see MDP I H), which record repertoire, jury grades, final grades, and approval of recitals and changes of major and level.

## **Advising**

CSUF has changed its advising policy in recent years. Mandatory advising is required only for lower-division students, but we recommend all of our students to be advised each semester. During pre-registration, SOM faculty are assigned to groups of students based on degree program or instrumental/vocal area. CSUF's Titan Degree Audit & Planner (TDA) tool lists each students' courses taken at CSUF and transfer credits, and shows which courses are necessary for degree completion. The tool has all of the information from our master schedule, so students and advisers can see when courses will be offered. This system has replaced the paper "checklists" that advisers had previously used to monitor student progress. The TDA is currently being expanded to allow students to map all of their future semesters within the tool.

The TDA does not always equate transfer courses accurately, but these anomalies are easily fixed during graduation checks using the TDA Exception tool in our CMS. The document MDP I H TDA includes a blank audit followed by an audit of a graduating senior in the BM Vocal Performance program.

The SOM Graduate Adviser monitors the progress of all students in our MA and MM programs. As the admission process for graduate students is different from the undergraduate process with regard to dates and forms, the Graduate Adviser begins working with each student during the recruitment process to make sure they meet all deadlines and requirements for eligibility. Once enrolled, the Graduate Adviser helps students develop a two-year plan of study. The Artists Diploma Adviser does the same with students in that program.

The SOM communicates often with COTA advisors for any issues regarding student progress, academic notice, or progress toward graduation. Upon applying for graduation, each student is given a graduation check. All necessary TDA exceptions are applied, and any concerns regarding missing courses or credits are shared with the student. At the conclusion of a successful graduation check, the graduation is approved in CMS.

## **Student Complaints**

Per the Higher Education Act of 1965, CSUF's website includes a page with information for students on how to report complaints regarding academic programs to the University's accreditor (WSCUC) or any infractions against state laws (see MDP I H Complaints).

Otherwise, student complaints are processed through communication among students, faculty, area coordinators, etc. In most cases, music majors will bring complaints to the appropriate faculty member, area coordinator or the SOM Director. The Director will meet with the student to hear their side of the issue and ask for the student's desired outcome. The Director will then meet with the faculty member and area coordinator, if appropriate, to resolve the issue. Student complaints that describe infractions of Title IX or CSUF's policies regarding discrimination, harassment, and retaliation are reported directly to CSUF's Office of Civil Rights and Equity (a recent merger of the former offices of DHR and Title IX).

## **I. Published Materials and Web Sites**

CSUF publishes a revised catalog for every academic year (see MDP I I). The Catalog includes all the information listed in the NASM Handbook II.I.1.b.

SOM works with the COTA office of Marketing on materials that are distributed at fairs, concerts, and other outreach events (see MDP I I folder "SOM Marketing"). In addition, press releases describing the achievements of SOM faculty, students, and alumni are created by COTA Marketing and published by CSUF Strategic Communications (see MDP I I folder "Press Releases").

## **J. Community Involvement**

SOM engages with the local community in many ways as described in Appendix II.4.D of the *Handbook*. The following includes many examples of our involvement.

1. Performance in the community. SOM ensembles and individual students perform often in the local community. Section I.C. includes information about our ensemble outreach, and there are numerous instances of similar activity.

- Our Jazz Combos perform in CSUF's outdoor Becker Amphitheater several times each semester
- Through IRA funding, SOM students in the Piano in Performance program play outreach concerts in the local area
- Our choirs have participated in joint performances with High School singers

## 2. Support for Community Music Groups.

- When possible, ensembles in the area will use our facilities. E.g., the Southern California Children's Chorus held the 2024 Holiday Concert in our Meng Concert Hall. In addition, the Southern California School Band and Orchestra Association held rehearsals for their Elementary School Orchestra in our facilities this January.

## 3. Engagement with K-12 schools.

- In addition to sending dozens of student teachers into the schools each semester, we have partnerships with Tustin Memorial Academy and Arts Conservatory of Orange County/Fountain Valley Elementary Schools through which our pre-credential students offer classroom instruction.

## 4. Furthering community arts through representation on governing boards and artistic representation.

- The COTA Dean sits on the Board of the Pacific Symphony, which sponsors youth ensembles
- Dr. Robert Istad is Artistic Director of the Pacific Chorale
- Dr. Gregg Whitmore is Music Director of the Pacific Symphony Youth Wind Ensemble
- Several of our faculty have served as judges for the Orange County Register's Artist of the Year programs, which highlight student achievement in the arts.

## 5. Cooperation with school music programs. SOM engages directly with school programs through the following annual events

- CSUF Festival of TTBB Voices
- CSUF High School [Vocal] Quartet Festival
- CSUF Spring High School and Community College Choir Festival
- CSUF Titan High School Honor Band
- CSUF New Music Series
- CSUF Wind Ensemble Festival
- SOM also runs three summer programs for high school students

- Cello Fest
- Violin Academy of Southern California
- Choral Camp (in conjunction with Pacific Chorale)

#### **K. Articulation with Other Institutions**

CSUF has articulation agreements with 115 two-year colleges located throughout California. Although these agreements describe how certain music theory and musicianship courses will equate with our core curriculum, all transfer students take a theory diagnostic exam upon matriculation to determine placement in core music theory and musicianship courses. The results of the exam are presented to the student as our recommendation of the courses in which they should enroll. The level of applied private lessons and class piano are also determined via audition and placement exams. Students may find all articulation agreements using the search engine at [www.assist.org](http://www.assist.org). Two examples of agreements are found in MDP I K.

## Section II. Instructional Programs Portfolio

### II.A. Certain Curriculum Categories

#### Credit and Time Requirement.

The programs offered by CSUF's School of Music follow NASM's Credit and Time Requirements. E.g., a minimum of 120 units is required for completion (III.A.1.), and credits are awarded according to the published credit policies of the institution (see MDP.II.A.1) and NASM Standards (III.A.2). Student credit hours for the various types of music courses are found in MDP II A Def of Credits and a table of CSUF's categories for class types is found in MDP II A Def of Credit (suppl).

#### Standards for Professional Baccalaureate Degrees in Music – Common Body of Knowledge and Skills

Below, we describe how students meet the competencies described in the NASM Handbook (VIII.B.)

##### **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 first time-freshman and transfer students must pass an audition on an instrument or voice before beginning study in the School of Music. Bachelor of Music degree programs include eight semesters of applied lessons, and students give a public recital as a capstone for each BM concentration. Recitals are approved by a faculty jury at the end of the preceding semester.

b. *An overview understanding of the repertory in their major performing area and the ability to perform from a cross-section of that repertory.*

Each student's performance repertoire is recorded on the "jury sheet" they fill out at the end of each semester. In addition, some performance areas provide detailed guidelines for the repertoire expected at each performance level. A further understanding of the repertoire is provided through the undergraduate core music history curriculum and upper-division music literature courses. Performance of the repertoire is supported through various means. For example, students in the BM Vocal Performance and Accompanying Concentrations take three semesters of Diction for Singers (English and Italian; German; French) to support interpretation of songs with texts composed in major European languages. All performance areas offer weekly workshops that include master classes and other guidance for performance.

*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.*

Experience and instruction in sight reading occurs frequently throughout our students' coursework. All SOM students complete a three-semester sequence of aural theory, which includes significant development of sight-singing skills. Transfer students may place out of these courses through a successful execution of the aural theory section of our diagnostic exam. In addition, large and chamber ensemble participation often include reading at sight. Due to the greater emphasis and requirements for ensemble participation and more intensive applied lesson structure, students in BM concentrations will gain a more enhanced experience in sightreading than students in the BA concentrations.

*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.*

SOM emphasizes the development of collaborative skills for BM students through assessment of its Student Learning Outcomes, which include: "Music students will practice successful collaboration through work on concert and recital performances and production, onstage and backstage." All BM concentrations include chamber music or jazz combos, which require continuous collaborative interaction among the students. Leadership skills are developed in our conducting curriculum, for which all BM students (except those in the BM Jazz and Commercial Music Concentration) are required to enroll in two or four units. Students in keyboard programs also take MUS 486 Piano-Vocal Collaboration (1 unit).

*e. Keyboard or an equivalent competency appropriate to the course of study.*

All SOM undergraduate students are required to meet the keyboard proficiency by completing MUS 282B, the third semester of Class Piano or performing a diagnostic audition with keyboard faculty. Keyboard majors do not take Class Piano, but they demonstrate competency through public recitals and by completing MUS 285 Functional Piano Skills for Keyboard Majors (2 units). Students in the Jazz and Commercial Music Concentration have the option to take MUS 384 Jazz/Commercial Keyboard (1 unit) in addition to completing the undergraduate keyboard proficiency.

*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 SOM students in residence must participate in a Major Performing Ensemble each semester they are in residence. The large ensemble program at CSUF provides exemplary performance opportunities for our students in our own Meng Concert Hall, but also through juried performances hosted by ACDA, CBDNA, CASMEC, Reno Jazz Festival, NOA, and other organizations, tours throughout the state of California, and professional performances in collaboration with the Los Angeles Philharmonic, Robert Kapilow's "What Makes it Great," the Disney Corporation, and other entities. In addition, all BM programs require two or more units of chamber music, which includes, string, wind, and brass quintets, jazz combos, Jazz Singers, guitar chamber ensembles, and many other configurations.

Per NASM's Handbook (VIII.B.1) students are truly engaged in performance study throughout their baccalaureate experience.

**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.*

All music majors must complete three semesters of written theory—MUS 111 Diatonic Harmony, MUS 112 Introduction to Chromatic Harmony, MUS 211 Chromatic Harmony (2 units each)—and aural theory—MUS 121 Musicianship I, MUS 122 Musicianship II, and MUS 221 Musicianship III (1 unit each). Students in the BM Jazz and Commercial Music Concentration also take MUS 213 Jazz Harmony and Analysis (2 units). Competency in musicianship and music theory is also strengthened in applied lessons, conducting, and other parts of the curriculum. Our curriculum is structured in a way that requires students to have basic musicianship skills before beginning the music history and class piano sequences or taking other music major-level academic courses.

*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.*

Once students complete the three semesters of basic musicianship, the music theory core curriculum continues with MUS 319 Form and Analysis (3 units) and MUS 320 20<sup>th</sup>-Century Techniques to 1945 (2 units). The BM concentrations all require a varying number of units in upper-division music theory classes, whose topics include composition, counterpoint, orchestration, and advanced analysis. More opportunities to apply theoretical knowledge exist in MUS 351B Music History and Literature, which fulfills CSUF's Undergraduate Upper-Division Writing Requirement for all music majors. BM Jazz and Commercial Music Concentration

students also take 2-3 units in MUS 264, 364, and 464 Jazz Improvisation and MUS 312 Jazz and Commercial Arranging (2 units).

*c. The ability to place music in historical, cultural, and stylistic contexts.*

All music majors take 14 units of music history. The sequence begins with MUS 151 Survey of Western Musical Literature (2 units), which introduces students to techniques of historical study, preparing them for the rigor of upper-division courses. The three-semester survey MUS 351A, B, and C Music History and Literature (9 units total) provides ample study of the Western musical tradition and application of various types of analyses to historical questions. Students also receive instruction in ethnomusicology in MUS 462 World Music for Music Majors (3 units). Most of the BM concentrations also include 2-3 units of upper-division music literature courses, which allows students to apply musicological processes to repertoire in their principal area of study. The historical, cultural, and stylistic contexts of music are also covered in conducting, ensemble participation, and applied lessons. Most Performance students also write program notes for their juried recitals.

**3. Composition/Improvisation.** *Students must acquire a rudimentary capacity to create original or derivative music [full description in NASM Handbook VIII.B.3.].*

Courses in the three-semester musicianship sequence include a few opportunities for experience in composition, and MUS 282B Class Piano provides experience in improvisation for all students. Most BM concentrations require MUS 422 Composition (2 units), which provides instruction in written composition. The BM Jazz and Commercial Music Concentration does not require MUS 422, but students in this program will take MUS 312 Jazz and Commercial Arranging and 2-3 semesters of Jazz Improvisation. In addition, performance in all jazz ensembles requires competency in improvisation, and many students in the Jazz and Commercial Music Concentration will arrange and/or compose music for the jazz combos. The BM Vocal Performance Concentration does not require MUS 422, but its curriculum includes MUS 316 16<sup>th</sup>-Century Counterpoint.

**4. History and Culture.** *As appropriate to their major field of study, students must acquire basic overview knowledge of music history and various music cultures through the present time, including study and experience of musical language and achievements that extend beyond those associated with the primary specialization.*

See 2c above for information about this issue. Our core music history curriculum, in particular, provides breadth through its sweeping survey of Western music history and a course in ethnomusicology, but students gain depth through several means. Upper-division music literature courses provide students with more specialized knowledge of music-historical repertoires and

performance practices. NASM Handbook III.L.3. notes that the institution is responsible for determining the balance of depth and breadth in its curriculum. In our case, the demographics of our student body plays a role. CSUF is a designated Hispanic-Serving Institution. Two of our musicology faculty specialize in Latin American and Chicano/a/x music studies, and their areas of expertise influence the content of our music history curriculum. SOM has a diverse student body, and our ensemble directors also program works that would be meaningful to our students' identities. As a result, our concerts often feature music by a diverse array of composers.

**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 viral analysis; composition/improvisation, and history and repertory.*

The curricula of SOM degree programs lead students to a capstone event. All BM concentrations include a culminating public recital, which requires the student to synthesize the process noted above. As described elsewhere, recitals are granted through a juried process by which we ensure that all candidates are ready to earn their degree. The BM Piano Pedagogy degree also includes MUS 497 Senior Project, which requires a different kind of synthesis from what is needed for the graduating recital.

### **Teacher Preparation (Music Education) Programs**

**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 (i.e., Fall and Spring) placement in the public schools at two levels (elementary, middle school/junior high, and high school). The course numbers, names, and unit credits for the classes taken each semester are listed below:

#### Fall Semester

<b>Course</b>	<b>Title</b>	<b>Units</b>
MUSE 442	Principles and Methods of Teaching Music in the Public Schools	3
MUSE 449E	Externship in Student Teaching	3
EDSC 410	Teaching and Learning from Language Learners in High Schools	3
EDSC 440S	General Pedagogy of Secondary School Teaching	4
EDSC 440F	Supervised Fieldwork in Secondary Schools	2

## Spring Semester

MUSE 449S	Seminar in Secondary Teaching	3
MUSE 449I	Second Semester Student Teaching	10
EDSC 460	Teaching Performance Assessment Seminar	3

Although the music teacher credential in California covers kindergarten through senior year of high school, the credential program at CSUF is a collaboration between SOM and the Department of Secondary Education in the College of Education. The student teacher placements are determined by SOM's full-time faculty in music education (i.e., Gregg Whitmore, instrumental music; Christopher Peterson, choral music, and Bri'Ann Wright, general music). We have excellent relationships with area schools, which provide access to master teachers and programs with high standards. Currently, SOM sends out more student teachers each academic year than any other department on campus. This semester we are supervising 30 students, and we expect a larger cohort of student teachers next year.

Supervision of our student teachers is undertaken by one of the three faculty members listed above or one of our part-time clinical coaches, many of whom have extensive experience teaching in the public schools. A document with bios of our clinical coaches is found in MDP II D. Students are typically placed within Orange County, but other desirable opportunities have been found as far away as Palm Springs, San Diego County, West Los Angeles, and Manhattan Beach. At present, CSUF does not allow placements in the Placentia-Yorba Linda Unified School District over concerns regarding PYLUSD's banning of critical race theory in its schools. This situation creates hardships for some CSUF student teachers who need to travel further to their student teaching placements. Certain districts within our region are considered Partner Districts, and placements to schools in these areas are facilitated centrally through the Department of Secondary Education. All other placements are negotiated and arranged by the Music Education faculty, who often request a specific master teacher based on previous experience and the needs of individual students. The master teacher and placement school must follow the guidelines and expectations of the California Commission on Teacher Credentialing, including completion of a questionnaire that verifies the assignment.

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

The State of California has detailed requirements for programs that lead to teacher certification. The Commission on Teaching Credentialing requires a rigorous application for Single Subject Matter Preparation Programs (SSMPP) as may be seen on their website:

<https://www.ctc.ca.gov/educator-prep/subject-matter-requirements>

The Music Education faculty revised the SSMPP in 2023 to be compliant with California State Bill AB120. The changes did not change the curriculum, but we had to recategorize courses from

“required” to “highly recommended.” The ramifications of AB 120 are discussed in Section III.D.

In addition to the preliminary coursework undertaken in the music department, all prospective teachers must take the four prerequisites in the Department of Secondary Education listed above.

## **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.*

### M.A. Musicology Theses

Joanne Wong, “Musical Analysis in BTS’ *Most Beautiful Moment in Life, Part 1*.” (2020).

Mei-Chung Yang, “Chinese Culture and Aesthetics in Three Chamber Works by Chen Yi; *Happy Rain on a Spring Night, Song in Winter, and Tibetan Tunes*. (2023).

Anna Lopez, “David Maslanka’s Symphony No. 4 and the Wind Band/Ensemble as an American Institution.” (2022).

Michael Medina, “How the Wolf Survived: Los Lobos and Musical *Mestizaje* in East Los Angeles.” (2023).

Gavin Wilmoth, “Bruce Springsteen’s *The Rising*: Analyzing the Concept Album through Motives and Orchestration.” (2023).

David Madrid, “Regional and National Identities in José Rolón’s *El festín de los enanos* and *Zapotlán*.”

There have been no MA Piano Pedagogy theses completed in the last three years, but there are currently six students in the program. The MA Music Education program has been placed on hiatus while the faculty revises the curriculum to be suited for online and hybrid instruction.

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

The graduate curriculum provides experience in academic topics and music performance. All graduate students in the SOM take MUS 500 Introduction to Graduate Study in Music, which covers research methods and bibliography. These skills are then applied by each student in required graduate seminars in musicology and courses in music theory. Each graduate concentration includes units for applied instrumental or vocal lessons and performance ensembles. In addition to the core of academic courses and classes specific for a certain

concentration, each pathway provides a number of electives, which allow students to take any courses at the 400 (senior) or 500 (graduate) level. 400-level courses include all SOM ensembles, courses in music technology, music theory, composition, etc.

*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**

The graduate curriculum provides many opportunities for students to study pedagogy. The MA Piano Pedagogy and (paused) Music Education concentrations provide ample instruction, but all programs have options. For example, keyboard students in the MM Performance Concentration may take courses in piano pedagogy for elective credit. Students in other areas may take one of our 2-unit, 400-level pedagogy courses:

MUS 459B Guitar Pedagogy

MUS 468 Vocal Pedagogy

MUS 469 Jazz Pedagogy

Many graduate students take one or more semesters of MUS 599 Independent Graduate Research, through which they may pursue research of a pedagogical topic with a faculty member who has available workload to direct the study.

### **Professionally Related Skills**

The MM Performance Concentration develops professionally related skills for our graduate conductors, who all receive podium time in one or more of the large ensembles, including the University Symphony Orchestra, University Band, University Symphonic Winds, University Wind Symphony, and any of our four concert choirs. Classical and jazz performance majors will gain important experience through their placement in large ensembles, where they usually serve as section leaders, concert masters, and soloists.

Students in the academic graduate concentrations will compose a thesis under the guidance of a faculty adviser. These research projects provide opportunities for conference presentations, entrance to doctoral programs, and early-career publications.

## Section II.B. Specific Curricula

### BACHELOR OF ARTS LIBERAL ARTS CONCENTRATION

Submitted for renewal of plan approval

**Program Goals and Objectives:** As stated in the University’s catalog introduction to Bachelor of Arts degrees, the B.A. program prepares “students for careers in music, music education, and/or further graduate study.” The program goal is to provide rigorous training in musicianship, broadly defined, and offer individualized opportunities and experiences for students with a wide range of performance skills. Recognizing that some students will not develop performance skills to an appropriate, i.e., capstone, level, we offer two options for the culminating project: a recital at the junior level (MUS 398) or a substantial research paper. Students choosing the recital option prepare their program through individualized music study with a principal applied music instructor. Students choosing the paper option will research and write a substantial paper over the course of a semester under the regular guidance of a faculty adviser by enrolling in MUS 497 Senior Project.

#### **Compliance with NASM Standards**

##### Curricular Structure

Per guidelines in the NASM Handbook (VII.C2), general studies courses should make up 55-70% of a B.A. program and music studies should comprise 30-45%. As shown in the curricular table for this degree, general studies make up 42%, while music studies fill 43%. It appears that the amount of general studies courses falls short of NASM guidelines, but it should also be noted that only 85% of the degree is delineated through specific courses, which provides students with opportunities to take more courses in general studies.

The School of Music is aware that the B.A. Liberal Arts program does not quite match NASM guidelines for this type of program. To rectify the situation, we are partnering with other departments on campus to create minors that match well with our BA. For example, we have worked with the Department of Management to create a Minor in Music Business, which should complete curricular approval at the University this year. More information about the minor is found in the Areas for Improvement section.

##### General Education

Students enrolled in the B.A. Liberal Arts Concentration will take the same 51-unit general education package as all CSUF students. A great range of possibilities is offered in most of the categories, with some containing as many as 100 courses. A description of CSUF’s General Education model is found in MDP II.

## Essential Content and Competencies

1. Musicianship: Students in the B.A. Liberal Arts Concentration take the same musicianship core as described in Section IIA.

2. Performance and Music Electives: Students in the B.A. programs enroll in applied lessons for six semesters. Their progress is monitored via a performance jury at the conclusion of each term until the semester in which they play a public recital (MUS 398). In addition, B.A. students perform in a large ensemble each semester, and the degree includes 5 units of free music electives in addition to specific options in upper-division electives, including courses in counterpoint, music technology, and conducting.

### **Results of the Program Relating to Its Goals and Objectives**

The B.A. Liberal Arts Concentration offers students who do not wish to be professional performers or music educators the opportunity to gain a strong foundation of musicianship and performance skills while obtaining a more diverse academic education than those in the B.A. Music Ed or our professional degree programs. It has been especially useful for students who start out as performance majors but later desire a more flexible curriculum without having to stay extra years at the University. On the other hand, some students matriculate into the B.A. Liberal Arts degree and then switch to B.A. Music Education or enter a BM program through a juried audition. Graduates of the program have gone on to careers in arts administration, non-credentialed music education, medicine, cantorial singing, etc. There are currently 21 students in the program.

### **Assessment of Strengths and Areas for Improvement**

The strengths of the program may be seen in:

The B.A. Liberal Arts Concentration provides the same foundation of musicianship and other skills that all music majors receive

Students receive up to six semesters of applied lessons and study with the same faculty as performance majors

Students perform in the same ensembles as other students and participate in our most prominent concerts and outreach events

Students who do not wish to produce a solo recital may pursue a research project with advisement from our faculty

Elective courses allow the student to gain more ensemble experience or increase their knowledge in music technology, higher-level music theory and composition, or music history.

Areas for improvement:

The curriculum, in its current state, is too much like a “Performance Lite” degree. We need to consider how emphasize the “Liberal Arts” component

Enrollment in the program is not significant

We have not tapped the potential for more interdisciplinary approaches to the program

As with other music programs at CSUF, insufficient funding for scholarships limits the number of students we can attract to our programs

### **Plans for addressing weaknesses**

As noted above, the curriculum for the B.A. Liberal Arts Concentration looks more like “Performance Lite” than a degree that emphasizes a Liberal Arts education. To remedy this situation, we are partnering with other departments to build minors that pair well with the degree. The first of these projects will be a Minor in Music Business, which will be housed in the Department of Management in CSUF’s College of Business and Economics. The program is currently working its way through the many levels of curricular approval. Appendix I.E. of the NASM Handbook was consulted in the creation of the Minor.

The new minor will include the following classes (as required or as electives for the minor):

- BAUD 210 Understanding Business (3 units)
- BAUD 310 Starting and Managing a Professional Practice/Small Business (3 units)
- BAUD 360 Entertainment Money Management (3 units)
- MGMT 365 Entertainment Business (3 units)
- MGMT 446 Entertainment Business Law (3 units)
- MGMT 470 Entertainment Operations (3 units)
- MGMT 47 Music Business (3 units)
- MUS 425 Introduction to Music Technology
- MUS 426 Applications of Music Technology

Once active, the new minor will allow us to offer students the opportunity to develop professional skills as a musician and also prepare them for careers in the music industry outside of performance and teaching. The Minor in Music Business and additional programs to be created will make the B.A. Liberal Arts Concentration truer to its title and more attractive for students wishing to study music while also preparing for a career in business or other fields.

**Program Title (include major and any designated track/concentration/area of emphasis):**  
 Music, Liberal Arts Concentration, B.A.

**Number of Years to Complete the Program:** 4

**Program Submitted for (check one below):**

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

**Current Semester's Enrollment in Majors:**

21

**Name of Program Supervisor(s):**

n/a

Musicianship	Performance/Required Music Electives	General Studies	General Studies Electives	Total Number of Units
36-37 (= A)	14 (= B)	51-52 (= C)	0	101-102 Total Units
31 %	12 %	42 %		Total 85%

**Musicianship**

MUS 111	Diatonic Harmony	2 units
MUS 112	Intro to Chromatic Harmony	2 units
MUS 121	Musicianship I	1 unit
MUS 122	Musicianship II	1 unit
MUS 211	Chromatic Harmony	2 units
MUS 221	Musicianship III	1 unit
MUS 319	Form and Analysis	3 units
MUS 320	20 <sup>th</sup> -Century Techniques to 1945	2 units
MUS 151	Survey of Western Musical Literature	2 units
MUS 351A	Hist and Lit of Western Music	3 units
MUS 351B	Hist and Lit of Western Music	3 units
MUS 351C	Hist and Lit of Western Music	3 units
MUS 462	World Music for Music Majors	3 units
MUS 316	16 <sup>th</sup> -Century Counterpoint	2 units
or MUS 418	18 <sup>th</sup> -Century Counterpoint	
or MUS 425	Intro to Music Technology	
MUS 323	Orchestration	2 units

or MUS 422	Composition	
MUS 382A	Instrumental Conducting	2 units
or MUS 383A	Choral Conducting	
MUS 451-459A	Music Literature Options	2-3 units
Total Musicianship		36-37 units = A

**Performance/Required Music Electives**

MUS 191-491	Applied Lessons	4 units
MUS 406	Major Performance Ensemble	4 units
MUS 398	Recital	1 unit
or MUS 497	Senior Project	
Electives in Music		5 units
Total Musical Performance		14 units = B

**General Studies**

Total General Studies		51-52 units = C
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**General Studies Electives**

Total Electives		0 units = D
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**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 they all lead to the same credential certified by the state of California.*

**Goals and Objectives**

The emphases in instrumental, choral, and elementary/general music are designed to provide comprehensive, rigorous pre-service music teacher preparation for matriculation into the teaching profession in California public schools. Students intending to teach music in the California public schools complete the BA Music Education Concentration along with additional courses on educational pedagogy and competence examinations to meet the requirements of the Subject Matter Preparation Program (SMPP), as mandated by the State of California. Completion of the SMPP leads to acceptance into the Single-Subject Credential Program in Music (i.e., student teaching). Subsequent completion of the Credential Program, along with the California Teacher Performance Assessment (Cal TPA) earns the student a preliminary credential (license) from the State of California to teach music in California public schools, grades PK-12.

The Music Education Concentration focuses on pedagogy, music education philosophy, and music educator professionalism. Each student in the program will receive comprehensive preparation that develops breadth, depth, and currency in pedagogical skills, expands attitudes and aptitude for teaching students who are diverse both as learners and as people, and cultivates the artistic skills necessary to teach the full range of music programs and ensembles offered in elementary and secondary school classrooms. The program grounds each student in the foundations of music education and introduces them to various approaches to teaching and learning. In conjunction with the CSUF College of Education, just and equitable educational practices are a throughline for the program.

Each student in the Music Education Concentration must demonstrate technical proficiency, artistic depth, and musical sensitivity in a primary performance area, which they will gain through applied lessons and ensemble participation.

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

repertory for active and deep listening and musical performance that represents a variety of genres, identities, cultures, and stylistic periods, curated according to appropriate aesthetic and developmental criteria.

Each student in the BA Music Education Concentration acquires knowledge, understanding, and appreciation of the perspectives and contributions of diverse cultural, ethnic, and gender groups to music and musical heritage. Our coursework promotes educational equity by utilizing instructional, advising, and curricular practices that offer equal access to program content and career options for all students. Each student in the Concentration 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 curated teaching experiences in school music classrooms as early as possible in their subject matter preparation program. We believe that the twenty-first century music teacher should be an excellent musician and an excellent pedagogue who understands and can effectively inspire and impact the twenty-first century school-aged music student.

## **Compliance with NASM Standards**

### Curricular Structure

When the three components leading to the California 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 make up 49% of the total. Professional education comprises 26%, and general studies makes up 43%. The percentages do not equal 100% because the actual number of units is greater than 120. If we were to divide the number of units in each category by the actual number of units necessary to complete requirements, the percentages would be more in line with for the standard NASM mandates in IX.O.1.b.1. Furthermore, the large percentage taken up by general studies is the result of the state-sanctioned general education model. A description of CSUF's general education program is found in MDP II F.

### Program Content

The Music Education Concentration 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 (3 units)

MUSE 394 Music Education Practicum (3 units)  
MUSE 395 Clinical Practice in Conducting (2 units)  
EDSC 320 Adolescent Development  
EDSC 330 Developing Literacy in Secondary Schools (3 units)  
EDSC 340 Diversity in Secondary Schools (3)

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).

## 2. 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 the student's coursework, review of earned grades, formal and informal observation of our students' fieldwork in public school observations and curated teaching experiences, through experiences in collegiate chapters of professional organizations (e.g., NAFME, ACDA), and, ultimately, through an extensive music education skills assessment and interview prior to admission to the formal credential program.

### b. Music Competencies

(1). Students achieve competence in conducting by the successful completion of two courses, either MUS 382A and B Instrumental Conducting (4 units) or 383A and B Choral Conducting (4 units).

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

(3). All music education majors complete three semesters of MUS 182, 282A-B Piano Class for Music Majors (6 units) or meet a functional proficiency requirement in lieu of course work. Instrumental music education majors achieve a functional ability in woodwind, brass, string, and percussion instruments by taking methods courses in each of these instrumental areas, MUS 281W, B, S, and P Orchestral Instruments (4 units). Choral and General music education majors take MUS 284 Instrument Class for Singers, Pianists, and Guitarists (1 unit). Instrumental music education majors achieve functional ability in voice by taking MUS 283 Voice Class for Instrumentalists (1 unit). Choral and General music education 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, including MUS 151 Survey of Western Musical Literature (2 units), MUS 351A, 351B, and 351C History and Literature of Music (9 units), and MUS 462 World Music for Music Majors (3 units) and in analysis through MUS 319 Form and Analysis (3 units) and MUS 320 20th Century Techniques to 1945 (2 units).

c. Specialization Competencies

(1) General Music Education and Choral Music Education

(a). Students have sufficient vocal and pedagogical skill to teach effective use of the voice through MUS 191-391 Individual Instruction and in MUS 383A and B Choral Conducting. MUS 333 Music and Child Development (3 units) also covers basic vocal techniques and pitch matching for young children.

(b). Students gain experience in vocal performance through applied lessons, the required MUS 398 Recital (1 unit), and through participation in choral ensembles—MUS 406B Concert Choir, MUS 406E University Singers, MUS 406M Singing Titans, MUS 406W Titan Voices (all 1 unit)—each semester of their residency at CSUF.

(c). Performance ability sufficient to use at least one instrument as a teaching tool is gained through MUS 182, 282A and B Class Piano, MUS 333 Music and Child Development), which covers ukulele and other instruments, and MUS 284 Instrument Class for Singers, Pianists, and Guitarists. 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, MUS 395 Clinical Practice in Conducting, and MUS 333 Music and Child Development.

(3). 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 methods courses in each of these instrumental areas, MUS 281W, B, S, and P Orchestral Instruments and basic vocal techniques in MUS 283 Voice Class for Instrumentalists.

(b). Instrumental music education students gain experience in solo instrumental performance in MUS 191-391 Individual Instruction and through the required MUS 398 Recital. Large ensemble

experiences are required in each semester of enrollment in either MUS 40C University Symphonic Winds, or MUS 406F University Wind Symphony, or MUS 406A Symphony Orchestra 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.

d. 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 394 cover child growth and development and the application of principles of learning when choosing age-appropriate materials and activities. All music education students receive further instruction in EDSC 320 Adolescent Development.

(3). Student teachers learn how to assess musical aptitude, recruit and retain public school music students, and develop curriculum, 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 (3 units) 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 Kodály, 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 (2 units). All General and choral music education majors take both classes. Instrumental music education students learn about current methods, materials, and repertoire for instrumental ensembles in MUSE 394 and MUS 395.

(6). Students are taught to be critical consumers of materials through the experiences denoted in Teaching Competencies 3, 4, and 5.

## e. Professional Procedures

### (1). Program purposes and requirements

Information about our Music Education programs is found on the SOM web page (see MDP II D)

Details about requirements are posted in CSUF's University catalog pages regarding SOM (see MDP I I).

### (2). Music Education Faculty

The General Music Education specialist, Dr. Bri'Ann Wright, has 20 years of experience in an urban elementary school setting prior to her appointment to CSUF in 2024. She continues to work with young children through summer workshops and student teacher supervision. Her research interests and professional activities keep her 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. Gregory Xavier Whitmore, has fourteen years of public-school teaching experience. He maintains contact with public school students and ensembles through student teaching observations, clinics, adjudication, and guest conducting.

Student teaching is supervised by the full-time music education faculty listed above or a clinical coach hired by the School of Music. Bios of all clinical coaches are found in MDP II D.

(3). Preclinical teaching experiences. All music education students take an exploratory course EDSC 310 The Teaching Experience (3 units) in which they observe general, choral, and instrumental classes at all levels of instruction. Observations in this course are highly detailed and guided using an extensive observation form. Students also interview one music teacher and one principal. All music education students in MUS 333 Music and Child Development complete an observation assignment and mini-teaching experience in an area elementary school. The instructor, in conjunction with the Orange County Arts Conservatory 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 Music

Education Practicum and MUS 395 Clinical Practice in Conducting, utilizing nearby schools with quality music programs and competent, fully credentialed teachers.

(4). As noted above in discussing desirable attributes, initial assessment of student potential and evaluations occur frequently throughout each student's time in the program.

(5). Advanced course work in analysis and composition are available to students who desire it, including Jazz Harmony and Arranging, music history seminars, 16<sup>th</sup>- and 18<sup>th</sup>-Century Counterpoint, and composition courses and applied instruction. Advanced coursework 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 and 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 our students' preparation highly. Several graduates of the program have received awards such as the State of California's "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 (include major and any designated track/concentration/area of emphasis):**  
**Music, Music Education Concentration, Choral Emphasis, B.A.**

**Number of Years to Complete the Program: 5**

**Program Submitted for (check one below):**

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

**Current Semester's Enrollment in Majors:** 101

**Name of Program Supervisor(s):** Dr. Gregory Whitmore

Musicianship and Performance	Music Education	Professional Education	General Studies	Electives	Total Number of Units
43 (= A)	16 (= B)	31 (= C)	51-52 (= D)	0 (= E)	141-142 Total Units
36 %	13 %	26 %	43 %		118 Total %

*\*Baccalaureate degrees with semester hour units should use 120 as the denominator.*

*\*Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**Studies in Music**

**Basic Musicianship and Performance**

MUS 111	Diatonic Harmony	2 units
MUS 112	Intro to Chromatic Harmony	2 units
MUS 121	Musicianship I	1 unit
MUS 122	Musicianship II	1 unit
MUS 211	Chromatic Harmony	2 units
MUS 221	Musicianship III	1 unit
MUS 319	Form and Analysis	3 units
MUS 320	20 <sup>th</sup> -Century Techniques to 1945	2 units
MUS 151	Survey of Western Musical Literature	2 units
MUS 351A	Hist and Lit of Western Music	3 units
MUS 351B	Hist and Lit of Western Music	3 units
MUS 351C	Hist and Lit of Western Music	3 units
MUS 462	World Music for Music Majors	3 units
MUS 383A	Choral Conducting	2 units
MUS 383B	Choral Conducting	2 units
MUS 191-491	Applied Lessons	4 units

MUS 398	Recital	1 unit
or MUS 497	Senior Project	
MUS 406	Major Performance Ensemble	4 units
MUS 406 or 408 (various)	Chamber Music	2 units
Total Basic Musicianship and Performance		43 units = A

**Music Education (does not include student teaching)**

MUS 284	Instrument Class for Singers . . .	1 unit
MUS 333	Music and Child Development	3 unit
MUS 354	Survey of Public School Choral	2 units
MUS 468	Vocal Pedagogy	2 units
MUSE 394	Music Education Practicum	3 units
MUSE 395	Clinical Practice in Conducting	2 units
MUSE 404	Microcomputers and MIDI	3 units

Total Music Education 16 units = B

**Professional Education (includes student teaching)**

EDSC 310	The Teaching Experience	3 units
EDSC 320	Adolescent Development	3 units
EDSC 330	Developing Literacy	3 units
EDSC 340	Diversity in Secondary Schools	3 units
MUSE 442	Principles & Methods of Teaching Music	3 units
MUSE 449E	Externship in Secondary Teaching	3 units
MUSE 449I	Internship in Secondary Teaching	10 units
MUSIC 449S	Seminar in Secondary Teaching	3 units

Total Professional Education 31 units = C

**General Studies**

Total General Studies 51-52 units = D

**Electives**

Total Electives 0 units = E

**Program Title (include major and any designated track/concentration/area of emphasis):**  
**Music, Music Education Concentration, General Music Emphasis, B.A.**

**Number of Years to Complete the Program: 5**

**Program Submitted for (check one below):**

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

Current Semester's Enrollment in Majors: : \_\_\_\_\_ **The three Music Education programs have a total of 98 majors** \_\_\_\_\_

Name of Program Supervisor(s): \_\_\_\_\_ **Dr. Gregory Whitmore** \_\_\_\_\_

Musicianship and Performance	Music Education	Professional Education	General Studies	Electives	Total Number of Units
42 (= A)	17 (= B)	31 (= C)	51-52 (= D)	0 (= E)	141 Total Units
35 %	14 %	26 %	43 %		118 Total %

*\*Baccalaureate degrees with semester hour units should use 120 as the denominator.*

*\*Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**Studies in Music**

**Basic Musicianship and Performance**

MUS 111	Diatonic Harmony	2 units
MUS 112	Intro to Chromatic Harmony	2 units
MUS 121	Musicianship I	1 unit
MUS 122	Musicianship II	1 unit
MUS 211	Chromatic Harmony	2 units
MUS 221	Musicianship III	1 unit
MUS 319	Form and Analysis	3 units
MUS 320	20 <sup>th</sup> -Century Techniques to 1945	2 units
MUS 151	Survey of Western Musical Literature	2 units
MUS 351A	Hist and Lit of Western Music	3 units
MUS 351B	Hist and Lit of Western Music	3 units
MUS 351C	Hist and Lit of Western Music	3 units
MUS 462	World Music for Music Majors	3 units
MUS 383A	Choral Conducting	2 units

MUS 383B	Choral Conducting	2 units
MUS 191-491	Applied Lessons	4 units
MUS 398	Recital	1 unit
or MUS 497	Senior Project	
MUS 406	Major Performance Ensemble	4 units
MUS 406 or 408 (various)	Chamber Music	1 unit
Total Basic Musicianship and Performance		42 units = A
<b><u>Music Education</u> (does not include student teaching)</b>		
MUS 284	Instrument Class for Singers . . .	1 unit
MUS 333	Music and Child Development	3 unit
MUS 354	Survey of Public School Choral	2 units
MUS 380A	Diction for Singers (Eng. & Italian)	1 unit
MUS 468	Vocal Pedagogy	2 units
MUSE 394	Music Education Practicum	3 units
MUSE 395	Clinical Practice in Conducting	2 units
MUSE 404	Microcomputers and MIDI	3 units
Total Music Education		17 units = B
<b><u>Professional Education</u> (includes student teaching)</b>		
EDSC 310	The Teaching Experience	3 units
EDSC 320	Adolescent Development	3 units
EDSC 330	Developing Literacy	3 units
EDSC 340	Diversity in Secondary Schools	3 units
MUSE 442	Principles & Methods of Teaching Music	3 units
MUSE 449E	Externship in Secondary Teaching	3 units
MUSE 449I	Internship in Secondary Teaching	10 units
MUSIC 449S	Seminar in Secondary Teaching	3 units
Total Professional Education		31 units = C
<b><u>General Studies</u></b>		
Total General Studies		51-52 units = D
<b><u>Electives</u></b>		
Total Electives		0 units = E

**Program Title (include major and any designated track/concentration/area of emphasis):  
 Music, Music Education Concentration, Instrumental Emphasis, B.A.**

**Number of Years to Complete the Program: 5**

**Program Submitted for (check one below):**

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

Current Semester's Enrollment in Majors: : \_\_\_\_\_ **The three Music Education programs have a total of 98 majors** \_\_\_\_\_

Name of Program Supervisor(s): \_\_\_\_\_ **Dr. Gregory**

**Whitmore** \_\_\_\_\_

Musicianship and Performance	Music Education	Professional Education	General Studies	Electives	Total Number of Units
45 (= A)	20 (= B)	31 (= C)	51-52 (= D)	0 (= E)	147-48 Total Units
37 %	17 %	26 %	43 %		122 Total %

*\*Baccalaureate degrees with semester hour units should use 120 as the denominator.*

*\*Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**Studies in Music**

**Basic Musicianship and Performance**

MUS 111	Diatonic Harmony	2 units
MUS 112	Intro to Chromatic Harmony	2 units
MUS 121	Musicianship I	1 unit
MUS 122	Musicianship II	1 unit
MUS 211	Chromatic Harmony	2 units
MUS 221	Musicianship III	1 unit
MUS 319	Form and Analysis	3 units
MUS 320	20 <sup>th</sup> -Century Techniques to 1945	2 units
MUS 323	Orchestration	2 units
MUS 151	Survey of Western Musical Literature	2 units
MUS 351A	Hist and Lit of Western Music	3 units
MUS 351B	Hist and Lit of Western Music	3 units
MUS 351C	Hist and Lit of Western Music	3 units
MUS 462	World Music for Music Majors	3 units

MUS 383A	Choral Conducting	2 units
MUS 383B	Choral Conducting	2 units
MUS 191-491	Applied Lessons	4 units
MUS 398	Recital	1 unit
or MUS 497	Senior Project	
MUS 406	Major Performance Ensemble	4 units
MUS 406 or 408 (various)	Chamber Music	2 units

Total Basic Musicianship and Performance 45 units = A

**Music Education (does not include student teaching)**

MUS 281B	Orchestral Instruments: Brass	1 unit
MUS 281P	Orchestral Instruments: Percussion	1 unit
MUS 281S	Orchestral Instruments: Strings	1 unit
MUS 281W	Orchestral Instruments: Woodwinds	1 unit
MUS 283	Voice Class for Instrumentalists	1 unit
MUS 333	Music and Child Development	3 units
MUS 444	Survey of Marching Bands	2 units
MUS 469	Jazz Pedagogy	2 units
MUSE 394	Music Education Practicum	3 units
MUSE 395	Clinical Practice in Conducting	2 units
MUSE 404	Microcomputers and MIDI	3 units

Total Music Education 20 units = B

**Professional Education (includes student teaching)**

EDSC 310	The Teaching Experience	3 units
EDSC 320	Adolescent Development	3 units
EDSC 330	Developing Literacy	3 units
EDSC 340	Diversity in Secondary Schools	3 units
MUSE 442	Principles & Methods of Teaching Music	3 units
MUSE 449E	Externship in Secondary Teaching	3 units
MUSE 449I	Internship in Secondary Teaching	10 units
MUSIC 449S	Seminar in Secondary Teaching	3 units

Total Professional Education 31 units = C

**General Studies**

Total General Studies

51-52 units = D

**Electives**

Total Electives

0 units = E

## **BACHELOR OF ARTS**

### **MUSIC HISTORY AND THEORY CONCENTRATION**

Submitted for renewal of plan approval

#### **Program Goals and Objectives**

As stated in the CSUF University Catalog introduction to Bachelor of Arts degrees, the B.A. program prepares “students for careers in music, music education, and/or further graduate study.” The BA Music History and Theory Concentration 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 administration and library science in music. The degree is a hybrid concept of NASM’s conception of the BA Liberal Arts degree and the BM in Music History and Literature. This configuration is necessary as the California State University system has traditionally recognized only performance and composition as appropriate for the BM degree.

Admission to the program is by faculty approval only. Students wishing to enter the program must have a minimum GPA of 3.0 and earn a grade of B or higher in the course MUS 351B History and Literature of Western Music (which also includes the CSUF required upper division writing component). The student’s application will include their final paper composed for MUS 351B. In addition to the degree requirements described below, students in the program will complete one year of foreign language study and submit a substantial senior thesis.

#### **Compliance with NASM Standards**

##### Curricular Structure

Per guidelines in the NASM Handbook (VII.C2), general studies courses should make up 55-70% of a BA program and music studies should comprise 30-45%. As shown in the curricular table for this degree, general studies make up 42%, while music studies fill 44%. It appears that the amount of general studies courses falls short of NASM guidelines, but it should also be noted that only 85% of the degree is delineated through specific courses, which provides students with opportunities to take more courses in general studies.

##### General Education

Students enrolled in the BA Liberal Arts Concentration will take the same 51-unit general education package as all CSUF students. A great range of possibilities is offered in most of the categories, with some containing as many as 100 courses. A description of CSUF’s General Education model is found in MDP II F.

##### Essential Content and Competencies

1. Musicianship: Students in the BA Liberal Arts Concentration take the same musicianship and music history core as described in Section IIA.

2. Performance and Music Electives: Students in the BA Music History and Theory Concentration enroll in at least four semesters of applied lessons. Their progress is monitored via a performance jury at the conclusion of each term. In addition, BA students perform in a large ensemble each semester, and the degree includes 2 units of free music electives in addition to specific options in upper-division electives, including courses in counterpoint, music technology, and conducting.

### Senior Thesis

The capstone experience of the BA Music History and Theory Concentration is the two-semester senior thesis requirement. Each student works under the close supervision of a faculty thesis advisor while researching and writing a substantial paper of approximately 30-50 pages on an important musical topic of the student's choice. Students meet weekly with the advisor to discuss their progress. During the first semester, the student formulates the thesis topic and problem, undertakes intensive reading and listening related to the topic, collects an extensive bibliography, and creates a complete outline of the paper. In the second semester, students write and revise the document under regular supervision of the advisor.

### **Results of the Program Relating to Its Goals and Objectives**

Graduates of the BA Music History and Theory Concentration have gone on to graduate studies in music history, music theory, ethnomusicology, and other academic fields in master's and doctoral programs including CSUF, University of London, University of California, Riverside, University of Michigan and Columbia University, among other institutions.

### **Assessment of Strengths and Areas for Improvement**

The strengths of the program may be seen in:

The BA Music History and Theory Concentration provides the same foundation of musicianship and other skills that all music majors receive.

Students receive four semesters of applied lessons and study with the same faculty as performance majors.

Students perform in the same ensembles as other students and participate in our most prominent concerts and outreach events.

Each student works closely with a faculty advisor who holds a terminal degree in musicology, composition, or music theory. Current faculty in musicology are active researchers in a variety of topics ranging from Early Modern Europe to Latin America, Mexico, and the music and films of David Bowie. The thesis process offers each student an intensive foundation in critical thinking, research, and academic writing, which is great preparation for those who wish to enter graduate programs in music-academic fields.

This Concentration provides more breadth of content for a student who might not wish to complete a BM degree in music.

Areas for improvement:

The enrollment of the program is small, which does not allow for undergraduate seminars.

The School of Music has no scholarships dedicated specifically to students in the BA Music History and Theory Concentration, although some students may have earned substantial funding when first auditioning for the School.

### **Plans for Addressing Weaknesses**

Considerations given with regard to the BA Liberal Arts Concentration include ideas for expanding the BA Music History and Theory program with a special focus on interdisciplinary possibilities.

**Program Title (include major and any designated track/concentration/area of emphasis):  
 Music, Music History and Theory Concentration, B.A.**

**Number of Years to Complete the Program: 4**

**Program Submitted for (check one below):**

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

**Current Semester's Enrollment in Majors:**

2

**Name of Program Supervisor(s):** Dr. Katherine Reed

Musicianship	Performance/Required Music Electives	General Studies	General Studies Electives	Total Number of Units
38 (= A)	12-14 (= B)	51-52 (= C)	0 (= D)	101-104 Total Units
32 %	11 %	42 %		85 Total %

*\*Baccalaureate degrees with semester hour units should use 120 as the denominator.*

*\*Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

If applicable, add boxes for areas of emphasis such as music industry, business, second major, a designated area of emphasis in an outside field, etc.

**Musicianship**

MUS 111	Diatonic Harmony	2 units
MUS 112	Intro to Chromatic Harmony	2 units
MUS 121	Musicianship I	1 unit
MUS 122	Musicianship II	1 unit
MUS 211	Chromatic Harmony	2 units
MUS 221	Musicianship III	1 unit
MUS 319	Form and Analysis	3 units
MUS 320	20 <sup>th</sup> -Century Techniques to 1945	2 units
MUS 151	Survey of Western Musical Literature	2 units
MUS 351A	Hist and Lit of Western Music	3 units
MUS 351B	Hist and Lit of Western Music	3 units
MUS 351C	Hist and Lit of Western Music	3 units
MUS 462	World Music for Music Majors	3 units
MUS 316	16 <sup>th</sup> -Century Counterpoint	2 units
or MUS 418	18 <sup>th</sup> -Century Counterpoint	

MUS 419	Advanced Form and Analysis	3 units
MUS 420	Comp. Techniques Since 1945	3 units
MUS 382A	Instrumental Conducting	2 units
or MUS 383A	Choral Conducting	
or MUS 422	Composition	
Total Musicianship		38 units = A
<b><u>Performance/Required Music Electives</u></b>		
MUS 191-491	Applied Lessons	4 units
MUS 406	Major Performance Ensemble	4 units
MUS 497	Senior Project	1 unit
MUS 499	Independent Study	1-3 units
Electives in Music		2 units
Total Musical Performance		12-14 units = B
<b><u>General Studies</u></b>		
Total General Studies		51-52 units = C
<b><u>General Studies Electives</u></b>		
Total Electives		0 units = D

**BACHELOR OF MUSIC**  
**ACCOMPANYING CONCENTRATION**

Submitted for renewal of plan approval

**Program Goals and Objectives**

This degree is designed, as stated in the CSUF University Catalog introduction to the BM program, 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:
  - a. Repertoire for solo piano, piano and voice, piano and solo instruments, and piano and various other combinations in the performance arena, by in-depth study of the literature in class and studio
  - b. Stylistic differences of various periods relating to performance
  - c. Analysis of music of all periods
2. Professional preparation by:
  - a. Developing technical facility appropriate for a degree in keyboard performance
  - b. Developing musical and interpretive skills that allow for the possibilities and limitations of period instruments (e.g., harpsichord or fortepiano versus piano, baroque versus romantic organ) when playing the music of the past on modern instruments
  - c. Developing performance skills through three recitals: a solo piano recital at the junior level, and two collaborative recitals at the senior level
  - d. Experience with both small and large ensembles, and relevant collaborative and rehearsal skills
  - e. Developing creative skills in composition
  - f. Developing skills in improvisation
  - g. Offering performance opportunities beyond the degree recitals both on-and off-campus
  - h. Performance analysis of flexors and extensors in the forearm and trapezius muscles via sEMG in the Performance Science Centre Lab
  - i. Study of the psychological aspects of performance (e.g., performance anxiety) via the applied studio and the Performance Science Center Lab
3. Practical preparation by:
  - a. Developing a knowledge of diction appropriate to coaching singers in various languages

- b. Providing opportunity to explore a secondary keyboard instrument such as harpsichord or organ
- c. Providing instruction in score reading, transposition and melodic harmonization, and sight-reading

### **Compliance with NASM Standards**

The CSU's Bachelor of Music is mandated not to exceed 70 units of music (approximately 58% of the 132 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. Thus, faculty members bring a rich array of performance and instructional experience and expertise to bear in the studio and classroom. Our applied faculty members teach masterclasses, perform and lecture in local, regional, national and international venues. In addition, they conduct research activities into performance and pedagogical topics.

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 465K), master classes on campus led by CSUF faculty and visiting guest artists (e.g., Minsoo Sohn, Boris Slutsky, Enrico Elisi, Alexander Kobrin, Dang Thai Son, Gabriela Montero, Ilana Vered, Louis Lortie, Gary Grafman), competitions on campus (e.g., the annual Music Associates Concerto-Aria Competition, resulting in concerto and solo performances), as well as our community outreach program entitled *Pianists In Performance*. The latter program, funded by IRA, matches CSUF keyboard students selected by audition with community members and educational and service organizations that have grand pianos and provide an audience. Student performers play between 20 and 60 minutes of music with spoken introductions, and printed programs are provided. Applied faculty members also encourage gifted and motivated keyboard majors to enter local, regional and national competitions (e.g., Liszt International Piano Competition, José Iturbi International Piano Competition, Louisiana International Piano Competition, Anton Rubinstein International Piano Competition). Faculty also create performance series such as the Complete "Chopin Preludes" and the "Sonatina Project."

As with the BM 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 Piano-Vocal Collaboration (MUS 486A) in addition to major performance ensembles. Select

keyboard players enroll in MUS 406F University Wind Symphony, MUS 406C University Symphonic Winds, and MUS 406A University Symphony Orchestra to play parts for band and orchestra scores whether for piano, celeste, harpsichord, or organ. In addition, MUS 468B Piano-Instrumental Collaboration is available as a focused collaboration course.

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. The Accompanying Concentration's music theory requirements include 6 units from MUS 316 16<sup>th</sup>-Century Counterpoint, MUS 418 18<sup>th</sup>-Century Counterpoint, and MUS 422 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-C (i.e., English and Italian, German, and French), sight reading, harmonization-transposing-improvising skills are covered in MUS 285 Functional Skills for Keyboard Majors, and conducting is acquired in MUS 383A Choral Conducting MUS 383A. Likewise, proficiency on keyboards other than the piano is essential for professional accompanists and introduced in required courses in MUS 372 Harpsichord Class for Music Majors and MUS 373 Organ Class for Music Majors.

Opportunities for independent study and research are available through MUS 499 Independent Study for students who wish to pursue subjects not offered in a regular course.

### **Results of the Program Related to its Purposes**

Approximately 25 students have completed the BM Accompanying Concentration 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 has performed regularly with the principal players of the New York Philharmonic, Philadelphia Symphony Orchestra, and Chicago Symphony Orchestra.

### **Assessment of Strengths and Areas for Improvement**

The strengths of the program can be seen in:

The high-caliber faculty, who pursue professional, research and pedagogical activities on a regular basis, gaining international, national, regional and local recognition.

We have had a full-time artist faculty position for the past three decades.

Keyboard faculty members 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).

Students have access to professional touring artists, outside faculty members, and clinicians in pedagogy and performance science who visit campus for performances and masterclasses.

Meng Concert Hall is a state-of-the art venue for guest piano performances, piano masterclasses and student ensemble performances.

We provide excellent coursework specific to the specialization of the keyboard student pursuing collaborative piano.

The flexibility of the curriculum allows students to tailor the course of study reflecting their unique interests and objectives (e.g., more emphasis on playing chamber music with instrumentalists and vocalists via the MUS 408 chamber music classes, MUS 486A Piano Vocal Collaboration and MUS 486B Piano Instrumental Collaboration).

A small, 2-manual pipe organ is installed in Meng Concert Hall and will be renovated in summer 2025.

SOM contracts an outstanding piano technician, who maintains our fleet of pianos.

SOM purchased a new Yamaha keyboard laboratory with state-of-the-art digital and WIFI capabilities.

Practice rooms with grand pianos are reserved for keyboard majors only.

Grand pianos in three studios and classrooms for chamber music rehearsals that require more space than a typical practice room.

The Performance Science Centre Lab, with software, a keyboard, and equipment that employ surface electromyography (sEMG) to measure patterns of tension and relaxation in musicians. The lab also has software and an electro-glottal device for singers; additional equipment includes

software, peripherals and PC for heart-variability monitoring, a skeletal model and larynx model with anatomical posters on display.

Areas for improvement:

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.

Lack of a jazz component for this program.

MUS 486B Piano-Instrumental Collaboration does not appear as a degree requirement in the program.

The concert grand pianos in our primary concert hall (Meng Hall) are aging, and there is a lack of high-quality new pianos for the three piano studios.

At least one electronic organ needs replacement.

We need to replace a poor-quality Neupert harpsichord with a historically oriented Italian single or French double harpsichord.

Inadequate practice room pianos, some of which are extremely bright in sound, needing partial rebuilding (e.g., hammer replacement, action regulation) to maintain proper support for piano students and their aural health.

Inadequate piano benches which are either non-adjustable (found in many of the practice rooms), in need of repair (structural and/or tears in upholstery) in practice rooms, classrooms and concert spaces.

Although improved, the climate control in the building is a continuing issue regarding piano maintenance.

Inadequate funding for our piano technician results in less than adequate number of tunings or instruments in classrooms, studios, and practice rooms; and inadequate funding for major maintenance and rebuilding of pianos.

Continued poor coordination of publicity and outreach, both for Keyboard Area recruitment and for concert promotion related to piano events.

The need for a new full-time artist teacher faculty member in piano with collaborative piano specialization, upon the recent loss of an artist-teacher position in the Keyboard Area within the last two years.

**Plans for Addressing Weaknesses and Improving Results.**

Continue to work with the development office of the College of the Arts and press for funding for scholarships, funding for replacement of pianos in Meng Hall, the three piano studios, practice rooms and classrooms, funding for electronic organ replacement and harpsichord replacement; seek additional options with the Music Associates, the support organization for the School of Music.

Continue to seek ways to improve publicity for recruitment purposes, either through further consultation with the COTA Dean, the SOM Director and with the Director of Marketing and Patron Services via our website or other means, to tell our story to the musical public and prospective students.

Since one of the two full-time applied piano teachers will likely retire within the next five years, an artist teacher of piano should be sought after and hired in the meantime, an individual with a diverse skill set including a specialization in collaborative piano, for a tenure track position. Make a program change to address the need for MUS 486B Piano-Instrumental Collaboration to be included in the degree requirements.

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 (include major and any designated track/concentration/area of emphasis):  
Music, Accompanying Concentration, B.M.**

**Number of Years to Complete the Program: 4**

**Program Submitted for (check one below):**

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

**Current Semester's Enrollment in Majors:**

Name of Program Supervisor(s): Alison Edwards

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Units
37 (= A)	31 (= B)	51-52 (= C)	0 (= D)	119 Total Units
31 %	26 %	42 %		99 Total %

*\*Baccalaureate degrees with semester hour units should use 120 as the denominator.*

*\*Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**Major Area**

MUS 192-492	Applied Lessons	11 units
MUS 285	Functional Skills for Keyboard Majors	1 unit
MUS 316	16 <sup>th</sup> -Century Counterpoint	2 units
MUS 372	Harpsichord	1 unit
MUS 373	Organ	1 unit
MUS 380A	Diction (English & Italian)	1 unit
MUS 380B	Diction (German)	1 unit
MUS 380C	Diction (French)	1 unit
MUS 383A	Choral Conducting	2 units
MUS 486	Piano Vocal Collaboration	2 units
MUS 398	Recital	1 unit
MUS 406	Major Performance Ensemble	4 units
MUS 408	Chamber Music	2 units
MUS 418	18 <sup>th</sup> -Century Counterpoint	2 units
MUS 422	Composition	2 units
MUS 457	Song Literature	2 units

MUS 498	Recital	1 unit
Total Major Area		37 units = A
<b><u>Supportive Courses in Music</u></b>		
MUS 111	Diatonic Harmony	2 units
MUS 112	Intro to Chromatic Harmony	2 units
MUS 121	Musicianship I	1 unit
MUS 122	Musicianship II	1 unit
MUS 211	Chromatic Harmony	2 units
MUS 221	Musicianship III	1 unit
MUS 319	Form and Analysis	3 units
MUS 320	20 <sup>th</sup> -Century Techniques to 1945	2 units
MUS 151	Survey of Western Musical Literature	2 units
MUS 351A	Hist and Lit of Western Music	3 units
MUS 351B	Hist and Lit of Western Music	3 units
MUS 351C	Hist and Lit of Western Music	3 units
MUS 462	World Music for Music Majors	3 units
Music Electives		3 units
Total Supportive Courses in Music		31 units = B
<b><u>General Studies</u></b>		
General Education		51-52 units
Total General Studies		51-52 units = C
<b><u>Electives</u></b>		
Total Electives		0 units = D

# **BACHELOR OF MUSIC**

## **COMPOSITION**

Submitted for renewal of plan approval

### **Program Goals and Objectives**

As stated in the CSUF University Catalog 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 or who might wish to pursue graduate study related subjects (e.g., composition, sound design, music for media, production, etc.). Composition students interested in scoring films or video games are encouraged to join either the film club or the video game club, where they can interact and network with student film directors and video game developers. Entrance to the program is through a juried performance audition after successful application to the University, and the submission of a portfolio of compositions.

### **Compliance with NASM Standards**

NASM guidelines (IX.C.1.b) suggest that musicianship courses, supportive courses in music, and general studies should each comprise 25-35% of the total units for the degree. In the curricular table below, which is based on a 120 unit-degree, music courses make up a total of 64%, while general studies units comprise 43%. Adjusted to the actual 132 units required for graduation, these percentages would be 57% and 39% respectively, closer to the NASM's stated guidelines. 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 has much freedom in the choice of courses. General studies, including all-university electives, comprise 43% of the 132 units required for the degree. A description of CSUF's General Education program is found in MDP II F.

### **Specific Guidelines for General Studies**

Students are encouraged to take general studies courses in art history, philosophy, and other classes that address contemporary social issues. SOM offers two courses in music technology, which teach Apple Logic, Pro Tools, and other current software and hardware systems. NASM recommends courses in acoustics and computer science, but these classes are not available via CSUF's General Education model.

## **Essential Competencies, Experiences, and Opportunities**

a. The highest possible level of compositional skill is achieved through private studio instruction in composition given by highly qualified, practicing composers. Students must also present works in a minimum of two Composer's Forum Concerts to advance to the 400 (senior) level of private lessons, in preparation of the MUS 498 [Senior] Recital. Recital guidelines also require students to present work in a variety of media (e.g., solo keyboard, vocal, chamber/mixed ensembles and the inclusion of electronic and digital elements, etc.) Students are encouraged to develop their artistic personae and to explore current aesthetic trends and points of view. Applicable notation procedures and scoring are covered in depth in private lessons and in MUS 419 Advanced Form and Analysis, MUS 420 Compositional Techniques Since 1945, and MUS 323 Orchestration.

b. Fluency in keyboard skills is met via the SOM's three-semester class piano sequence. Keyboard majors will have applied lessons up to the 300 (junior) level. Conducting, analytical techniques, and rehearsal skills are all developed through coursework, which includes four units of conducting, fourteen units of upper-division music theory, and extension participation in chamber and large ensembles. Most composition majors also perform in MUS 407Y Diverse Instrument Ensemble, which serves as the SOM's New Music Ensemble. The 8 music electives allow ample opportunity for BM Composition students to take courses in music technology and other areas of interest.

c. Students in the Composition program have several opportunities to hear their works performed. To complete the capstone of the program, students will enroll in MUS 498 [Senior] Recital and present a concert of their works to the public. Recitals are sanctioned via juried approval. The composition area also schedules Composer's Forum Concerts each semester, which showcase student achievement. SOM's New Music Series, funded through IRA, brings several renowned ensembles and composers to campus each year. Residencies typically include performances with the CSUF New Music Ensemble, masterclasses, composition workshops, and performances of new student works by the guest ensembles.

## **Results of the Program Related to its Goals and Objectives**

Alumni have successfully pursued graduate degrees (master's and doctoral) with full scholarships in Music Composition and Theory at UCLA, UC Riverside, Manhattan School of Music, Mannes School of Music, NYU, Indiana University, University of Wisconsin, and others. Many students have gone on to prestigious composition awards, commissions, and prizes, attending prestigious composition workshops and festivals. Former students have gone on to professional work in film scoring, multimedia, and sound design for music theater.

Alumni have established professional careers as teachers of music composition and music theory at the community college and university levels and adjunct lecturers as lecturers and full-time faculty.

### **Assessment of Strengths and Areas for Improvement**

The strengths of the program can be seen in:

Up until the 2024-25 academic year, students did not enter the BM Composition Concentration until their junior year. Now, students enter as freshmen. This curricular change provides private composition lessons for 8 semesters and will also attract more students to the program. The new curriculum has also resolved two of the weaknesses noted in SOM's 2013 NASM Self Study.

Students work directly with experienced faculty whose work has been recognized internationally and funded by the American Composers Forum, National Endowment of the Arts, Jerome Foundation, New Music USA, MacDowell, Mellon Foundation, UCross, Copland House, Opera America, and many other organizations.

As noted above, CSUF's New Music Series, directed by Dr. Pamela Madsen brings several internationally recognized ensembles and composers to campus each year.

CSUF's Department of Visual Arts' large Animation program and CSUF Department of Theatre and Dance's Devised Theater Program provide excellent opportunities for collaboration. Students have engaged in creating video multimedia works and devised theater projects that foster professional relationships beyond CSUF. This work is enhanced by the CSUF's InterArts Collaborative program, directed by composition professor Dr. Pamela Madsen.

Composition students receive up to six semesters of applied lessons in their chosen instrument or voice studying with the same professional performance faculty as performance majors.

Composition students perform in the same ensembles (choral, wind ensemble, orchestra, jazz, guitar, cello ensemble, etc.) as other performance major students and participate in our most prominent concerts and outreach events (e.g., performances at Disney Hall, the Hollywood Bowl, concert tours, etc.).

CSUF's location in the Los Angeles area, which serves as the center of the entertainment industry in America and boasts a vibrant cultural scene, provides excellent opportunities for work for composers during their studies and after graduation.

A CSUF Alumni donor has pledged a \$2.5M gift for New Music at CSUF, which will support the New Music Series, New Music Ensemble, and students in the BM Composition Concentration.

Areas for improvement:

SOM has a few scholarships dedicated to students in the BM Composition Concentration, but much more funding is needed to attract the many talented students who apply each year.

Due to an unreplaced retirement, the Theory/Composition faculty of SOM is down to one full-time professor (formerly was 3 full-time faculty). The other full-time professor is currently taking part in CSUF's early retirement (FERP) program and will teach part-time for 7 more semesters.

**Plans for addressing weaknesses and improving results:**

A search for a new assistant professor in composition and music theory is currently underway to be completed in Spring 2025.

Growing our electronic music lab, along with a strong relationship with the Video Game club, the Art Department and the Theater Department, will strengthen the program and allow students to collaborate and make connections with students outside of the School of Music.

Improvements in course offerings in Music Technology, Music Recording and Sound Design for composers. Offering and reviving more upper-division and graduate courses for composers, some of which had to be discontinued due to lack of faculty to teach them: e.g., Review of Graduate Theory, Advanced Counterpoint, Advanced Orchestration.

CSUF New Music Ensemble was awarded the Los Angeles Audience Choice Award for the best new music ensemble in Los Angeles, Southern California over professional ensembles throughout the area. CSUF New Music Ensemble is the approved major performance ensemble for all composers. We would like to make this a mandatory requirement for all composers, since this course provides a common ground of development of techniques and participation in working with guest ensembles, guest composers, and performing students' works.

**Program Title (include major and any designated track/concentration/area of emphasis):  
Music, Composition Concentration, B.M.**

**Number of Years to Complete the Program: 4**

**Program Submitted for (check one below):**

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

**Current Semester's Enrollment in Majors:**

7

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

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Units
38 (= A)	37 (= B)	51-52 (= C)	0 (= D)	126-127 Total Units
32 %	31 %	43 %	(D/* =) %	106 Total %

*\*Baccalaureate degrees with semester hour units should use 120 as the denominator.*

*\*Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**Major Area**

MUS 192-492	Applied Lessons	11 units
MUS 316	16 <sup>th</sup> -Century Counterpoint	2 units
MUS 323	Orchestration	2 units
MUS 382-383	Instrumental or Choral Conducting	4 units
MUS 406	Major Performance Ensemble	4 units
MUS 406-408	Chamber Music	4 units
MUS 418	18 <sup>th</sup> -Century Counterpoint	2 units
MUS 419	Advanced Form and Analysis	3 units
MUS 420	Compositional Techniques Since 1945	3 units
MUS 422	Composition	2 units
MUS 498	Recital	1 unit

Total Major Area 38 units = A

**Supportive Courses in Music**

MUS 111	Diatonic Harmony	2 units
MUS 112	Intro to Chromatic Harmony	2 units

MUS 121	Musicianship I	1 unit
MUS 122	Musicianship II	1 unit
MUS 211	Chromatic Harmony	2 units
MUS 221	Musicianship III	1 unit
MUS 319	Form and Analysis	3 units
MUS 320	20 <sup>th</sup> -Century Techniques to 1945	2 units
MUS 151	Survey of Western Musical Literature	2 units
MUS 351A	Hist and Lit of Western Music	3 units
MUS 351B	Hist and Lit of Western Music	3 units
MUS 351C	Hist and Lit of Western Music	3 units
MUS 462	World Music for Music Majors	3 units
Music Electives		8 units
Total Supportive Courses in Music		37 units = B
<b><u>General Studies</u></b>		
General Education		51-52 units
Total General Studies		51-52 units = C
<b><u>Electives</u></b>		
Total Electives		0 units = D

## **BACHELOR OF MUSIC**

### **INSTRUMENTAL CONCENTRATION**

Submitted for renewal of plan approval

#### **Program Goals and Objectives.**

As stated in the University's catalog, the Bachelor of Music prepares students for careers in music, music education and/or further graduate study. The program focuses on performance (voice or instrumental), composition, or pedagogy, while also grounding students thoroughly in music history and theory. The Instrumental Concentration of the BM 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.

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.**

NASM guidelines (IX.A.1.a.(2)) suggest that music courses comprise 65% of the total units. As the curriculum table below shows, the major area and supportive courses in music make up 58% of the degree, if based on 120 units. The degree is actually 132 units, and the 10-12 units not declared in the table (usually ensembles and class piano), would raise the proportion of music courses to 62% of the degree, in line with NASM guidelines. California's state-sanctioned general education model comprises 43% of the degree and limits further expansion of courses in music. This degree meets NASM expectations in terms of the percentage of degree units in the major area and supportive courses in music.

#### **Specific Guidelines for General Studies**

The CSUF's General Education model includes units in the study of humanities. In addition, students are encouraged to take MGMT 477 Music Business if they can fit it into their schedules.

#### **Essential Competencies, Experiences, and Opportunities**

The brass, percussion, strings, and winds faculty of SOM believe strongly that the achievement of the highest level of performance is invaluable to music students in the BM Instrumental Concentration. To this end, 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. Students perform a jury each semester, for which they receive a grade, comments, and are given approval for level changes, recitals, and changes of degree or emphasis. Each student will perform a 30-minute "Junior" recital (MUS 398) and 60-minute "Senior" recital (MUS 498), which is the capstone of the program. Although no specific pedagogical classes are required for this degree, literature and pedagogy are continuously explored throughout the student's applied study. All students in this concentration are also

encouraged to enroll in sections of MUS 365I Instrumental Workshop and MUS 463S Violin Playing Topics, which often present pedagogical subjects. Many of our students teach privately and often seek guidance from our applied faculty.

Ensemble experience is emphasized. Participation in major performance ensembles (band, orchestra, and choir for classical guitar majors) is required of students every semester of their residency. Large ensembles present at least two concerts each semester and often include sectional rehearsals, raising the overall performance level of the group. The quality of our large ensembles provides important opportunities for our students, including juried performances at regional and national conferences and professional appearances. The degree also includes four units of chamber music, which may include quartets, quintets, and other traditional ensembles or a variety of mixed combinations. SOM's concert calendar and our monthly "Tuesday Matinee" provide ample performance opportunities for small groups.

Students in the BM Instrumental Concentration take the same core of musicianship, music theory, and music history (as described in Section II.A.) as other music majors. In addition, students in this program take four units of conducting, MUS 422 Composition, an upper division music literature course, and electives in upper division music theory that include MUS 316 16<sup>th</sup>-Century Counterpoint and MUS 323 Orchestration.

### **Results of the Program Related to Its Goals and Objectives**

Juries, recitals, and competence testing in individual classes allow regular assessment of student progress and overall success in the program. Through the applied music curriculum, ensembles, and electives such as MUS 365I workshops and MUS 463S Violin Playing Topics, we know that our BM Instrumental Concentration students are prepared to work as professional performers or enter elite graduate programs.

Our alumni work in the Los Angeles area studios, professional orchestras (i.e., Toronto Symphony Orchestra, area regional orchestras), junior colleges, area schools as coaches, and area teaching studios.

### **Assessment of Strengths and Areas for Improvement**

The strengths of the program can be seen in:

A rigorous core of musicianship coursework, which it shares with all other concentrations and programs.

The opportunity to work privately with a dedicated, highly qualified instructor each semester, unlike many schools who use graduate assistants to teach lessons.

Large ensembles perform twice a semester in the exquisite Meng Concert Hall, providing students with a professionalized ensemble environment.

Large ensembles play frequent juried performances at the regional and national levels and tour almost every academic year.

The majority of CSUF scholarship fund allocations are based on audition performance, and many performance majors receive funding.

SOM's Performance Science Lab provides opportunities for students to increase their knowledge of "musicians" health and monitor and improve their personal condition.

CSUF and the surrounding area provide many opportunities for professional gigs and performances for our students as well as teaching opportunities.

The annual Music Associates Concerto and Aria competition provides opportunities for students to earn cash awards and performances with the University Symphony Orchestra and University Wind Symphony.

Area Coordinators for each instrumental group provide daily management of the area, including communication with students, part-time faculty, and staff; lesson assignments; recruitment; and additional advising.

Recent funding from CSUF's Division of Academic Affairs allowed us to purchase \$120,000 in new percussion equipment.

Advisement each semester, along with CSUF's Titan Degree Audit application, helps students stay on track for graduation.

Frequent guest artists interact with our students through master classes and performances (e.g., Talich Quartet annual residency).

Areas for improvement:

SOM's total scholarship allocation is far below many of our competitors, which limits the number of talented students we can bring into the program each year. This situation is especially problematic in high-needs areas like strings and double reeds. The lack of a major scholarship endowment prevents us from effectively competing with area schools. Solving this issue needs to be a priority for the School of Music in order to sustain our program into the future.

Long-term funding is necessary to maintain our collection of instruments, including many woodwind and brass instruments that are required for our ensembles.

Lack of a sufficient number of practice rooms. Students must wait during peak hours and at other times in order to find a practice room. Sound absorption in the practice rooms is also not adequate.

Plans for addressing areas for improvement:

We are currently searching for a full-time assistant professor of percussion, which will help shore up administration of that area.

Recent hires in COTA's Development Office have now filled out the staff. We have seen increased development activity and have expressed our needs regarding funds for scholarships.

The SOM Director and COTA Dean are working on a plan to fund maintenance of the musical instrument inventory.

Work with COTA Dean's office and upper administration to make sure that a scholarship endowment is a top priority for the School of Music in order for the program to be sustained into the future.

**Program Title (include major and any designated track/concentration/area of emphasis):  
Music, Instrumental Concentration, B.M.**

**Number of Years to Complete the Program: 4**

**Program Submitted for (check one below):**

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

**Current Semester's Enrollment in Majors:**

**63**

**Name of Program Supervisor(s):**

**n/a**

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Units
36-37 (= A)	34 (= B)	51-52 (= C)	0 (= D)	120-122 Total Units
30 %	28 %	43 %		100 Total %

*\*Baccalaureate degrees with semester hour units should use 120 as the denominator.*

*\*Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**Major Area**

MUS 192-492	Applied Lessons	14 units
MUS 316	16 <sup>th</sup> -Century Counterpoint	2 units
or MUS 323	Orchestration	
MUS 382A	Instrumental Conducting	2 units
MUS 382B	Instrumental Conducting	2 units
MUS 398	Recital	1 unit
MUS 406	Major Performance Ensemble	4 units
MUS 406-408	Chamber Music	4 units
MUS 418	18 <sup>th</sup> -Century Counterpoint	2 units
MUS 422	Composition	2 units
MUS 451-459	Music Literature Option	2-3 units
MUS 498	Recital	1 unit

Total Major Area

36-37 units = A

**Supportive Courses in Music**

MUS 111	Diatonic Harmony	2 units
MUS 112	Intro to Chromatic Harmony	2 units
MUS 121	Musicianship I	1 unit
MUS 122	Musicianship II	1 unit
MUS 211	Chromatic Harmony	2 units
MUS 221	Musicianship III	1 unit
MUS 319	Form and Analysis	3 units
MUS 320	20 <sup>th</sup> -Century Techniques to 1945	2 units
MUS 151	Survey of Western Musical Literature	2 units
MUS 351A	Hist and Lit of Western Music	3 units
MUS 351B	Hist and Lit of Western Music	3 units
MUS 351C	Hist and Lit of Western Music	3 units
MUS 462	World Music for Music Majors	3 units
Music Electives		6 units
Total Supportive Courses in Music		34 units = B

**General Studies**

General Education	51-52 units
Total General Studies	51-52 units = C

**Electives**

Total Electives	0 units = D
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## **BACHELOR OF MUSIC**

### **JAZZ AND COMMERCIAL MUSIC CONCENTRATION**

Submitted for renewal of plan approval

#### **Program Goals and Objectives**

As stated in the CSUF University Catalog's introduction to the BM, 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 Jazz and Commercial Music Concentration is designed to prepare students for professional careers as performers in jazz, commercial and classical styles of music. Its primary focus is thorough and rigorous training in performance through private lessons, ensemble participation, improvisation classes, composition and arranging, and classical music training. The degree includes courses in jazz theory, jazz improvisation, jazz arranging, jazz pedagogy 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. California's state-sanctioned general education model comprises 43% of the degree and limits further expansion of courses in music. 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 28% and zero units in electives because of general education constraints. These figures meet the minimum NASM guidelines for curricular structure for this degree, although the music total (58%) is still rather short of the 65% suggested by NASM.

All BM 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 much freedom in the choice of courses. A description of CSUF's General Education program is found in MDP II F.

#### **Specific Guidelines for General Studies.**

The BM Jazz & Commercial music degree includes 5 units of electives, through which students can take courses useful to their professional careers, including MUS 425 Introduction to Music Technology, MUS 426 Applications of Music Technology, and MGMT 477 Music Business.

## **Essential Competencies, Experiences, and Opportunities**

Thorough study in improvisation and its connection to theory are provided through jazz improvisation courses (MUS 264, 364, and 464). In addition to transcriptions and analyses of solos by jazz innovators, these courses include composition projects as the skills of composition and improvisation in jazz are highly intertwined. Further training in improvisation occurs in large and small ensembles as well as private applied lessons.

The two jazz big bands (MUS 406S Jazz Ensemble I and MUS 406L Jazz Ensemble II) and jazz combos (MUS 408J) as well as MUS 312 Jazz and Commercial Arranging provide students with training in the ability to work as performers, arrangers, and composers 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 include a variety of styles, such as jazz, rock and Afro-Cuban. We have also added dedicated combos devoted to Latin Jazz and one to Brazilian Jazz (to begin in academic year 2025-26). The two sections of the Jazz Singers Ensemble (MUS 406V) offer yet a different type of ensemble for student writers, jazz vocal majors and rhythm section players. Students in MUS 312 Jazz and Commercial Arranging course have their works played by the jazz ensembles and combos. Student compositions and arrangements have been regularly performed on combo and jazz ensemble concerts in the U.S and on student trips abroad. All students in the program are required to complete MUS 398 [Junior] Recital and MUS 498 [Senior] Recital.

In addition to the core music history curriculum, all BM Jazz students take MUS 451 Jazz History and Style, which provides a survey covering the roots of jazz up to current idioms.

## **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 and the Gordon Goodwin Big Phat Band. They have won Downbeat Student Music Awards for outstanding Jazz Ensemble arrangement and had honorable mentions in the Reno Jazz Festival for Big Band performance and Latin Jazz Ensemble performance.

Many leading free-lance performers and studio musicians in the Southern California area are alumni of the program, and they have forged their own path in diverse and interesting ways. For example, Jeff Ellwood, Director of Jazz at Mount San Antonio College, was part of the first graduating class with a Master of Music.

Alumni of the program have also completed graduate study at the Berklee College of Music, University of Southern California, Cal State University Fullerton, Cal State University Long

Beach, Azusa Pacific University, Cincinnati Conservatory of Music, University of North Texas, and Indiana University, and other institutions.

### **Assessment of Strengths and Areas for Improvement**

The strengths of the program can be seen in:

The BM Jazz and Commercial Music Concentration contains a well-rounded balance of the theoretical, historical, compositional, and performance components needed for professional jazz musicians.

Because there are many active jazz and commercial performers, composers and arrangers in the Los Angeles area, opportunities exist to connect students with professional experiences and musicians currently working in the field.

As of the fall '24 semester, the program now accepts vocal majors at the undergraduate and graduate level. This expansion of the BM JCM Concentration fills a need in the area by accommodating many students who study vocal jazz in the community colleges and will also help broaden the programming of the jazz area in general. For example, instrumental majors often perform as the “house band” for the Jazz Singers and work with individual singers as part of the Jazz Singers concerts.

An excellent ensemble program. MUS 406L Jazz Ensemble I (listed as Fullerton Jazz Orchestra (FJO) in concert programs) has been successful in prestigious competitions and international performances, including 1<sup>st</sup> place in the Western States Jazz Festival in 2012 and 2013; 2<sup>nd</sup> place at the Reno Jazz Festival in 2011; and 3<sup>rd</sup> place at the Reno Jazz Festival in 2013. In 2023, the FJO and the Latin Jazz Ensemble were invited to be part of the Final Gala Concert, which is now the most notable honor as the festival is no longer a competition. CSUF Combos placed 1<sup>st</sup>, 2<sup>nd</sup> and 5<sup>th</sup> at the Reno Jazz Festival in 2004 and 2006. CSUF student Ryan Pryor was selected as the outstanding collegiate performer at the Reno Jazz Festival in 2006 and 2011, while several others (Nick Schaadt, Melissa Halse, and Jeff Ellwood) were also honored as the outstanding performers on their instrument. FJO has performed at the International Association for Jazz Education Conference (2002 and 2005). The FJO has also won the Western States Jazz Festival on two occasions. In 2022, FJO was invited to perform with other top bands in the Jack Rudin College Jazz Competition at Jazz at Lincoln Center. Several of our students received honors for performance. In 2024, FJO traveled to New Zealand to perform in six cities with the Rodger Fox Big Band. The FJO and Latin Jazz Ensemble will perform again at the Reno Jazz Festival in Spring 2025.

Mandatory advisement each semester, along with CSUF's Titan Degree Audit application, helps ensure that students stay on track, in both the academic and performance aspects of their studies

There are two full-time and thirteen part-time faculty in this area who support the jazz and commercial private lessons, courses, and ensembles in this concentration.

### **Areas for Improvement and Action Steps**

With an increasing emphasis on composition/arranging and recording in today's professional music environment, and with the School's proximity to Los Angeles, we need to expand our offerings in contemporary composing/arranging and technology. Future actions include classes in Ableton Live , acoustic recording theory and practice, and professional mixing and mastering.

We now offer two semesters in digital audio workstation practices in Logic and ProTools and two semesters in jazz, pop, and commercial arranging, but we need to offer more courses in conjunction with the new Minor in Music Business, especially in songwriting.

Improvements to our technology lab in the Michalsky Resource Center are ongoing, but we need to continue to update and create designated facilities for recording.

Our jazz combo rooms and practice rooms for jazz percussion have been updated, but SOM is growing, and we need to find creative ways to add more dedicated small group practice rooms and isolated drum set rooms.

With the hiring of current Jazz Coordinator Rodolfo Zuniga in 2021, we improved our music technology and percussion offerings. We are hoping for more support, however, from the two new faculty searches in percussion and composition/music theory. We are seeking candidates who would not only fit the job description but also have an interest in growing the technology and percussion related facilities. Both of these areas would serve all our music majors and improve our profile in Southern California.

**Program Title (include major and any designated track/concentration/area of emphasis):  
 Music, Jazz and Commercial Music Concentration, B.M.**

**Number of Years to Complete the Program: 4**

**Program Submitted for (check one below):**

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

**Current Semester's Enrollment in Majors:**

39

**Name of Program Supervisor(s):** Rodolfo Zuniga

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Units
37 (= A)	33 (= B)	51-52 (= C)	0 (= D)	121-122 Total Units
31 %	28 %	43 %		102 Total %

*\*Baccalaureate degrees with semester hour units should use 120 as the denominator.*

*\*Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**Major Area**

MUS 192-492	Applied Lessons	12 units
MUS 213	Jazz Harmony and Analysis	2 units
MUS 264	Jazz Improvisation I	1 unit
MUS 312	Jazz and Commercial Arranging	2 units
MUS 364	Jazz Improvisation II	1 unit
MUS 384	Jazz/Commercial Keyboard	1 unit
or MUS 464	Jazz Improvisation III	
MUS 451	Jazz History and Style	3 units
MUS 469	Jazz Pedagogy	2 units
MUS 398	Recital	1 unit
MUS 406	Major Performance Ensemble	8 units
MUS 408J	Chamber Music	3 unit*
MUS 498	Recital	1 unit

Total Major Area 37 units = A

\* The actual number of Major Performance Ensemble and Chamber Music Units may vary depending on the student's ensemble placement.

**Supportive Courses in Music**

MUS 111	Diatonic Harmony	2 units
MUS 112	Intro to Chromatic Harmony	2 units
MUS 121	Musicianship I	1 unit
MUS 122	Musicianship II	1 unit
MUS 211	Chromatic Harmony	2 units
MUS 221	Musicianship III	1 unit
MUS 319	Form and Analysis	3 units
MUS 320	20 <sup>th</sup> -Century Techniques to 1945	2 units
MUS 151	Survey of Western Musical Literature	2 units
MUS 351A	Hist and Lit of Western Music	3 units
MUS 351B	Hist and Lit of Western Music	3 units
MUS 351C	Hist and Lit of Western Music	3 units
MUS 462	World Music for Music Majors	3 units
Music Electives		5 units
Total Supportive Courses in Music		33 units = B

**General Studies**

General Education	51-52 units
Total General Studies	51-52 units = C

**Electives**

Total Electives	0 units = D
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# BACHELOR OF MUSIC

## KEYBOARD PERFORMANCE CONCENTRATION

Submitted for renewal of plan approval

### Program Goals and Objectives

This degree is designed, as stated in CSUF's University Catalog introduction for 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:
  - a. Repertoire for the instrument by in-depth study of the literature in class and studio
  - b. Stylistic differences of various periods relating to performance
  - c. Analysis of music of all periods
2. Professional preparation by:
  - a. Developing technical facility appropriate for a degree in keyboard performance
  - b. Developing musical and interpretive skills that allow for the possibilities and limitations of period instruments (e.g., harpsichord or fortepiano versus piano, baroque versus romantic organ) when playing the music of the past on modern instruments.
  - c. Developing performance skills through two recitals: one at the junior level and one at the senior level
  - d. Experience with both small and large ensembles; developing collaborative skills with voice and other instruments
  - e. Developing creative skills in composition
  - f. Developing skills in improvisation
  - g. Developing functional skills (e.g., score reading, harmonization and transposition)
  - h. Offering performance opportunities beyond the degree recitals both on-and off-campus
  - i. Performance analysis of flexors and extensors in the forearm and trapezius muscles via sEMG in the Performance Science Centre Lab
  - j. Study of the psychological aspects of performance (e.g., performance anxiety) via the applied studio and the Performance Science Center Lab
3. Practical preparation by:
  - a. Developing pedagogical knowledge and skills to be able to open an independent studio
  - b. Providing opportunity to explore a secondary keyboard instrument such as harpsichord or organ

- c. Providing experience with an electronic piano lab
- d. Providing opportunity to explore entrepreneurial skills for musicians.

### **Compliance with NASM Standards**

The CSU's Bachelor of Music is mandated not to exceed 70 units of music (approximately 53% of the 132 units currently required by CSUF for this degree). Were the unit total 120 units, NASM's requirement would thus equal 64 units, as opposed to the 70 units available to CSU students. As it stands, music studies comprise about 60% of the total units.

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. Our applied faculty members teach masterclasses, perform and lecture in local, regional, national and international venues. In addition, they conduct research activities into performance and pedagogical topics.

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 465K), master classes on campus led by CSUF faculty and visiting guest artists (e.g., Minsoo Sohn, Boris Slutsky, Enrico Elisi, Alexander Kobrin, Dang Thai Son, Gabriela Montero, Ilana Vered, Louis Lortie, Gary Grafman), competitions on campus (e.g., the annual Music Associates Concerto-Aria Competition, resulting in concerto and solo performances), as well as our community outreach program entitled *Pianists In Performance*. The latter program matches CSUF keyboard students selected by audition with community members and educational and service organizations that have grand pianos and provide an audience. Student performers play between 20 and 60 minutes of music with spoken introductions, and printed programs are provided. Applied faculty members also encourage gifted and motivated keyboard majors to enter in local, regional and national competitions (e.g., Liszt International Piano Competition, José Iturbi International Piano Competition, Louisiana International Piano Competition, Anton Rubinstein International Piano Competition). Faculty also create performance series such as the "Complete Chopin Preludes" and the "Sonatina Project."

Since 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).

Students desiring admission into the BM Keyboard 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 3 semesters of chamber music, plus a semester of MUS 486A Piano-Vocal Collaboration in addition to major performance ensembles. Select keyboard players enroll in Wind Symphony, Symphonic Winds and University Orchestra to play parts for band and orchestra scores, whether for piano, celeste, harpsichord, or organ.

Musicianship studies include the same lower-division theory and aural-musicianship classes and five core courses in music history and literature as required of students in our other baccalaureate music programs. The Keyboard Concentration's music theory requirements include a selection of 4-5 units from MUS 418 18<sup>th</sup>-Century Counterpoint, MUS 420 20<sup>th</sup>-Century Techniques Since 1945, and MUS 422 Composition.

In Music History and Literature, two required courses, MUS 454A and B Piano Literature, survey the vast solo literature for the piano in a genre-centered approach, instead of a strictly chronological approach. This format has the added advantages of addressing both genre development and performance practices multiple times.

Opportunities to take MUS 499 Independent Study are available for students who wish to pursue subjects not offered in a regular course. This has particular benefit for organ majors who study organ literature and interpretation through independent studies.

### **Results of the Program Related to Its Purposes**

The BM Keyboard Concentration graduates represent the majority of students who earn degrees in keyboard studies at CSUF. These artists have gone on to lead successful careers in the music field in the region and nationally as collaborative pianists for vocalists, instrumentalists and ensembles; teachers in both the public and private sectors, as well as at the collegiate level; musicians for religious institutions; and as professionals in arts organizations, non-profit organizations and the general music industry field. Various alumni return to campus each year in the Piano Alumni Concert event as performers, exhibiting their ongoing performance skills and artistry.

### **Assessment of Strengths and Areas for Improvement.**

The strengths of the program can be seen in:

A high caliber faculty, who pursue professional, research and pedagogical activities on a regular basis, gaining international, national, regional and local recognition.

We have had a full-time artist position for the past three decades.

Our keyboard faculty members 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).

Students have access to professional touring artists, outside faculty members, and clinicians in pedagogy and performance science who visit campus for performance and masterclasses.

Meng Concert Hall is a state-of-the art venue for guest piano performances, piano masterclasses and student ensemble performances.

The flexibility of the curriculum allows students to tailor the course of study to their unique interests and objectives (e.g., more emphasis on playing chamber music with instrumentalists and vocalists via MUS 408K Duo Piano Collaboration, MUS 486A Piano Vocal Collaboration and MUS 486B Piano Instrumental Collaboration, and a choice of either MUS 372 Harpsichord Class for Music Majors or MUS 373 Organ Class for Music Majors).

A small, 2-manuel pipe organ is installed in Meng Concert Hall and will be renovated in summer 2025.

SOM contracts an outstanding piano technician, who maintains our fleet of pianos.

SOM recently purchased a new Yamaha keyboard laboratory with state-of-the-art digital and WIFI capabilities.

Practice rooms with grand pianos are reserved for keyboard majors only.

The Performance Science Centre Lab, with software, a keyboard, and equipment that employ surface electromyography (sEMG) to measure patterns of tension and relaxation in musicians. The lab also has software and an electro-glottal device for singers; additional equipment includes software, peripherals and PC for heart-variability monitoring, a skeletal model and larynx model with anatomical posters on display.

Areas for improvement:

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

The concert grand pianos in our primary concert hall (Meng Hall) are aging and there is a lack of high-quality new pianos for the three piano studios.

At least one electronic organ needs to be replaced.

We need to replace a poor-quality Neupert harpsichord with a historically oriented Italian single or French double harpsichord.

Inadequate practice room pianos, some of which are extremely bright in sound or needing partial rebuilding (e.g., hammer replacement, action regulation) to maintain proper support for piano students and their ear health.

Inadequate piano benches which are either non-adjustable (many in the practice rooms), in need of repair (structural and/or tears in upholstery) in practice rooms, classrooms and concert spaces.

Although improved, the climate control in the building is a continuing issue regarding piano maintenance.

Inadequate funding for our piano technician results in less than adequate number of tunings or instruments in classrooms, studios, and practice rooms; and inadequate funding for major maintenance and rebuilding of pianos.

Continued poor coordination of publicity and outreach, both for Keyboard Area recruitment and for concert promotion related to piano events.

The need for a new full-time artist teacher faculty member in piano with collaborative piano specialization, upon the recent loss of an artist-teacher position in the Keyboard Area within the last two years.

### **Plans for addressing weaknesses and improving results**

Continue to work with the COTA Advancement and press for funding for scholarships, funding for replacement of pianos in Meng Hall, the three piano studios, practice rooms and classrooms, funding for electronic organ replacement and harpsichord replacement; seek additional options with the Music Associates, the support organization for SOM.

Continue to seek ways to improve publicity for recruitment purposes, either through further consultation with the COTA Dean, the SOM Director and with the Director of Marketing and Patron Services via our website or other means to tell our story to the musical public and prospective students.

Since one of the two full-time applied piano teachers will likely retire within the next five years, an artist teacher of piano should be sought after and hired in the meantime, an individual with a diverse skill set including a specialization in collaborative piano, for a tenure track position.

**Program Title (include major and any designated track/concentration/area of emphasis):**  
**Music, Keyboard Concentration, B.M.**

**Number of Years to Complete the Program: 4**

**Program Submitted for (check one below):**

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

**Current Semester's Enrollment in Majors:**

11

**Name of Program Supervisor(s):** Alison Edwards

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Units
39-40 (= A)	30-31 (= B)	51-52 (= C)	0 (= D)	120-123 Total Units
33 %	26 %	43 %	(D/* =) %	102 Total %

*\*Baccalaureate degrees with semester hour units should use 120 as the denominator.*

*\*Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**Major Area**

MUS 192-492	Applied Lessons	12 units
MUS 372	Harpichord Class	1 unit
or MUS 373	Organ Class	
MUS 382A	Instrumental Conducting	2 units
or MUS 382B	Choral Conducting	
MUS 486	Piano-Vocal Collaboration	1 unit
MUS 398	Recital	1 unit
MUS 406	Major Performance Ensemble	4 units
MUS 406-408	Chamber Music	3 units
MUS 418 and/or 420 and/or 422	[Upper-Division Music Theory]	4-5 units
	(18 <sup>th</sup> -Century Counterpoint, Compositional Techniques Since 1945, Composition)	
MUS 454A	Piano Literature	2 units
MUS 454B	Piano Literature	2 units
MUS 467A	Piano Pedagogy	2 units
MUS 467B	Piano Pedagogy	2 units
MUS 467C	Piano Pedagogy	2 units

MUS 498	Recital	1 unit
Total Major Area		39-40 units = A
<b><u>Supportive Courses in Music</u></b>		
MUS 111	Diatonic Harmony	2 units
MUS 112	Intro to Chromatic Harmony	2 units
MUS 121	Musicianship I	1 unit
MUS 122	Musicianship II	1 unit
MUS 211	Chromatic Harmony	2 units
MUS 221	Musicianship III	1 unit
MUS 319	Form and Analysis	3 units
MUS 320	20 <sup>th</sup> -Century Techniques to 1945	2 units
MUS 151	Survey of Western Musical Literature	2 units
MUS 351A	Hist and Lit of Western Music	3 units
MUS 351B	Hist and Lit of Western Music	3 units
MUS 351C	Hist and Lit of Western Music	3 units
MUS 462	World Music for Music Majors	3 units
Music Electives		2-3 units
Total Supportive Courses in Music		30-31 units = B
<b><u>General Studies</u></b>		
General Education		51-52 units
Total General Studies		51-52 units = C
<b><u>Electives</u></b>		
Total Electives		0 units = D

**BACHELOR OF MUSIC**  
**PIANO PEDAGOGY CONCENTRATION**

Submitted for renewal of plan approval

**Program statement of purposes**

This degree is designed, as stated in CSUF's 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 either the Master of Music in Performance or the Master of Arts in Piano Pedagogy.

Our goals therefore focus on three areas:

1. Intellectual preparation in understanding and knowledge of:
  - a. Repertoire for the instrument by in-depth study of the literature in class and studio
  - b. Stylistic differences of various periods relating to performance
  - c. Analysis of music of all periods
2. Professional preparation by:
  - a. Developing technical facility appropriate for a degree in keyboard performance
  - b. Developing musical and interpretive skills that allow for the possibilities and limitations of period instruments (e.g., harpsichord or fortepiano versus piano, baroque versus romantic organ) when playing the music of the past on modern instruments
  - c. Developing performance skills through one recital: a solo piano recital at the senior level that may include a short 10 to 15-minute lecture summarizing a piano pedagogy topic developed in MUS 497 Senior Project
  - d. Experience with both small and large ensembles and collaborative skills
  - e. Developing creative skills in composition
  - f. Developing skills in improvisation
  - g. Developing functional skills (e.g., score reading, harmonization and transposition)
  - h. Offering performance opportunities beyond the degree recitals both on-and off-campus
  - i. Performance analysis of flexors and extensors in the forearm, and trapezius muscles via sEMG in the Performance Science Centre lab
  - j. Study of the psychological aspects of performance (e.g., performance anxiety) via the applied studio and the Performance Science Center Lab.
3. Practical preparation by:
  - a. Developing pedagogical knowledge and skills to be able to open an independent, instructional studio

- b. Providing focused piano pedagogy coursework and practicum via the three-semester pedagogy sequence (MUS 467A, B, and C) which emphasizes teaching in both private and group settings, for elementary, intermediate, early advanced and group piano students
- a. Providing the course Piano Pedagogy Internship (MUS 477), which enables pedagogy majors in the BM Piano Pedagogy Concentration to develop lesson plans for intern teaching (shown and evaluated via video) for children, teenagers and adults at a range of levels from beginner to intermediate to advanced. In addition, pedagogy majors receive feedback from their professor, peers, and conduct their own self-evaluation of their teaching
- b. Providing the opportunity to explore a secondary keyboard instrument such as harpsichord or organ

### **Compliance with NASM Standards**

The CSU's Bachelor of Music is mandated not to exceed 70 units of music (approximately 53% of the 132 units currently required by CSUF for this degree). Were the unit total 120 units, NASM's requirement would thus equal 64 units, as opposed to the 70 units available to CSU students. As it stands, music studies comprise 72 units, or 60% of a 120-unit degree. 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 Piano Pedagogy program. Thus, faculty members bring a rich array of performance and instructional experience and expertise to bear in the studio and classroom. Our applied faculty members teach masterclasses, perform, and lecture in local, regional, national and international venues. In addition, they conduct research activities into performance and pedagogical topics. Faculty are engaged in focused piano pedagogy along with performance.

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 465K), master classes on campus led by CSUF faculty and visiting guest artists (e.g., Minsoo Sohn, Boris Slutsky, Antonio Pompi-Baldi, Alexander Kobrin, Dang Thai Son, Gabriela Montero, Ilana Vered, Louis Lortie, Gary Grafman), and competitions on campus (e.g., the annual Music Associates Concerto-Aria Competition, resulting in concerto and solo performances), as well as our 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. Student performers play between 20 and 60 minutes of music, with spoken introductions, and printed programs are provided. In addition, on-campus clinics/presentations are offered to piano pedagogy students by piano pedagogy/performance wellness specialists (e.g., Barbara Fast, Barbara Lister-Sink, Molly Gebrian, Madeline Bruser). Pedagogy students attend local and state conferences (e.g., MTAC and MTNA (CAPMT), which provide

professional networking and lectures/programs geared towards piano teaching, as well as access to the National Conference on Keyboard Pedagogy. In our program, students foster relationships with local piano teachers in the surrounding regions via alumni and established teachers, as a result of their observation and internship experiences in MUS 466 (Pedagogy Observation and Internship).

As with the Bachelor of Music, Keyboard Concentration, students desiring admission into the BM Piano Pedagogy 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 1 semester of chamber music, plus a semester of MUS 486 A Piano-Vocal Collaboration in addition to major performance ensembles. Select keyboard players enroll in MUS 406F University Wind Symphony, MUS 406C University Symphonic Winds and MUS 406A University Symphony Orchestra to play parts for band and orchestra scores whether for piano, celeste, harpsichord, or organ.

Musicianship studies include the same lower-division theory and aural-musicianship classes and five core courses in music history and literature as required of students in our other baccalaureate music degrees. The BM Piano Pedagogy Concentration's music theory requirements include a selection of 4 units, including MUS 41818<sup>th</sup>-Century Counterpoint and MUS 422 Composition.

In Music History and Literature, two required courses, MUS 454A and B Piano Literature, survey the vast solo literature for the piano in a genre-centered approach, instead of a strictly chronological approach. This format has the added advantages of addressing both genre development and performance practices multiple times.

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

### **Results of the Program Related to its Purposes**

5 students have completed the BM Piano Pedagogy degree program since its inception. All of these students have gone on to pursue teaching in private studios and public school settings. The BM Piano Pedagogy program was preceded by the BA Music Education, Piano Pedagogy Concentration degree program, which had been in existence for three decades and produced many professionals in the piano teaching field.

## **Assessments of Strengths and Areas for Improvement**

The strengths of the program can be seen in:

A high caliber faculty, who pursue professional, research and pedagogical activities on a regular basis, gaining international, national, regional and local recognition.

We have had a full-time artist position for the past three decades

Keyboard faculty members 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, funded by IRA, as well as international study and performance (e.g., Austria, Germany, Italy).

Students have access to professional touring artists, outside faculty members, and clinicians in pedagogy and performance science who visit campus for performance and masterclasses.

Meng Concert Hall is a state-of-the art venue for guest piano performances, piano masterclasses and student ensemble performances.

The flexibility of the curriculum allows students to tailor the course of study to their unique interests and objectives (e.g., more emphasis on playing chamber music with instrumentalists and vocalists via MUS 408K Duo Piano Collaboration, MUS 486A Piano Vocal Collaboration and MUS 486B Piano Instrumental Collaboration, and a choice of either MUS 372 Harpsichord Class for Music Majors or MUS 373 Organ Class for Music Majors).

A small, 2-manual pipe organ is installed in Meng Concert Hall.

SOM contracts an outstanding piano technician, who maintains our fleet of pianos.

SOM purchased a new Yamaha keyboard laboratory with state-of-the-art digital and WIFI capabilities.

Practice rooms with grand pianos are reserved for keyboard majors only.

The Performance Science Centre Lab, with software, a keyboard, and equipment that employ surface electromyography (sEMG) to measure patterns of tension and relaxation in musicians. The lab also has software and an electro-glottal device for singers; additional equipment includes

software, peripherals and PC for heart-variability monitoring, a skeletal model and larynx model with anatomical posters on display.

The Piano Pedagogy Perspective program, funded by IRA, engages recognized piano pedagogues from the region and nationally to give clinics, training sessions and lectures on current topics in piano pedagogy.

Students have access to local and state conferences, MTAC and MTNA (CAPMT) with lectures/programs geared towards teaching, as well as access to the National Conference on Keyboard Pedagogy.

Areas for Improvement:

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.

The concert grand pianos in our primary concert hall (Meng Hall) are aging and there is a lack of high-quality new pianos for the three piano studios.

At least one electronic organ needs to be replaced.

We need to replace a poor-quality Neupert harpsichord with a historically oriented Italian single or French double harpsichord.

Inadequate practice room pianos, some of which are extremely bright in sound and in need of partial rebuilding (e.g., hammer replacement, action regulation, etc.) to maintain proper support for piano students and their aural health.

Inadequate piano benches which are either non-adjustable (many in the practice rooms), in need of repair (structural and/or tears in upholstery) in practice rooms, classrooms and concert spaces.

Although improved, the climate control in the building is a continuing issue regarding piano maintenance.

Inadequate funding for our piano technician results in less than adequate number of tunings or instruments in classrooms, studios, and practice rooms; and inadequate funding for major maintenance and rebuilding of pianos.

Continued poor coordination of publicity and outreach, both for Keyboard Area recruitment and for concert promotion related to piano events.

The need for a new full-time artist teacher faculty member in piano with collaborative piano specialization, to replace the loss of an artist-teacher position in the Keyboard Area within the last two years.

Pedagogy students have little opportunity to practice-teach on campus, such as for remedial or the fundamental training for university students in the class piano program, or in a youth program setting on-campus.

No jazz piano training as part of the program, since being a piano teacher with a diverse skillset is essential and students seeking lessons may desire training in different styles of music, including jazz.

No specialized focus class on improvisation beyond the MUS 285 class. Improvisation is an assumed learning goal in piano studio teaching today.

### **Plans for Addressing Areas for Improvement**

Continue to work with the COTA's Office of University Advancement and press for funding for scholarships, replacement of pianos for the Recital Hall, teaching studios, practice rooms and classrooms, and replacement of electronic organs and harpsichord; seek additional options with the Music Associates, the support organization for the School of Music.

Continue to seek ways to improve publicity and tell our story to prospective students about the existence and advantages of the BM Piano Pedagogy Program at CSUF.

Seek a way to incorporate more training in improvisation and jazz styles for piano pedagogy majors.

Coordinate a piano tutoring forum, where pedagogy students can get on-site teaching experience working with instrumentalists/vocalists in the class piano program as tutors.

**Program Title (include major and any designated track/concentration/area of emphasis):  
Music, Piano Pedagogy Concentration, B.M.**

**Number of Years to Complete the Program: 4**

**Program Submitted for (check one below):**

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

**Current Semester's Enrollment in Majors:**

6

**Name of Program Supervisor(s):** Alison Edwards

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Units
44 (= A)	28 (= B)	51-52 (= C)	0 (= D)	123-124 Total Units
37 %	23 %	43 %	(D/* =) %	103 Total %

*\*Baccalaureate degrees with semester hour units should use 120 as the denominator.*

*\*Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**Major Area**

MUS 192-492	Applied Lessons	11 units
MUS 372	Harpsichord Class	1 unit
or MUS 373	Organ Class	
MUS 382A	Instrumental Conducting	2 units
MUS 383A	Choral Conducting	2 units
MUS 486	Piano Vocal Collaboration	1 unit
MUS 406	Major Performance Ensemble	4 units
MUS 408K	Chamber Music	1 unit
MUS 418	18 <sup>th</sup> -Century Counterpoint	2 units
MUS 422	Composition	2 units
MUS 454A	Piano Literature	2 units
MUS 454B	Piano Literature	2 units
MUS 466	Pedagogy: Observation and Internship	3 units
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 497	Senior Project	1 unit
MUS 498	Recital	1 unit
Total Major Area		44 units = A
<b><u>Supportive Courses in Music</u></b>		
MUS 111	Diatonic Harmony	2 units
MUS 112	Intro to Chromatic Harmony	2 units
MUS 121	Musicianship I	1 unit
MUS 122	Musicianship II	1 unit
MUS 211	Chromatic Harmony	2 units
MUS 221	Musicianship III	1 unit
MUS 319	Form and Analysis	3 units
MUS 320	20 <sup>th</sup> -Century Techniques to 1945	2 units
MUS 151	Survey of Western Musical Literature	2 units
MUS 351A	Hist and Lit of Western Music	3 units
MUS 351B	Hist and Lit of Western Music	3 units
MUS 351C	Hist and Lit of Western Music	3 units
MUS 462	World Music for Music Majors	3 units
Total Supportive Courses in Music		28 units = B
<b><u>General Studies</u></b>		
General Education		51-52 units
Total General Studies		51-52 units = C
<b><u>Electives</u></b>		
Total Electives		0 units = D

## **BACHELOR OF MUSIC VOICE CONCENTRATION**

Submitted for renewal of plan approval

### **Program Goals and Objectives**

The School of Music recognizes two types of students in pursuit of the Bachelor of Music degree in vocal performance: Students who demonstrate potential for a career in singing, and students who wish to pursue advanced degrees that will enable them to become teachers at colleges or universities. The primary goal is the education and training of musicians, helping them to develop their musical and intellectual potential to the highest level of individual capability. Intellectual goals include providing a comprehensive understanding of music, training in musicianship, 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, which comprise 60% of the total units. Due to state-sanctioned 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), or the first semester of the three major languages, Italian, German and French. One semester of foreign language study may be counted within general studies. The remaining units in foreign languages 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. Due to enrollment in additional semesters of repeatable courses (for credit) in voice, choral performance, opera theatre and other occasionally offered ensembles, a typical graduating student exceeds both the required 70 units in music and the 132 units overall.

NASM standards for curriculum in the major are met through three semesters of diction MUS 380A, B, and C (i.e., English/Italian, German and French), followed by specialized courses: two courses in Song Literature, MUS 456 Opera Literature, MUS 468 Vocal Pedagogy, language requirements, and the recitals (MUS 398 [junior, 30-minute] Recital and MUS 498 [senior, 60-minute] Recital). All music majors participate in one major performance ensemble per semester in which they rehearse and perform music from a variety of periods and styles, according to the nature of the ensemble. Sight-reading is taught in a three-semester sequence in aural musicianship and further developed and mastered through the ensemble experience and lessons.

The ability to hear, identify, and work conceptually with the elements of music are developed in the 16 units of core courses in music theory and aural 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 316 16<sup>th</sup> Century Counterpoint, MUS 320 20<sup>th</sup> Century Techniques since 1945 and MUS 319 Form and Analysis) and in the 14 core required units of music history and literature including MUS 462 World Music for Music Majors and the 4-5 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 allow regular assessment of student progress and overall success in the program. Opera Theatre and Vocal Workshops have been a successful part of the curriculum for many years, giving the students both informal and formal performance opportunities. In both courses, students also actively learn, develop and master the skills of collaboration and evaluation of live performances. In addition to performing, students engage in offering live and written feedback to fellow singers as they learn how to be critical listeners and thinkers in music. We have seen tremendous growth in student confidence and overall performance reflected in juries because of these courses. Additional solo opportunities for more advanced students are frequently available through special recitals and programs with invited guest artists such as Marni Nixon, Michael Schütze, and Mark Robson.

The Opera Theatre program is growing and gaining recognition for outstanding performance. Since hiring a full-time opera director, the program has been recognized by the National Opera Association for outstanding production quality. As a result, our students have had the opportunity to take selected scenes to compete in the organization's annual competition for collegiate opera programs.

Additionally, several of our former students have achieved national and international acclaim, singing in major concert venues and opera houses around the world, and collaborating on a wide array of professional recording projects.

## **Assessment of Strengths and Areas for improvement**

The strengths of the program can be seen in:

Varied opportunities it offers to students of exceptional talent and abilities.

A rigorous core of musicianship coursework, which it shares with our other degrees.

The opportunity to work privately with a dedicated, highly qualified voice instructor, unlike many schools who use graduate assistants to teach lessons.

We now have a full-time opera director who is taking our opera program to new heights of creativity and performance excellence.

Areas for improvement:

We still have a need for more accompanists to accommodate lessons and/or regular coaching sessions.

We need to hire at least one full-time voice faculty member. Due to recent and unexpected retirements, we are currently down 1 full-time and 1 part-time faculty member and are scheduled to lose another part-time faculty member at the end of the 2024-25 academic year. In order to maintain the quality and integrity of our program, it is crucial for us to fill this need.

## **Plans for Addressing Areas for Improvement**

We are currently working with administration on bringing one of our part-time accompanists up to a full-time load which will open more possibilities for scheduling in-lesson collaboration.

We are currently in the process of requesting approval for a faculty search during the 2025-26 academic year, which will allow us to hopefully fill the position for the start of 2026-27 academic year.

**Program Title (include major and any designated track/concentration/area of emphasis):  
Music, Voice Concentration, B.M.**

**Number of Years to Complete the Program: 4**

**Program Submitted for (check one below):**

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

**Current Semester's Enrollment in Majors:**

25

**Name of Program Supervisor(s):** Dr. Kerry Jennings

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Units
38 (= A)	34-35 (= B)	51-52 (= C)	0 (= D)	123-125 Total Units
32 %	28 %	42 %		102 Total %

*\*Baccalaureate degrees with semester hour units should use 120 as the denominator.*

*\*Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**Major Area**

MUS 192-492	Applied Lessons	12 units
MUS 316	16 <sup>th</sup> -Century Counterpoint	2 units
MUS 380A	Diction (English & Italian)	1 unit
MUS 380B	Diction (German)	1 unit
MUS 380C	Diction (French)	1 unit
MUS 383A	Choral Conducting	2 units
MUS 398	Recital	1 unit
MUS 406	Major Performance Ensemble	4 units
MUS 406D	Opera Theatre	2 units
MUS 456	Opera Literature	3 units
MUS 457A	Song Literature	2 units
MUS 457B	Song Literature	2 units
MUS 468	Vocal Pedagogy	2 units
MUS 484	Performance Techniques	2 units
MUS 498	Recital	1 unit

Total Major Area 38 units = A

**Supportive Courses in Music**

MUS 111	Diatonic Harmony	2 units
MUS 112	Intro to Chromatic Harmony	2 units
MUS 121	Musicianship I	1 unit
MUS 122	Musicianship II	1 unit
MUS 211	Chromatic Harmony	2 units
MUS 221	Musicianship III	1 unit
MUS 319	Form and Analysis	3 units
MUS 320	20 <sup>th</sup> -Century Techniques to 1945	2 units
MUS 151	Survey of Western Musical Literature	2 units
MUS 351A	Hist and Lit of Western Music	3 units
MUS 351B	Hist and Lit of Western Music	3 units
MUS 351C	Hist and Lit of Western Music	3 units
MUS 462	World Music for Music Majors	3 units
Music Electives		6-7 units

Total Supportive Courses in Music 34-35 units = B

**General Studies**

General Education 51-52 units

Total General Studies 51-52 units = C

**Electives**

Total Electives 0 units = D

**MASTER OF ARTS IN MUSIC, OPTION I**  
**MUSICOLOGY**

Submitted for renewal of plan approval

**Program Goals and Objectives.**

According to the CSUF University Catalog: “Graduates with the Master of Arts in Music degree have advanced knowledge of music history and literature, and music theory; are proficient, reflective and independent practitioners of music through the areas of performance, improvisation, composition, analysis, scholarship and/or music education; exercise professional standards of written and oral communication through research projects and presentations; demonstrate leadership through successful collaborative experiences, academically and in performance; and apply global perspectives and current trends to their acquired knowledge and skills in their professional work and career development.”

**Compliance with NASM Standards**

Coursework in music history and literature comprises nearly 50% of the MA degree, which falls squarely within NASM guidelines (XIV.C.1). As shown in the curricular table, students have ample opportunity to gain knowledge in performance and participate in ensembles. In addition, students have 8 elective credits to pursue other fields of interest within SOM’s offerings. Foreign language study is no longer required for the MA Musicology students. The culminating experience for this degree is the master’s thesis of approximately 100 pages that is prepared under the guidance of a principal adviser over several semesters. The thesis is evaluated and approved by a committee of three faculty members, chaired by the student’s adviser. The thesis committee also administers the final oral exam of the thesis.

Requirements for entrance in the degree program include appropriate undergraduate training in music, 3.0 minimum GPA in undergraduate coursework, evaluation of the student’s writing samples, and letters of recommendation. Student writing is assessed in terms of style and content using an undergraduate, upper-division major term paper, or the equivalent.

Because comprehensive diagnostic exams in music theory and music history are given upon entrance, we do not require a final comprehensive exam or review. Any students who show deficiencies through the entrance exams are advised to take courses to remedy the deficiency.

Thesis projects follow a stated process (thesis guidelines and proposal template are included in MDP II E). Upon completion of a thesis proposal, the student, under faculty supervision, establishes the thesis committee and advances to in-depth research and writing over two or more semesters. The thesis is a systematic study of a significant problem in which the student demonstrates ability for critical and independent thinking, methodological research, and writing.

## **Results of the Program Related to Its Goals and Objectives**

The MA program has been successful in preparing students for doctoral work in musicology. In addition, graduates have also enjoyed careers in librarianship, information sciences, and arts management. CSUF musicology alumni have gone on to pursue PhDs in musicology and ethnomusicology at the University of Southern California, University of Texas at Austin, Indiana University, Columbia University, University of California, Riverside, and other institutions.

### **Assessment of strengths and Areas for Improvement.**

Strengths of the program may be seen in:

SOM has three tenure or tenure-track musicologists with diverse expertise in early music, Latin American music, musical theater, film music, U.S. popular music, Latino/a/x music, and other topics. The SOM Director is also a musicologist who specializes in Jewish music, history of music theory, and eighteenth-century sacred music. In addition, SOM employs three lecturers with PhDs and one ABD in musicology and ethnomusicology, who have research specialties in jazz, Latin American music, popular music, film music, hermeneutics applied to music, and other areas. In all, SOM has seven musicologists and one ethnomusicologist on the faculty, who collectively cover a wide range of teaching and research topics.

SOM's 2013 Self Study noted the lack of a third musicologist and a Fine Arts liaison in Pollak Library. Both positions have been acquired.

SOM offers a graduate seminar in musicology each semester, giving MA Music History students ample student in graduate student research.

Graduate musicology students are required to complete two semesters of applied performance lessons and study with the same applied faculty as performance majors, and they may enroll in additional applied lessons.

Graduate musicology students also perform in the same ensembles as other students and participate in our most prominent concerts and outreach events.

CSUF's Pollak Library provides ample material for research and students have access to library collections across the entire CSU. The Library also contains the Special Collections department, which houses the Alfredo H. Zuñiga Research collection, which focuses on Chicano and Chicana culture, and other music collections.

Southern California is home to the University of Southern California and five of the ten campuses of the University of California (San Diego, Irvine, Riverside, Los Angeles, Santa Barbara), with their vast research collections that our students may use for their research. For example, California State University students may obtain a library card with University of California borrowing privileges.

Southern California is also home to many non-academic research institutions and libraries, such as the Getty Center, Huntington Library, Autry Museum, Los Angeles Public Library—Central Branch, etc.

Areas for improvement:

SOM allocates some scholarship funds for musicology students, but more funds are necessary for the program to grow.

Enrollment in the graduate musicology program is consistent but not sufficient for offering unique courses for a cohort of musicologists.

SOM does not receive assistantships from CSUF, so we do not offer teaching opportunities for students in the MA Musicology program.

### **Plans for Addressing Areas for Improvement**

SOM will look for opportunities to provide more funding for scholarships in musicology when possible

**Program Title (include major and any designated track/concentration/area of emphasis:  
Music, Musicology, M.A.**

**Number of Years to Complete the Program: 2** \_\_\_\_\_

**Program Submitted for (check one below):**

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

**Current Semester's Enrollment in Majors:** \_\_\_\_\_ 7 \_\_\_\_\_

**Name of Program Supervisor(s):** \_\_\_\_\_ Dr. John Koegel, Graduate Adviser \_\_\_\_\_

Core of General Studies in Music	Musicology Concentration	Outside Fields and Electives	Total Number of Units
16 (= A)	14 (= B)	0 (= C)	30 Total Units
53 %	47 %		100 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.*

**Core of General Studies in Music**

MUS 500	Introduction to Grad. Study in Music	3 units
MUS 552-558	Musicology Seminar	3 units
MUS 419, 420, or 524*	Music Theory Class	3 units
MUS 491, 492, 591, 592	Applied Lessons	2 units
MUS 406-408	Performance Ensemble	2 units
MUS 598	Thesis	3 units
or MUS 597	Project	

Total Core of General Studies in Music 16 units = A

\* MUS 419 Advanced Form and Analysis; MUS 420 Compositional Techniques Since 1945;  
MUS 524 Seminar in Music Theory

**Musicology Concentration**

MUS 552-558	Musicology Seminar	6 units
Music Electives		8 units

Total Musicology 14 units = B

At least half of the units shall be at the 500 level.

**MASTER OF ARTS IN MUSIC, OPTION III**  
**PIANO PEDAGOGY**

Submitted for renewal of plan approval

**Program Goals and Objectives**

This degree concentration is intended for the advanced study of talented pianists who plan a career in teaching piano and the application of piano pedagogy methods to their teaching, whether as an independent practitioner or at the collegiate level. It is distinguished from a performance degree program in that it does not require the intensive focus on performance that is expected in a performance degree. Rather, it offers coursework and experiences that will be of value to teachers of individual and class piano and piano pedagogy.

The MA Piano Pedagogy degree concentration serves as a terminal degree (for independent practitioners and private school teachers) or as preparation for doctoral studies in piano pedagogy. Students with either piano pedagogy or performance baccalaureates degrees also choose this concentration to prepare for teaching positions in community colleges, of which many in Southern California have excellent music programs.

The Master of Arts in Piano Pedagogy focuses on:

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

A student who earns a degree in this concentration 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 collegiate level
- research and present on scholarly topics competently in writing and in oral settings
- apply research findings to piano instruction, and
- demonstrate musical and technical pianistic skills commensurate with the level of artistry being taught

**Compliance with NASM standards**

NASM standards (XIV.B.5.a) require that pedagogy in a specific “performance area and its repertory” make up 33-66% of the total degree. The curricular table below includes 14 units in the piano pedagogy concentration (per the CSUF University catalog and CSU requirements). However, a more accurate assessment might be to consider the pedagogy courses identified in the concentration (8 units) with MUS 597 Project (3 units) or MUS 598 Thesis (3 units) listed in the General Studies in Music section. This 11-unit total comprises 36% of the degree, which is within NASM standards. Students who begin the MA Piano Pedagogy program without an

academic background in pedagogy may take courses from our undergraduate piano pedagogy sequence:

- MUS 467A: Piano Pedagogy (teaching at the elementary level, 2 units)
- MUS 467B: Piano Pedagogy (teaching at the intermediate level, 2 units)
- MUS 467C: Piano Pedagogy (piano pedagogy for group teaching, 2 units)
- MUS 477: Piano Pedagogy Practicum (3 units)

Students who use elective credits to take the above courses will have a higher percentage of coursework in their major area.

All students in the graduate piano pedagogy program will take at least 2 units of applied lessons, and many take applied music every semester of enrollment. In addition, at least one seminar in musicology and one course in music theory are required. These courses, along with the 8 units of electives, will provide the breadth mentioned in NASM standard XIV.B.5.b. For their culminating experience students complete a MUS 597 Project, which includes a recital, lecture, and written document on some aspect of piano pedagogy. A very few graduate piano pedagogy students elect to complete the MUS 598 Thesis.

### **Proficiencies required for entrance**

All applicants must present an acceptable fifteen-minute audition at the level of a college senior graduating from a Bachelor of Arts program and submit a 30-minute video of their teaching and corresponding lesson plan. In addition, applicants will submit a 500-750 word essay on a pedagogical issue chosen from a provided list of topics, which is assessed for writing skills and pedagogical competence.

### **Research and Professional Tools**

All master's students in the SOM are required to gain research and writing skills appropriate for graduate study. These methods are taught and assessed in MUS 500 Introduction to Graduate Studies in Music, which is taken in the first or second semester of the degree program.

### **Comprehensive Review**

All students in the MA Piano Pedagogy program undergo a final, comprehensive oral examination that focuses primarily on the final project or thesis. The examining committee may choose to investigate any area of the student's studies, particularly as related to the final project or thesis.

### **Candidacy and Final Requirements**

When applying for graduation, students' Titan Degree Audit is checked and certified by the Graduate Adviser and the student is moved to candidacy. To complete the degree, MA Piano

Pedagogy students must present their concluding project (as described above) or complete their thesis.

### **Results of the program related to its goals and objectives**

Alumni of the MA Piano Pedagogy program have continued their studies at the doctoral level at other institutions, including the University of South Carolina and University of Texas at Austin, and initiated professional careers in teaching in a variety of settings, including independent studios, private schools, and community colleges, and other colleges and universities, including Victor Valley College, Young Americans College of Performing Arts (Department Chair), Santa Ana College, and Fullerton College. In addition, some students have become active members and held leadership roles in music teacher organizations, both statewide and nationally.

### **Assessment of strengths and areas for improvement.**

Strengths of the program can be seen in:

The opportunity to study with artist-level performance teachers and nationally known and recognized piano pedagogues.

The opportunity to observe the teaching of outstanding university and local piano teachers

Through IRA funding, noted visiting piano pedagogues offer lectures, master classes, and clinics

Students may receive up to two semesters or more of applied lessons and study with the same faculty as performance majors

Students perform in the same ensembles as other students and participate in our most prominent concerts and outreach events.

Our curriculum has a unique and flexible approach for the student's culminating project.

CSUF is located in a large urban area with many opportunities for professional experience while in the program.

Observation and internship teaching opportunities may be taken for credit, with a focus on selected areas of teaching in MUS 477.

The Michalsky Resource Center contains a library of piano pedagogy books, method books, and supplemental materials for teaching.

The Performance Science Centre Lab (PSC) is equipped with software, a keyboard, and equipment that employ surface electromyography (sEMG) to measure patterns of tension and relaxation in musicians. The PSC lab also has software and an electro-glottal device for singers; additional equipment includes software, peripherals and PC for heart-variability monitoring, a skeletal model and larynx model with anatomical posters on display.

Areas for improvement:

There is a lack of opportunity for on-site group and individual teaching in conjunction with a university preparatory school or program for music learning for children and adults.

There is no graduate assistantship for a piano pedagogy student.

The piano pedagogy library in the Michalsky Resource Center is lacking in materials related to ensemble and concerto performance.

There is a lack of group piano resources, including sightreading, ensemble, and functional skills texts in the piano pedagogy library.

### **Plans for Addressing Areas for Improvement**

Investigate, plan, and implement options for creating on and off-campus teaching experiences for MA Pedagogy graduate students in group or individual piano learning, i.e., on-campus program for tutoring University non-keyboard majors in class piano working towards proficiency or partnering with community youth organizations, adult learning programs, and/or after school arts programs.

Provide teaching experiences via MUS 599 Independent Graduate Research with a full-time faculty member who teaches MUS 184 Class Piano for Non-Majors. This action will include reinstatement of the course MUS 184 in the University catalog.

Replace outdated materials and aging piano pedagogy resources, including method book collections, desk copies of class piano texts, solo and ensemble literature by current and/or underrepresented composers, sight reading books, functional skills resources and technology items for teaching class piano, including a new LCD screen and more effective web camera in the CPAC 223 Keyboard Lab to enhance the practice teaching experiences.

**Program Title (include major and any designated track/concentration/area of emphasis:  
Music, Piano Pedagogy Concentration, M.A.**

**Number of Years to Complete the Program: 2** \_\_\_\_\_

**Program Submitted for (check one below):**

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

**Current Semester's Enrollment in Majors:** \_\_\_\_\_ **6** \_\_\_\_\_

**Name of Program Supervisor(s):** \_\_\_\_\_ **Dr. John Koegel, Graduate Adviser** \_\_\_\_\_

Core of General Studies in Music	Piano Pedagogy Concentration	Outside Fields and Electives	Total Number of Units
16 (= A)	14 (= B)	0 (= C)	30 Total Units
53 %	47 %		100 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.*

**Core of General Studies in Music**

MUS 500	Introduction to Grad. Study in Music	3 units
MUS 552-558	Musicology Seminar	3 units
MUS 419, 420, or 524*	Music Theory Class	3 units
MUS 491, 492, 591, 592	Applied Lessons	2 units
MUS 406-408	Performance Ensemble	2 units
MUS 598	Thesis	3 units
or MUS 597	Project	

Total Core of General Studies in Music 16 units = A

\* MUS 419 Advanced Form and Analysis; MUS 420 Compositional Techniques Since 1945; MUS 524 Seminar in Music Theory

**Piano Pedagogy Concentration**

MUS 477	Piano Pedagogy Practicum	3 units
MUS 567	Seminar in Piano Pedagogy	3 units
MUS 570P	Seminar in Piano Literature	2 units
Music Electives		6 units

Total Piano Pedagogy Concentration 14 units = B

# **MASTER OF MUSIC**

## **PERFORMANCE CONCENTRATION**

Submitted for renewal of plan approval

### **Program Goals and Objectives**

The MM Performance Composition Concentration is designed to provide a foundation for the students' professional careers as performers—instrumentals, vocalists, and conductors—and prepare them for advanced studies at the doctoral level. It is intended for the superior performer who has completed a Bachelor of Music degree in performance or shows evidence of equivalent training. Students in the Performance Concentration pursue study in their areas of expertise in instrumental, keyboard, and vocal, or jazz performance, or conducting.

### **Compliance with NASM standards**

NASM standards (XIV.B.2.a) require that studies developing “advanced competencies in performance” make up 33-66% of the total degree. The curricular table below includes 14 units in the Performance Concentration (per the CSUF University catalog and CSU requirements). However, a more accurate assessment might be to consider the courses students in the program will actually take during their residency. For example, the “Core of General Studies” lists 2 units of applied lessons, but students actually enroll in applied performance lessons each semester, totaling 6 units. The same is true for ensemble participation: the “Core” lists 2 units, but students will enroll in at least 4 units. The units taken for applied performance lessons; ensembles; and MUS 597 Project (3 units), which includes two performance recitals or one recital and a written project, add up to 11 units, or 36% of the degree. Many students will also enroll in one or more units of MUS 599 Independent Graduate Research, which allows them to pursue performance-related research projects on topics of their interest.

All students in this concentration will take at least 2 courses in music history and literature, including at least one musicology seminar (chosen from MUS 552-558) and at least one course in music theory, providing the breadth mentioned in NASM standard XIV.B.6.b. The Performance Concentration includes 10-11 units of electives, allowing the student to pursue further studies in music technology, ensemble participation, applied music, and academic topics.

### **Language Study for Vocal Majors**

Students pursuing vocal studies in the Performance Concentration are expected to have completed courses in English, French, German, and Italian diction through their undergraduate coursework. In addition, they are to have completed undergraduate courses in at least two of three “target” languages: French, German, and Italian. Those who have not met these requirements have the opportunity to take the necessary courses at CSUF, although the classes will not count toward their MM degrees.

## **Culminating Demonstration**

Most students in the MM Performance Concentration present two public recitals, although they have the option to give one recital and complete a written research project. Students receive recital approval during performance juries the semester before the term in which the recital will be given. The student recital itself is graded by a faculty committee of at least three members, the chair of which is the student's principal applied music instructor.

## **Proficiencies Required for Entrance**

All students admitted to the MM Performance Concentration must have earned a BM degree in Music or show evidence of equivalent rigorous training and performance ability, and they must pass a juried audition. Audition requirements vary according to the principal area of study, which are listed below. This information is also included on the SOM's web pages that discuss auditions.

- **Conducting:**
  - **Wind Conducting:** For pre-screening, submit a video of a recent performance (10-minute max.) and rehearsal (20 minutes). For in-person auditions (by invitation based on pre-screening video): Submit a 1,000-1,500 word analysis of a major work and complete a 15-25 minute conducting session with the University Wind Symphony or University Symphonic Winds and interview with Dr. Dustin Barr, Area Coordinator of Wind Studies.
  - **Choral Conducting:** For pre-screening, submit 10-20 minutes of unedited video from a recent rehearsal and a 500-750 word essay on topic from a list given on the SOM website. For in-person auditions (by invitation based on pre-screening video): Complete an interview with choral conducting faculty and a 15-minute conducting demonstration with the CSUF University Singers.
- **Instrumental:** Performance audition with specific requirements for each instrumental area
- **Jazz Instrumental:** Perform four jazz pieces with the following traits: modal, ballad, advanced ii-V-I progressions, and performer's choice (but in a contrasting style to pieces already played). In addition, perform an etude or solo transcription that displays a high degree of technical skill.
- **Jazz Vocal:** Perform from memory two jazz standards in contrasting styles from the American Songbook. Be prepared to sing the melody and "scat" at least one chorus. You must know the key of your chosen songs. In addition, sightread an excerpt from a vocal jazz ensemble score.
- **Keyboard:** Audition of 30 minutes of music from contrasting style periods. Students wishing to focus on collaborative piano will perform a major work for solo piano as well as two contrasting works for instrument and piano and two contrasting works for voice and piano.
- **Voice:** Applicants are to submit a pre-screening video and information about audition repertoire, previous recital programs, and unofficial transcripts; the performance will consist of 6 selections to be performed from memory, including art song, one operatic aria, and one

aria from an oratorio. Successful applicants who pass the pre-screening video will be asked to perform a live audition, which will also include sight-reading.

### **Research and Professional Tools**

All master's students in the SOM are required to gain research and writing skills appropriate for graduate study. These methods are taught and assessed in MUS 500 Introduction to Graduate Studies in Music, which is taken in the first or second semester of enrollment. Students in the MM Performance Concentration will also take at least one musicology seminar, centered on either an historical period (MUS 552-556) or on Film Music (MUS 557) or Popular Music (MUS 558) In addition, students may may enroll in courses that provide professional training in their area of emphasis, for example MUS 464 Jazz Improvisation III, MUS 465K Keyboard Workshop, MUS 463S Violin Playing Topics, or MUS 465V Advanced Vocal Workshop (all 1 unit), among others.

### **Comprehensive Review**

All students in the MM Performance Concentration program undergo a final, comprehensive oral examination on their MUS 597 Project (two recitals or one recital and written research project). This oral exam, which is conducted by all members of the student's Project committee, covers the student's experience in all their graduate coursework, and focuses particularly on their MUS 597 project. The oral project exam forms the basis for the student's final grade for MUS 597.

### **Candidacy and Final Requirements**

When applying for graduation, students' Titan Degree Audit is checked and certified by the Graduate Adviser and the student is moved to candidacy. To complete the degree, MM Performance students must present their concluding graduate recital or project and pass their oral project exam.

### **Results of the program related to its goals and objectives**

Alumni of the MM Performance Concentration have continued their studies at the doctoral level at other institutions, including Arizona State University, University of North Texas, and UCLA, among others. Alumni have initiated professional careers in performance in a variety of settings, including college-level teaching (e.g., Fullerton College, Mt. San Antonio College, CSU San Bernadino, etc.) professional ensembles (e.g., Toronto Symphony), studio recording, private teaching studios, etc.

## **Assessment of Strengths and Areas for Improvement.**

Strengths of our program can be seen in:

Students in the MM Performance Concentration study with experienced faculty whose work has been recognized and supported nationally and internationally by the Grammy Awards, American Prize, Sony Classics, American String Teachers Association, and many other organizations.

Master's students participate in the SOM's major performance ensembles, which often play juried and professional performances at national and regional meetings of the CBDNA. ACDA, Reno Jazz Festival, and other organizations or in prestigious venues, such as Disney Hall, Carnegie Hall, the Hollywood Bowl, Cerritos Performing Arts Center, and in other leading venues. Furthermore, the ensembles perform twice a semester in the exquisite Meng Concert Hall, providing students with a professionalized ensemble environment

The majority of CSUF scholarship fund allocations are based on audition performance, and many students in the MM Performance Concentration receive funding. The SOM is allocated up to 10 Non-Resident Tuition Fee Waivers, which provide financial assistance to out-of-state and international graduate students.

SOM's Performance Science Lab provides opportunities for students to increase their knowledge of "musicians" health, which assists them in monitoring and improving their own personal physical and mental condition.

CSUF and the Southern California region provide many opportunities and paid employment for performers as well as numerous teaching opportunities.

SOM is currently searching for a tenure-track Assistant Professor in Percussion, which will greatly assist us in building on the strength we already have in that area.

The annual Music Associates Concerto and Aria competition provides opportunities for students to earn cash awards and give performances with the University Symphony Orchestra and University Wind Symphony.

Area Coordinators for each instrumental group provide daily management of the area, including communications with students, part-time faculty, and staff; lesson assignments; recruitment; and additional advising.

Recent funding from the CSUF Academic Affairs allowed us to purchase \$120,000 in new percussion equipment.

Guest artists frequently interact with our students through master classes and performances (e.g., Talich Quartet annual residency)

The SOM's graduate curriculum allows MM students to take MUS 599 Independent Graduate Research (i.e., independent studies) with applied music faculty to research topics of particular interest to them.

Areas for improvement:

SOM's total scholarship allocation is far below some of our competitors, which limits the number of talented students we can bring into the program each year. This situation is especially problematic in high-need areas like strings and double reeds. The lack of a major scholarship endowment prevents us from effectively competing with area schools.

Long-term funding is necessary to maintain our collection of instruments, including many woodwind and brass instruments that are required for our ensembles.

We suffer from a lack of a sufficient number of practice rooms. Students must wait during peak hours and at other times in order to find a practice room. In addition, our practice rooms also do not have adequate sound absorption.

### **Plans for Addressing Areas for Improvement**

We will work with the COTA Dean's office and upper administration to make sure that a scholarship endowment is a top priority for the SOM and the COTA in order for our program to be sustained into the future.

Recent hires in COTA's Development Office have now filled out that staff. We have seen increased development activity and have expressed our needs regarding funds for scholarship funds.

The SOM Director and COTA Dean are working on a plan to fund the maintenance of the musical instrument inventory

Areas for future improvement relating to the Theory and Composition Area include the following: additional 400-/500-level course offerings in music theory and composition and arranging; and expanded course offerings in music technology, especially music recording and sound design for composers.

We are currently searching for a full-time assistant professor of percussion, which will help shore up the administration of that area.

**Program Title (include major and any designated track/concentration/area of emphasis:  
Music, Performance Concentration, M.M.**

**Number of Years to Complete the Program: 2** \_\_\_\_\_

**Program Submitted for (check one below):**

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

**Current Semester's Enrollment in Majors: 51** \_\_\_\_\_

**Name of Program Supervisor(s): Dr. John Koegel, Graduate Adviser** \_\_\_\_\_

Major Area	Performance Concentration	Electives	Total Number of Units
16 (= A)	15 (= B)	0 (= C)	30 Total Units
53 %	47 %		100 Total %

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

*\*M.M. and M.M.E. degrees with quarter hour units should use 45 as the denominator.*

*\*M.F.A. and M.M.A. degrees with semester hour units should use 60 as the denominator.*

*\*M.F.A. and M.M.A. degrees with quarter hour units should use 90 as the denominator.*

**Core of General Studies in Music**

MUS 500	Introduction to Grad. Study in Music	3 units
MUS 552-558	Musicology Seminar	3 units
MUS 419, 420, or 524*	Music Theory	3 units
MUS 491, 492, 591, 592	Applied Lessons	2 units
MUS 406-408	Performance Ensemble	2 units
MUS 597	Project	3 units

Total Core of General Studies in Music 16 units = A

\* MUS 419 Advanced Form and Analysis; MUS 420 Compositional Techniques Since 1945;  
MUS 524 Seminar in Music Theory

**Performance Concentration**

MUS 400 or 500 level	Music History and Literature	3-4 units
Music Electives		10-11 units

Total Performance Concentration 14-15 units = B

## **MASTER OF MUSIC**

### **THEORY AND COMPOSITION CONCENTRATION**

Submitted for renewal of plan approval

#### **Program Goals and Objectives**

The MM Theory and Composition concentration is highly focused and designed to encourage the talented graduate student composer to develop their own voice as an artist and to refine their technical, theoretical, critical, musical, and leadership skills to function and grow in the contemporary music industry.

#### **Compliance with NASM Standards**

NASM standards (XIV.B.2.a) require that studies developing “advanced competencies in composition” make up 33-66% of the total degree. The curricular table below includes 14 units in the Theory and Composition Concentration (per the CSUF University catalog and CSU requirements). However, a more accurate assessment might be to consider the advanced music theory courses identified in the Concentration (6 units) with MUS 597 Project (3 units), which includes the graduate composition recital, a composition portfolio, and essay, as well as the applied composition lessons (2 units) listed in the general studies in music. In actuality, students in the MM Theory and Composition Concentration enroll in applied composition lessons each semester for a total of 6 units. This 15-unit total comprises 50% of the degree, which is within NASM standards.

All students in this program will take at least 2 courses in music history and literature, including at least one musicology seminar (chosen from MUS 552-558) and at least 2 units of ensembles, providing the breadth mentioned in NASM standard XIV.B.2.b. In addition to the required graduate composition recital, each student has the opportunity to hear their works performed by the SOM’s New Music Ensemble (MUS 407Y Diverse Instrumental Ensemble) and in the Theory and Composition Area’s Composer’s Forum Concerts, which are given each semester. For their culminating experience students enroll in a 3-unit MUS 597 Project, which includes their graduate composition recital as well as the completion of a portfolio of their original compositions and an essay about one of their major works.

#### **Proficiencies Required for Entrance**

All students must have earned a BM degree in Composition or show evidence of equivalent rigorous training. Applicants submit a portfolio of their own original compositions. In addition,

students submit an essay that discusses their motivations, goals, and interests in compositional trends and techniques.

### **Research and Professional Tools**

All master's students in the SOM are required to gain research and writing skills appropriate for graduate study. These methods are taught and assessed in MUS 500 Introduction to Graduate Studies in Music, which is taken in the first or second semester of enrollment. Theory and Composition students may also enroll in MUS 425 Introduction to Music Technology and/or MUS 426 Applications of Music Technology as electives to gain experience in digital audio workstations and digital recording techniques.

### **Comprehensive Review**

As with our performance program, all composition recitals are approved by a faculty jury the semester before the recital takes place. Students submit a proposal and portfolio of all works to be performed on the recital. The works are assessed for the student's creative abilities, diversity and mastery of instrumentation, and skills in communicating their music in appropriate notation or technology.

### **Candidacy and Final Requirements**

When applying for graduation, students' Titan Degree Audit is checked and certified by the Graduate Adviser and the student is moved to candidacy. To complete the degree, MM Theory and Composition students must present their concluding graduation recital, compositional portfolio, and project essay.

### **Results of the Program Related to Its Goals and Objectives**

Alumni of the MM Theory and Composition Concentration have continued their studies at the doctoral level at other institutions, including UC, Los Angeles, UC, Riverside, Claremont Graduate School, New York University, Mannes School of Music, Indiana University, and the University of Wisconsin, among others. Alumni have initiated professional careers in composition in a variety of settings, include college-level teaching (e.g., Saddleback College, Vanguard University, Biola University, etc.) professional composition, sound design for media, video, musical theater, film, and television.

## **Assessment of Strengths and Areas for Improvement**

Strengths of the program can be seen in:

Our student composers study with experienced faculty whose work has been recognized nationally and internationally and funded by such organizations as the American Composers Forum, National Endowment of the Arts, Jerome Foundation, New Music USA, MacDowell, Mellon Foundation, UCross, Copland House, Opera America, and other similar professional bodies.

CSUF New Music Ensemble was awarded Los Angeles Audience Choice Award for the best new music ensemble in Los Angeles, Southern California, over professional ensembles throughout the area. CSUF New Music Ensemble is the official approved major performance ensemble for all composers. We would like to make this a mandatory requirement for all composers, since this course provides a common ground of development of techniques and participation in working with guest ensembles, guest composers and performing students works.

SOM is currently searching for a tenure-track Assistant Professor in Theory and Composition.

CSUF's New Music Series, directed by Dr. Pamela Madsen brings nationally and internationally recognized ensembles and composers to campus each year. Residencies include performances of student works, masterclasses, workshops, and other engagement for our composition students and the active participation of prominent guest artists with our CSUF New Music Ensemble.

CSUF's Department of Visual Arts' large Animation program and CSUF's Devised Theater Program provides excellent opportunities for collaboration with our student composers. Our music students have engaged in creating video multi-media works and devised theater projects, which foster professional relationships well beyond CSUF. This work is enhanced by the CSUF's InterArts Collaborative program, directed by composition professor Dr. Pamela Madsen.

CSUF's location in the Los Angeles region, which serves as the center of the entertainment industry in America and boasts a vibrant cultural scene, provides excellent opportunities for work for composers during their studies and after graduation.

A CSUF Alumni donor has pledged a 2.5M gift in support of New Music at CSUF, which supports programming and students in the BM Composition major and MM Theory and Composition Concentration and performance by our CSUF New Music Ensemble.

The SOM's graduate curriculum allows MM students to take MUS 599 Independent Graduate Research (i.e., independent studies) with composition faculty to research topics of particular interest to the student.

As part of their graduate study plan, all students in our MM Theory and Composition Concentration complete our three 400-/500-level music theory courses: MUS 419 Advanced Form and Analysis (3 units), MUS 420 Compositional Techniques Since 1945 (3 units), and MUS 524 Seminar in Music Theory. Those students needing extra preparatory work in music theory, as revealed in the required Graduate Music Theory Diagnostic Exam that all graduate students take upon beginning graduate studies at CSUF, are advised by Theory and Composition faculty and the Graduate Adviser as to the remedial work needed.

Areas for improvement:

This year's tenure-track Theory and Composition faculty search will aid this Area, but one of the two senior faculty in the Area will complete CSUF's FERP program (see section I E) at the end of the 2027-28 Academic Year, leaving the area in need of a new tenure-track professor. The SOM has a few scholarships dedicated to students in the BM and MM Composition programs, but much more funding is needed to attract the many talented students who apply each year.

Growing our Electronic Music Lab, along with establishing an even stronger relationship with the Video Game Club, the Visual Art Department, and the Theatre and Dance Department will strengthen our composition program and will allow students to collaborate and make connections with students outside of the SOM with whom they can collaborate on projects of mutual interest.

### **Plans for Addressing Areas for Improvement**

The Theory and Composition Area faculty and the SOM Graduate Adviser will continue to communicate the needs of this Concentration to the SOM faculty and COTA Dean.

The Theory and Composition Area has been aided by philanthropic donations, including the large gift mentioned above. This Area will continue to work with COTA's Office of University Advancement to help sustain the future of the program.

Areas for future improvement relating to the Theory and Composition Area include the following: additional 400-/500-level course offerings in music theory and composition and arranging; and expanded course offerings in music technology, especially music recording and sound design for composers.

**Program Title (include major and any designated track/concentration/area of emphasis:  
Music, Theory and Composition Concentration, M.M.**

**Number of Years to Complete the Program: 2**

**Program Submitted for (check one below):**

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

**Current Semester's Enrollment in Majors: 4**

**Name of Program Supervisor(s): Dr. John Koegel, Graduate Adviser**

Major Area	Performance Concentration	Electives	Total Number of Units
16 (= A)	15 (= B)	0 (= C)	30 Total Units
53 %	47 %		100 Total %

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

*\*M.M. and M.M.E. degrees with quarter hour units should use 45 as the denominator.*

*\*M.F.A. and M.M.A. degrees with semester hour units should use 60 as the denominator.*

*\*M.F.A. and M.M.A. degrees with quarter hour units should use 90 as the denominator.*

**Core of General Studies in Music**

MUS 500	Introduction to Grad. Study in Music	3 units
MUS 552-558	Musicology Seminar	3 units
MUS 419, 420, or 524*	Music Theory	3 units
MUS 491, 492, 591, 592	Applied Lessons	2 units
MUS 406-408	Performance Ensemble	2 units
MUS 597	Project	3 units

Total Core of General Studies in Music 16 units = A

\* MUS 419 Advanced Form and Analysis; MUS 420 Compositional Techniques Since 1945; MUS 524 Seminar in Music Theory

**Theory and Composition Concentration**

MUS 400 or 500 level	Music History and Literature	2-3 units
MUS 419, 420, or 525	Music Theory	6 units
Music Electives		5-6 units

Total Music Theory and Composition Concentration 14 units = B

## Section II.C. Programmatic Areas

### Music Studies in General Education

The SOM offers many opportunities for non-majors to learn about music and participate in music ensembles. As noted in Section I.B., the SOM offers two non-audition choirs and one non-audition band each semester. Furthermore, non-majors may audition for any of our ensembles.

A new state-wide General Education (GE) program will change the number of units students are required to take in humanities courses. Up until Fall 2025, CSUF's General Education (GE) model required twelve units of coursework in the humanities (Category C). In the new program, however, CSUF undergraduate students will need only 9 units of humanities (Area 3). Details of the old and new model are found in MDP II F. Even in the new model, there will still be strong demand for good courses in the humanities, and the SOM's GE offerings provide excellent education about music to over 1000 CSUF students each semester. In addition to non-majors, many music students, especially those in the BA Liberal Arts Concentration, take music GEs to fill elective units.

Enrollment in SOM's GE courses is consistently strong (see "Gen Ed Enrollment" in MDP II F), which is partially a result of our staffing of the courses. Currently, all our music history GE classes are taught by tenured and tenure-track faculty and lecturers who are ABD or hold PhDs. in musicology or ethnomusicology, and all instructors teach GE classes in areas in which they have substantial content expertise. In addition, our two sections of MUS 101 Music Theory for Non-Majors are taught by faculty who also teach music theory classes for music majors.

Many music GE course instructors assign performance reviews or similar assignments that require students to attend concerts. These activities have the added benefit of introducing students to musical experiences they might not have otherwise, and they help build our concert audiences. CSUF provides one free ticket to all CSUFs student for COTA events, so students are able to attend concerts, recitals, theatrical productions, and dance events throughout the year at no cost. The University reimburses the SOM for student tickets, which, in turn, helps fund the scholarships we give to the students performing in the concerts.

The NASM "Procedures" document asks us to comment on our policies toward enrolling non-majors in courses offered primarily for music majors:

#### a. Private studio instruction

Applied lessons are curricular requirements in all undergraduate and graduate music major degrees, and we offer them to music majors only. On rare occasions, we may allow a non-major

to enroll in MUS 191, which provides a 30-minute weekly lesson, if that student is performing in a Major Performance Ensemble on an instrument for which we do not have enough majors. Music Minors are able to enroll in private lessons with our faculty through CSUF's Open University, if faculty are available to teach. In these cases, students will pay for the lesson out-of-pocket, and the instructor will receive payment from Open University. Lessons contracted through Open University do not contribute to the instructor's assigned workload.

#### b. Ensembles

As noted elsewhere, the SOM's MUS 406W Titan Voices and MUS 406M Singing Titans choirs and MUS 406U University Band are non-audition ensembles, and any student is free to enroll. Non majors may also audition for any of the major performance ensembles although many seats in the ensembles are reserved for music majors who need the ensemble as a curricular requirement. The student club Mariachi Titans ensemble is open to any student who wishes to join. Once this club becomes an official SOM course, we expect that it will retain its non-audition status.

Pursuant to the Handbook (Appendix II.A.4.A.9), non-majors participating in major performance ensembles benefit from the guest artists and clinicians that ensemble directors hire through their IRA accounts to work with the students. These guest artists include composers who share information about their life story and personal musical languages and preeminent conductors such as Carl St. Clair (Pacific Symphony), who worked with the University Symphonic Winds in Spring 2024.

#### c. Courses intended primarily for music majors

Due to our limited number of classrooms, as well as our need to schedule academic courses at times that do not conflict with performance ensembles, the SOM is somewhat limited in the number of seats we can accommodate for our music theory, music history and literature, musicology, and other academic courses. In addition to serving our music majors, students minoring in music need to complete 6 units of music theory, 5-6 units of music history and literature, and 8-9 units of applied techniques. Some of these requirements may be completed through GE courses and ensembles, but we need to consider the needs of our 50 music minors when scheduling core musicianship and other music major courses. Information about the Music Minor is found in MDP II F.

### **Music in General Education and the Community**

The NASM Handbook (Appendix II.A.4.B.) advocates for engaging our students and faculty in the social aspects of music making. The SOM accomplishes this task in several ways. The SOM

has three active music fraternities (Phi Mu Alpha, Sigma Alpha Iota, and Mu Phi Epsilon), which are committed to serving CSUF and the public through their participation in our outreach events, concerts, and service to the community. In addition, many of our students perform in church ensembles, give outreach performances in nursing homes, or engage in other forms of public musicmaking. For example, four SOM students recently donated their time to work at an event for introducing children to music at Segerstrom Center for the Arts in Costa Mesa, CA. Some student outreach is built directly into our curriculum. For example, our Pianists in Performance program, funding through IRA and directed by our keyboard faculty, presents dozens of outreach concerts at small venues, retirement communities, educational organizations, and CSUF alumni fund raising events.

CSUF has an active Osher Lifelong Learning Institute (OLLI), whose mission is to “provide active older adults with opportunities to continue learning in a University setting.” The SOM engages with OLLI frequently throughout the academic year. Student groups and faculty often perform concerts and faculty have given lectures on musicological or other topics. Many members of OLLI also participate in the CSUF’s Music Associates support group.

As noted in other parts of this the Self Study, the SOM has partnerships with K-12 schools in the area, and we host several festivals during the academic year that provide performance opportunities, clinics, and adjudication for K-12 music ensembles. To strengthen our role as a hub for music education, we are currently in discussions with a Kodály Association of Southern California about hosting their summer professional development courses.

The SOM also uses various media to promote the School and music in general. For example, all of our concerts and recitals are streamed for the public (except in few cases when copyright infringement may be an issue). COTA’s Office of Marketing sends out email blasts of our events to various groups of stakeholders each month. COTA Marketing also staffs a dedicated Social Media Coordinator, who collaborates with faculty and students to promote our events and communicate with the public for recruitment and other initiatives. Our student ensembles also make professional recordings, which are found on music streaming services and traditional media.

## **Performance**

As noted on the SOM web page, “The School offers a wide spectrum of degree programs and options with an *overall emphasis in musical performance*” [emphasis added]. As noted throughout this document, all undergraduate and most graduate students must pass a performance audition prior to admission to SOM, and each undergraduate degree program and our graduate performance concentration requires a specified level of proficiency for performance. To this end, we provide private applied lesson to all music majors, and our faculty of applied teachers is

comprised of outstanding artists and educators. Each student participating in applied lessons performs before a faculty jury at the conclusion of the semester unless they are also performing a degree-required recital.

All SOM undergraduate and graduate degree programs require some amount of ensemble participation, and, per the CSUF University Catalog, all undergraduate students participate in a Major Performance Ensemble each semester they are in residence. Graduate students usually perform in a Major Performance Ensemble each semester. The accomplishments of our ensembles have been discussed in Section I.B. and elsewhere.

Any time students are asked to miss their other classes in order to participate in rehearsals or performances, the ensemble director will send out a letter to the faculty describing the event and noting what days or times the students will not be in those other classes. An example of these letters is found in MDP I F. Most ensemble tours occur during the summer when few classes are in session, but, on occasion, tours will commence during the spring semester. If spring break is not a possible option, the ensemble directors will notify SOM faculty well in advance of the tour.

Faculty in the applied areas are encouraged to keep up an active performance schedule to fulfill their expectations for scholarly and creative activities. These endeavors must not harm the progress of our students, and any leaves from campus must follow the CBA between the faculty and CSU. When faculty leave campus to pursue creative activities, they fill out a form that describes how their missed classes or lessons will be covered (see MDP II F Class Coverage Form).

For more information on programmatic activities, see Section I.J.

### **Section III. Evaluation, Planning, Projections**

#### **A. Music Unit**

The SOM is a single department in one of the 23 campus that make up the largest single university system in the nation. Therefore, it must be noted that many of our operations are governed by forces we do not control. Shared governance within the CSU and the strength of the unionized California Faculty Association (CFA) allows for representation at various levels of governance, but many of our processes and policies are handed down to us. Policies regarding the use of funds, hiring processes, risk management, and many other topics are subject to change, and the SOM frequently needs to shift our operations to stay compliant.

Nevertheless, the SOM's tenured and tenure-track faculty meet each month during the academic year to discuss and vote on new policies, curricular changes, and any other items important to the SOM. Although long-term planning may not be central to many agenda items presented at SOM faculty meetings, any change in curriculum, SOM policy, etc., is an opportunity to for us to consider where we are and the best ways in which to move forward. For example, each fall, we reserve time in a faculty meeting to discuss preferences for new faculty positions. Colleagues are invited to present a rationale to hire faculty in a particular area, and there is time for discussion. A blind, electronic poll is then distributed to the faculty for a vote. Discussing issues in this manner provides the SOM Director with a clear idea of the faculty's wishes, which the Director uses in formulating a recommendation to the COTA Dean.

The SOM Area Coordinators (SOMAC) and Graduate and Artist Diploma Advisor meet once per month with the SOM Director. In some cases, SOMAC operates as a de facto executive committee, deliberating issues before the full faculty votes. COTA production staff also attend SOMAC meetings, which helps us coordinate auditions, the performance calendar, and other processes. As with faculty meetings, these discussions lead to proposals that help us refine our operations. For example, a SOMAC discussion about the audition process for jazz drum set students led to a departmental proposal that was reviewed and approved unanimously by the tenured and tenure-track faculty.

The SOM faculty is congenial and collaborative, and there is much shared consideration given to the needs of each area in the SOM. The cooperative environment has been essential for allowing us to move forward on curricular, personnel, event and class scheduling, and other issues.

To facilitate attendance at faculty and SOMAC meetings, no tenured or tenure-track faculty are assigned to teach courses on Tuesdays, 1:05-2:20. Meetings are held in person, and a Zoom option is available for colleagues who are traveling or otherwise unable to be on campus.

At CSUF, more agency over funding is given to the colleges than departments, and the SOM Director meets with the Dean each month to discuss a variety of issues including requests for additional funding. Consistent communication with the COTA Dean, Associate Dean, and COTA Business Manager has aided the SOM's ability to move forward with capital projects, one-time purchase requests, and other allocations necessary to our operations.

IRA funds (see section I.C. and documents related to IRA in MDP I C) provide many of the faculty with agency over the programming of their ensembles and scholarly areas. IRA carries some restrictive guidelines regarding purchases (e.g., funds may not be used to buy equipment or print concert programs), but much programming that is beneficial to our faculty, students, and the community at large is accomplished successfully each academic year due to the IRA program. Consistent IRA funding is essential to our planning and the SOM Director currently serves on CSUF's IRA committee to advocate directly for our needs.

SOM enrollment planning is tied directly to our operations. For example, if we have enough students in one instrument studio to fill all of the necessary positions in our large ensembles, we may restrict entry to that area to allow us to use more resources to recruit students in an area of need, for example, strings and double reeds. These considerations may limit the number of students we are ultimately able to serve, yet they allow us to govern the high cost of applied instruction typically incurred by collegiate departments of music and also ensure that our students may progress through their degree programs in an appropriate manner.

At the institutional level, many faculty play a role in shaping University policy when possible. For example, CSUF recently completed the Fullerton Forward Strategic Plan 2024-2029 (see MDP I A). The process for creating the document began with open forums to which all CSUF faculty and staff were invited and other opportunities for stakeholders to share ideas and concerns through written and electronic means. The SOM Director served on the Strategic Plan Development Committee and advocated for issues vital to the SOM. SOM faculty also serve on the University Personnel Committee, Graduate Committee, Academic Senate, as Research Fellows in CSUF's Office of Research and Sponsored Programs, and on other important committees.

## **B. Students**

Many aspects of the SOM's and CSUF's operations help us to track student achievement, sometimes well before the student matriculates at CSUF. Our faculty are active recruiters, and many work with K-12 students at regional and state-wide music education conferences and clinics, through our many festivals that bring pre-college ensembles to campus, through our summer camps, and at other outreach and recruitment events. The formal audition is the SOM's

first opportunity to measure a student's level, primarily in performance but also in musicianship. For example, our vocal area tests sight-singing skills during auditions.

SOM's performance curriculum also aids in the tracking of our students' musical development. As noted throughout Section II, all students enrolled in applied lessons play performance juries at the end of the semester. The jury gives faculty the opportunity to assess the student's progress in applied music and discuss the student's general disposition and progress through the degree. It is through juries that students are able to change from BA to BM programs, rise from one level of applied music to the next, and gain approval for recitals. Ensemble participation also plays a vital role in the assessment of student achievement, as it is through ensemble auditions that students are able to rise toward section leadership or progress from one choir or band to another.

Capstone recitals, research projects, and supervised student teaching allow the student to demonstrate their growing maturity and readiness for professional work in music. For example, recitals are approved by faculty committees, performed in front of a live audience, and streamed to the public. Our student teachers in the CSUF credential program hone their craft throughout an entire year of supervised teaching in the public schools.

### **C. Projected Improvements and Changes**

#### Purposes, Including Levels of Artistic, Education, and Scholarly Aspiration

Tenured and tenure-track faculty are expected to teach, serve, and commit to scholarly and creative activities. It is important for all of our tenured and tenure-track faculty to develop a balance among their many assignments and projects, and the SOM is committed to helping all faculty succeed. CSUF approved the SOM's Departmental Personnel Standards in May 2022. This document provides guidelines for tenured and tenure-track faculty to navigate the path from probationary to tenured faculty and promotion to associate professor and professor and includes benchmarks for achievement in teaching, scholarly and creative activities, and service. We feel that the cyclical evaluations of faculty provide encouragement for faculty to maintain research and creative agendas while also excelling in the classroom and giving service to the SOM, COTA, and CSUF. CSUF's Office of Research and Sponsored Projects has supported SOM faculty members' scholarly and creative activities by providing funds for research, recording projects, and other activities.

#### Size and Scope

As noted elsewhere in Section II.C. and Section III, it is important for the SOM to maintain a model enrollment that allows us to run our curriculum. We emphasize performance throughout our curriculum, and we can provide the best educational environment for our students when the ensembles are staffed appropriately. In discussing our enrollment needs with University Advancement, we often cite university athletic programs as the most apt analogy. For example, a

football team cannot succeed with many linemen and no receivers or quarterbacks. To maintain appropriate enrollment, we must recruit, offer enticing financial aid, and give our students an excellent experience and opportunity to succeed in a challenging career.

#### Facilities, Equipment, Technology, Health, and Safety

(a.) The practice rooms on the third floor of the Clayes Performing Arts Center do not provide enough sound absorption to properly protect the ears of our students. This issue was noted by NASM during its accreditation visit to CSUF in 2013. CSUF looked into a rebuild of the practice rooms but found the cost prohibitive. All of the rooms have sound absorption panels on the walls, but it appears that the furnishings were repainted with a textured paint that reflects the sound.

To fix the problem, the SOM Director and faculty have been working with University Facilities to affix dozens of 2-inch foam panels (manufactured by Sound Assured) to the furnishings in each practice room. The panels have been approved, but we are still trying to get approval for the adhesive needed. The approval process for anything related to facilities is lengthy, but we hope to have panels in place by the time the visiting team arrives at CSUF in March.

(b.) In addition to the practice rooms, the Michalsky Resource Center (MRC) is in much need of improvement. The facility was designed to function as a library for faculty. Its stacks are filled with teaching materials, many of which are out-of-date (e.g., video tapes). Given that faculty do not use the space to acquire teaching materials, the stacks and the materials sit unused. The interior rooms of the MRC also contain retired professors' books and media, a collection of chamber music that requires proper cataloging, and other materials. In recent years, the largest space in the center has been converted to a computer laboratory. With recent upgrades, students now have access to new Apple desktop computers, digital audio workstations, and Novation keyboards. The remaining spaces in the MRC should also be updated with appropriate technology for students training for careers in the current music industry.

#### **D. Futures Issues**

The general climate for Higher Education has changed rapidly in the last few years. Some politicians have branded Universities as institutions for indoctrination instead of education. AI and other emerging technologies are disrupting traditional modes of instruction while also providing opportunities to develop student learning. Other broader issues such as climate change are placing stress on the physical centrality of the University campus.

It should be noted that the SOM responds to most of the broader forces affecting Higher Education as one of many departments within CSUF and the CSU system. For example, CSUF (through the guidance of the CSU) is preparing for the uncertainties of the Trump administration,

especially with regard to immigration, tariffs, and other new policies that will affect our mission. In this section, however, we will focus on issues that for which SOM has more direct agency.

### 1. Music Education in California in the wake of the TK-12 Education Trailer Bill (AB 120)

The State of California's 2021 Bill, AB 120, was enacted to streamline the process for becoming a certified K-12 educator in this state. The Bill essentially allows anyone with a bachelor's degree in music to enter credential programs regardless of the specialization of the earned bachelor's degree. For example, students with a performance, music industry, or composition major may now enter a music teaching credential program without taking the unique and essential courses offered to music education majors. As a result, we cannot require several important courses included in our credential curriculum. We believe our music education degree is among the best in California, and we are working to change our BA Music Education degree into a BM degree, which will allow us to require all of the courses necessary for appropriate teacher preparation. At this point, SOM faculty have approved the new curriculum. We still need to process everything through the CSUF curriculum (Curriculog), NASM, and CSU approval processes. The change from BA to BM in music education will be challenging as the new curriculum will increase costs, but we know that it is a good solution for ensuring the quality of our program for future teacher candidates. The proposed curriculum is found in MDP III.

### 2. Enrollment Management

The predicted enrollment cliff is set to begin in 2026, and we are concerned about maintaining the quality of programs in future years as the competition for talented students is already strong in our region. To prepare for the future, we have already taken measures to amplify our recruitment process. The SOM Director gives three WTUs of assigned time to Dr Gregory Whitmore, Associate Professor of Music Education, to support recruitment activities. Dr. Whitmore attends college fairs, manages our booth at conferences, communicates with COTA Marketing on materials and our web presence, chairs our Recruitment Committee, and manages other related tasks. Through Dr. Whitmore's work, we are building a recruitment strategy that is much more collaborative and efficient and has shown decided positive results.

CSU tuition is low compared to most universities, but the cost of living in Southern California is very high. To keep up with our students' financial needs, we are in close contact with COTA's Office of University Advancement. To prepare for the future, that Office is stewarding donors toward planned gifts and building endowments, as opposed to just yearly donations. We have a long way to go to be able to provide the same level of financial aid as some of our competitors.

CSUF is currently searching for a VP of Strategic Enrollment Management. We are concerned with our own departmental needs, which may not be aligned with CSUF's strategy. In order to better advocate for the SOM, we are working on a clearer definition of our enrollment needs.

Producing a high-quality ensemble program, one of the SOM strengths, requires a balanced enrollment in all instrumental and vocal studios. By defining and managing our needs, we will be better prepared for changing demographics in the region. The SOM has never fully embraced a model-school approach, but using such a strategy may be the best way for us to focus our recruitment efforts and communicate clearly our needs to upper administration.

We are also creating curricular opportunities to attract more students. In the last two years, we have changed the undergraduate composition degree to allow students to enter the program as freshmen, and we have created a vocal emphasis in our BM Jazz and Commercial Music and MM Performance (Jazz) degrees. As described in Section II, we have also collaborated with CSUF's Department of Management on a Minor in Music Business. Further curricular development of the BA, Liberal Arts degree will help us reach a more diverse student population

### 3. MA Music Education Concentration

Our MA Music Education Concentration has been paused while the faculty work on a revised curriculum that will help the program be more accessible to students. The SOM's Music Education faculty have devised a curricular structure that will include some online classes during the academic year and in-person classes in the summer. Once the revision is complete and approved, we will be able to serve many more students. The project has been slowed by the retirement of a colleague in Music Education, although we expect our new colleague in the area to bring important expertise to the revised Concentration. In addition, revision of the degree has been placed on the back burner while we address the revision of our BA concentrations in Music Education, as mandated by AB 120, discussed above.