

**NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC
CALIFORNIA STATE UNIVERSITY, CHICO
SELF-STUDY
2009**

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Section I: Purpose and Operations

Purpose of the Institution and Music Unit	1
Mission of California State University, Chico	1
Mission of the Department of Music.....	1
Goals of the Department of Music	1
Size and Scope.....	2
University Definitions	2
Degrees and Option Offered by the Department of Music.....	2
Ensemble Opportunities	3
Faculty for the Department of Music	3
Finances.....	3
Analysis: Purpose, Size, Scope, and Finances	4
Governance and Administration.....	4
Music Department Chair	5
Staff Support	6
Jointly Administered Programs	6
Faculty & Staff.....	7
Facilities, Equipment, Health, and Safety	12
The Facilities	12
Equipment	13
Maintenance of Facilities and Equipment.....	14
Safety and Security.....	14
Areas for Improvement	15
Floor Plans	16
Library and Learning Resources	18
Governance.....	18
Collections	18
Personnel.....	19
Services.....	19
Facilities	20
Finance.....	20
Expenditures for Music Acquisitions.....	21
Evaluation.....	22
Recruitment, Admission, Retention, Record Keeping, and Advisement.....	22
Recruitment.....	22
Admission.....	23
Retention	24
Advisement	25
Record Keeping.....	25
Evaluation.....	25

Credit and Time Requirements.....	26
Program Lengths	26
Classification of Students by Class Level.....	26
Credit Hours	27
Transfer Credit	27
Evaluation.....	27
Published Materials and Web Sites	28
Branch Campuses and External Programs	28
Community Involvement.....	29
Articulation with other Schools.....	29

Section II: Instructional Programs

Competencies Common to All Baccalaureate Degrees in Music.....	31
Purpose	31
General Studies	32
Musicianship	33
Specific Undergraduate Programs and Procedures	34
BA in Music: Option in General Music (Renewal of Final Approval)	34
BA in Music: Option in Music Education (Renewal of Final Approval).....	35
BA in Music: Option in Music Composition (Renewal of Final Approval)	35
BA in Music: Option in Performance (Renewal of Final Approval).....	36
BA in Music Industry & Technology: Option in Recording Arts (Renewal of Final Approval)	37
BA in Music Industry & Technology: Option in Music Industry (Renewal of Final Approval)	37
BA in Music: Option in Jazz Studies (Plan Approval).....	38
Teacher Preparation Programs.....	42
MA in Music (Renewal of Final Approval).....	43
Graduate Theses	46
Music Studies for the General Public.....	48
Performance.....	51
Other Programatic Activities	53

Section III: Evaluation, Planning, and Projections

Policies and Operational Procedures	55
Student Achievement.....	55
Frequency of Planning Efforts.....	55
Development of Self-Study	55
Strengths of Department	56
Areas of Improvement.....	56
Issues for Future Effectiveness	57
Potentials for Change.....	57
Future Financial Support.....	57
Admission Standards, Policies, and Procedures.....	57
Advising	57
Record Keeping Procedures	57
Administrative Structures and Procedures	57
Library Operations or Acquisition Policies	57

Promotional Programs.....	58
Policies and Procedures for Evaluating Student Achievement	58
Evaluation, Planning, and Projection Mechanisms.....	58
Standards for Performance, Composition, Research, Scholarship, Etc.	58
Student Recruitment.....	58
Projected Changes to Faculty.....	58
Plans for Renovating Physical Plant and Maintaining/Replacing Equipment	58
Curricular Changes Under Consideration	59
Most Important Issues	59

Appendix I: HEADS Data Surveys

2007-2008 HEADS Data Survey.....	I-1
2006-2007 HEADS Data Survey.....	I-21
2005-2006 HEADS Data Survey.....	I-41

Appendix II: Financial Data

Appendix III: Faculty Data & Bios

Appendix IV: Curricular Tables

Appendix V: Sheets and Brochures Used for Recruiting

Appendix A: University Catalog Copy for Music

2007-2009 University Catalog URL: <http://www.csuchico.edu/catalog/cat07/>

Appendix B: Music Department Constitution

SECTION I: PURPOSES AND OPERATIONS

A. Purpose of the Institution and Music Unit

Mission of California State University, Chico

California State University, Chico is a comprehensive university principally serving Northern California, our state and nation through excellence in instruction, research, creative activity, and public service. The University is committed to assist students in their search for knowledge and understanding and to prepare them with the attitudes, skills, and habits of lifelong learning in order to assume responsibility in a democratic community and to be useful members of a global society.

University Strategic Priorities

1. Believing in the primacy of learning, we will continue to develop high-quality learning environments both inside and outside the classroom.
2. Believing in the importance of faculty and staff, and their role in student success, we will continue to invest in faculty and staff development.
3. Believing in the wise use of new technologies in learning and teaching, we will continue to provide the technology, the related training, and the support needed to create high quality learning environments both inside and outside of the classroom.
4. Believing in the value of service to others, we will continue to serve the educational, cultural, and economic needs of Northern California.
5. Believing that we are accountable to the people of the State of California, we will continue to diversify our sources of revenue and strategically manage the resources entrusted to us.
6. Believing that each generation owes something to those which follow, we will create environmentally literate citizens, who embrace sustainability as a way of living. We will be wise stewards of scarce resources and, in seeking to develop the whole person, be aware that our individual and collective actions have economic, social, and environmental consequences locally, regionally, and globally.

Mission of the Department of Music:

1. Provide education of the highest quality to undergraduate majors and minors, graduate students, general studies students, and students in other majors needing specialized music experiences ("service" courses);
2. Maintain an intellectual cultural and physical environment which enhances appreciation and understanding of the world's diverse musical heritage and to foster creative contributions to that heritage, both vocational and avocational;
3. Provide resources and support for the professional growth of faculty, staff, and students in research, performance, composition, music technologies, and the sharing of talents and knowledge;
4. Address the educational, cultural, and social needs of the service area through public performances, workshops, clinics, and seminars given by faculty, students, and guest artists.

Goals of the Department of Music:

1. Continue the range of high quality degrees and options presently offered: BA in Music with Options in Music Education, General Music, Music Composition, and Performance; BA in Music Industry & Technology with Options in Recording Arts and Music Industry. We will implement a new Option in Jazz Studies under the BA in Music.
2. Maintain current General Education offerings. In addition we will look to expand our General Education offerings.
3. Seek ways to improve teaching and the learning environment in all department activities.
4. Recruit new faculty dedicated to excellence in teaching.
5. Find ways to give music faculty increased opportunities to grow as researchers and creative artists.
6. Seek ways to combine traditional music instructional programs with other disciplines.
7. Enhance efforts at community building within the department.
8. Recruit actively to bring a balance of talented students to the department in terms of the several options, performance media, and ethnic diversity.

9. Maintain the department's educational, professional, and artistic contributions to the service area as consistent with fiscal reality.
10. Improve the department's good record in fundraising and development.

B. Size and Scope

University Definitions

“A **Major** is defined as a program of related courses, and all University-level prerequisites to those courses, which focus on a field of study. These include majors in broad areas of accumulated knowledge in what are often referred to as "the liberal arts" such as English, history, psychology, mathematics, and chemistry. Other majors are "professionally" or "technically" oriented. These draw heavily on the liberal arts in applied settings such as business administration, computer science, recreation administration, and engineering. Successful completion of a major, along with other requirements, is recognized by award of the appropriate degree.”

“An **Option** is an officially recognized program of specialization within a major. It includes requirements specific to the option plus a core of courses taken by all students in the major regardless of option selected.”

“Some majors and major program options offer additional **Advising Patterns** which, while not identified on transcripts, are specific ways of completing the major which allow you to emphasize a sub-specialization or area of concentration within your program.”

“**Minors**, like majors, consist of a set of required courses and all prerequisites to these courses. A minor is not usually a graduation requirement, although it may strengthen your undergraduate program, increase employment opportunities, and broaden your intellectual perspectives.”

“**Graduate Education** is advanced study in a specific program which goes substantially beyond that of upper-division course work in that area. Graduate study requires greater independence on the part of the student, is intended to develop in-depth knowledge in the subject area, and further acquaints the student with research techniques so that the student can later make significant contributions to his or her chosen field.

The master’s degree consists of a coherent, carefully planned and approved pattern of courses. These courses may be conducted as

- (1) advanced lectures,
- (2) seminars in which faculty and students are actively involved in the study of critical issues,
- (3) independent studies, and
- (4) research conducted under faculty supervision. The graduate student is expected to master advanced course work as well as independent study and research or creative scholarly activity.”

Degree and Options offered by the Music Department at California State University, Chico:

Bachelor of Arts in Music (120 students)

Option in General Music

Option in Music Composition

Option in Music Education

Option in Performance

Instrumental Pattern

Vocal Pattern

Keyboard Pattern

Option in Jazz Studies (*approved for the 2009-2011 Catalog*)

Bachelor of Arts in Music Industry and Technology (291 students)

Option in Recording Arts

Option in Music Industry

Master of Arts in Music (18 students)

Minor in Music (25 students)

The Bachelor of Arts degrees have a common core program appropriate for the degrees that cover music theory, piano, aural musicianship, and historical content. In addition, the core in the BA in Music Industry and Technology has a requirement of music technology and industry for all students. The options under each degree provides instruction appropriate to each area of study.

The Master of Arts degree has three common courses for all students; music theory, history, and research/ bibliography. Students round out their education by selecting course work, in consultation with their graduate committee, that is appropriate to their interest and educational/career goals.

The Minor in Music requires students a fundamental understanding of music theory, historical survey, and either music technology or industry. With an advisor they complete the minor with course work that is appropriate to the students interest.

Ensemble opportunities offered by the Music Department at California State University, Chico: (All ensembles are offered at lower- and upper-division as well as graduate level).

Symphonic Wind Ensemble	A Cappella Choir	Brass Ensemble
Concert Band	Chamber Singers	Woodwind Ensemble
Jazz Ensemble I	University Choir	Pop Ensemble
Jazz Ensemble II	Opera Workshop	
Orchestra	Gospel Choir	
Pep Band	Guitar Ensemble	

Studio instruction is available to students at lower- and upper-division as well as graduate level.

The faculty for the Music Department at California State University, Chico:

- Full-time tenure/tenure track = 11
- Department Chair = 0.25 faculty
- Faculty Early Retirement Program = 2 (0.5 each)
- Temporary Faculty = 16

B. Finances

State Allocations

The Department of Music’s allocations for personnel, operational expenses, and equipment are received from the California State Budget. The budget is allocated to the California State University System and then distributed to each campus based on their Full-Time Equivalent Student (FTES) projection. Each college at California State University, Chico is allocated funds from Office of Academic Affairs. Each department’s allocation is distributed by the College Dean.

Instructionally Related Activity (IRA)

IRA funding is based upon anticipated revenue from gate receipts. We are given a base budget that is to be matched by the tickets we sell at the door for Department events. This "matching" funding gives us working capital for the year. This money is used primarily for paying production costs including; music purchase/ rental, technical support, equipment rental, and student assistants.

Foundation Accounts

Foundation Accounts provide funding for a wide variety of activity including scholarships for students and virtually any other authorized activity. We have several of these accounts to handle the various types of donations/contributions given to the department. The Foundation is centrally managed and a modest fee charged for service. Amounts of money vary with the purpose of the activity. Fundraising, development, and other funds that are not handled through the State account are deposited, accounted for and dispersed through the University Foundation accounts.

Analysis: Purpose, Size & Scope, and Finances

The mission statement and goals give focus to almost every Department decision ranging from budgetary decisions to recruiting efforts. Music curriculum is guided by the goals of the department. Specifically, the development of the new Jazz Studies Option and the deletion of the Piano Accompanying Option are an outgrowth of the Department Goals. Allocation of funding, faculty hiring, staff work loads, and faculty course assignments are all tied to the goals of the department.

D. Governance and Administration

Administrative and educational policies of the Department reflect the philosophies, policies and procedures of the college and university. The Department Constitution (Appendix B) and the Faculty Personnel Policies and Procedures (FPPP) document specifies both administrative structure and personnel policies. The Department can change/adjust the Constitution by vote of the faculty provided such changes are consistent with the FPPP. There are no external administrative controls that adversely affect the development and maintenance of educational quality.

Executive Memorandum, used to communicate policy guidance, from the President's office flow to the Dean's office and then to the Departments. These are rather broad in scope dealing with issues common to most of the disciplines. The Dean, usually in consultation with the Department Chairs, forwards the information with any appropriate additions or explanations. Most of the policies coming from the President's office or the Dean deal with administrative procedure or legal issues.

University-wide policy is often approved/recommended by the academic senate whose members are elected or appointed from each of the departments. Policy changes that effect the university are generally processed through the Senate.

Within the Department, administrative policy follows the pattern or example of the College and University. We do not have special functions or unique administrative problems that are outside the scope of the larger entities. Educational policies within the Department are discussed, agreed upon and often voted upon by the entire faculty.

The Trustees, the Chancellor and the Presidents develop systemwide policy, with actual implementation at the campus level taking place through broadly based consultative procedures. The Academic Senate of the California State University System, made up of elected representatives of the faculty from each campus, recommends academic policy to the Board of Trustees through the Chancellor.

The Department and the University are part of one of the largest state systems in the nation. Responsibility for the California State University is vested in the Board of Trustees, whose members are appointed by the Governor. The Trustees appoint the Chancellor, who is the chief executive officer of the system and the Presidents, who are the chief executive officers on the respective campuses.

The College Dean is extremely active with the Department Chairs providing assistance and guidance on a regular basis. The Chair's Council, a weekly meeting with all College Department Chairs and the Dean, provides an excellent forum for discussion and debate. There is outstanding cooperation, understanding and support between all the College Chairs and between the Chairs and the Dean.

College and Department staff members work in close harmony. They are helpful to each other and supportive of faculty and students. A sense of openness, honesty and support permeates the College and Department.

Faculty meetings are typically held on the first Friday of the month or on as-need basis. Every faculty member is invited to provide agenda items.

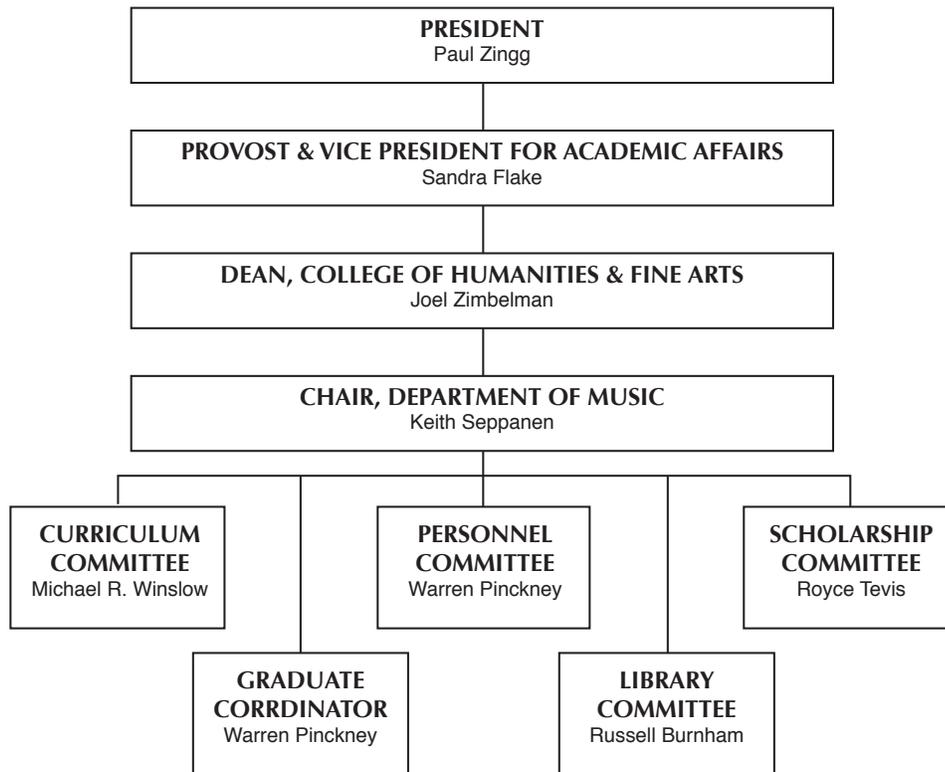
Students have access to the Department Chair and faculty through office hours or special appointment. The music faculty is extremely eager to help students and go out of their way to meet with, advise and help students. There is a very healthy, open, free, inviting atmosphere about the facility and environment that seems to help students, faculty, and staff function as a cohesive unit.

Evaluation

Communication between all levels of administration at this institution is excellent.

The policies and procedures for the governance and administration of the department are very good and adequately serve the needs of the department while being consistent with systemwide procedures.

**TABLE OF ORGANIZATION
DEPARTMENT OF MUSIC
CALIFORNIA STATE UNIVERSITY, CHICO**



Music Department Chair

The Department Chair is elected by the faculty, approved by the Dean and appointed by the Provost/Vice President for Academic Affairs. The normal term is for three years. The Chair is reviewed at the completion of three years. The nature of the review process is determined by the Dean. The Chair can serve consecutive terms and is reviewed at the end of each three year appointment.

The Music Department Chair is a 12 month 0.75 administrative position and a 10 month 0.25 faculty instructional position. The teaching load is one 3 unit course or performing ensemble per semester. The administrative workload of the Department Chair includes the normal responsibilities associated with the position.

See the Department Constitution for a list of the Department Chair’s responsibilities (Appendix B page 1). These responsibilities are consistent with Academic Affairs Memorandum AA 84-18.

Evaluation

The appointment and review process, duties, and workload for Department Chair are reasonable.

Staff Support

Cherie Walker - Admin Support Coordinator

Scheduling, Personnel Reports, Faculty Workload Sheets, Payroll, Facilities, Budget Operational Expenses, Reservations, and Executive Records and Correspondence

Adrienne Glatz - Admin Support Assistant

Budget, Accounting, Contracts, Student Files, Work-study, Student Assistants, Student Payroll, Coordinate Student Recitals, and Maintain Department Web page

Gerald Snodgrass - Instructional Support Assistant II

Manager of Music Resource Center (instruments, music and recordings, concert archived recordings, etc.). This is a 0.5 position

Philip Frankenberg - Piano Technician II

Tune and repair keyboard instruments. This is a 0.5 position.

Student Assistant

Word Processing, Mailings, Receptionist, and Telephone

Evaluation

The office support is very good. The Department of Music has lost a full-time technician since the last review. The Recording Arts Option requires a major amount of technical support that is difficult to keep up with. This puts an undo burden on faculty. With the advance in computer technology, it is becoming more imperative for technical support within the entire department.

A major portion of our former technical staff was for the support of recording and sound reinforcement for concerts and recitals. While the Department receives support from the School of the Arts technical staff, it does not fully cover the needs of the Department. Most of the technical support is from student assistants.

Jointly Administered Programs

Graduate Programs

The Graduate School administers the Master of Arts degree programs for the University. The Music Department provides advising, courses, faculty, evaluation, and other support for the programs. Students have the option of taking a Master of Arts in Music Degree or, as approved by the Graduate School and departments, an interdisciplinary program which collaborates with the music curriculum.

Admission

For admission to the graduate program, students must have a baccalaureate degree from an accredited institution and be in good academic standing (or an equivalent acceptable to the Graduate School see the University Catalog page 151).

Grade point average should be 2.5 minimum (on a 4.0 scale).

Students must be approved by the Music Department (the Graduate Advisor and may authorize admittance to the program).

Students must complete the aptitude and advanced music portions of the Graduate Record Examination (to be taken before the end of the first semester the student takes any classes within the MA program as a graduate student)

All incoming students, undergraduate and graduate, must take a music theory diagnostic examination along with appropriate interviews with faculty and the Graduate Coordinator. NOTE: a copy of the diagnostic exam is available for review in the Music office.

Depending on the circumstance and situation, students may have other requirements to fulfill before being accepted. These may include courses or special remedial work.

See the University Catalog, pages 151-152 for complete details.

Retention

Master degree students are required to have continuous enrollment from the time they begin the program until the degree is awarded.

Requirements for the MA in Music:

Completion of all requirements as established by the department, the Graduate Coordinator, the graduate advisory committee, and the Office of Graduate Studies, to include:

1. Completion of an approved program consisting of 30 units of 400/500/600-level courses as follows: (a) At least 18 units in the discipline of music, including the following core: MUSC 601, MUSC 602, MUSC 603, and 2 units selected from performance courses. (b) Two-thirds of the units required for the degree in 600-level courses. (c) Not more than 9 semester units of transfer and/or extension credit (correspondence courses and U.C. extension course work are not acceptable). (d) Not more than 15 units taken before admission to classified status. (e) Not more than a total of 10 units of Independent Study (697), Master's Recital (616), and Master's Thesis (699T) or Master's Project (699P); not more than 6 units of Master's Thesis (699T) or Master's Project (699P).
2. Completion of a thesis or other culminating activity approved by the graduate advisory committee, the Graduate Coordinator, and the Thesis Editor. Tapes and programs of recitals must be submitted to the Office of Graduate Studies and the department for filing. Any written material for the MA must be given to the Graduate Coordinator in final form at least two weeks before the Office of Graduate Studies deadline.
3. Satisfactory completion of a comprehensive final examination (written or oral) in the field of study.
4. Approval by the Graduate Coordinator and the Graduate Coordinators Committee on behalf of the faculty of the University.

Evaluation

The Master of Arts in Music program offered is a very good vehicle for students to gain background, experience and course work in a multitude of music and music related disciplines. The program can be specifically tailored to the special talents, needs and interests of the students. With music history, theory and research techniques as a common denominator, the MA in Music has the academic rigor expected of the Masters program while maintaining the flexibility to be adapted to the skills, talent and career choices of the student. Within the campus community there is an excellent body of scholars necessary for the desired exchange of ideas and experiences vital to the masters level of study.

E. Faculty & Staff

The music programs offered by the Department have been of high quality. We require a level of academic rigor that is appropriate for the Bachelor and Master of Arts degree while giving our students close personal attention. Due to decrease in funding the tenure/tenure track faculty teaching loads are at the maximum 12 Weighted Teaching Units (WTU). The budget has reduced our temporary faculty allocations. These decreases have resulted in increased class size and deletion of some class offerings. While both the stress level and demand is high the quality remains high. In order for us to continue to maintain programs and develop new ones, while maintaining the highest level of excellence, we must increase the number of full-time and temporary faculty.

Relationship of faculty members' aggregate qualifications to size, scope, mission, goals, and objectives

The Music faculty represents a wide variety of backgrounds, talents, interests, education, experience, and specialties. For the past many years each faculty position (both full-time and temporary) has been evaluated according to the needs of the Department. Considering short and long term goals and objectives, faculty have been hired to fill very specific performance, pedagogical, curricular and technical needs. This system has resulted in a very diverse faculty united by common goals. While the goals may be similar, the techniques, methods and philosophies are very different even within the same discipline area. This is a very good and healthy mix for the faculty and students. We have great depth in theory, history, elementary education, vocal music, instrumental music, piano/keyboard, recording arts/technology, and specialty/service courses. Many periods, styles and types of music are presented in the classrooms, ensembles and private studios. When hiring new faculty it is the Department's goal to hire the most qualified individual. Ph.D. or DMA level credentials have been sought for the past several years when hiring new faculty. The faculty is very well suited to the mission, goals and objectives of the Department. There needs to be an increase of faculty in areas to make it better suited to the size and scope.

Temporary faculty play a vital roll in the life of the Department. We must augment the full-time faculty at various times with teachers in strings, guitar, bass, French horn, double reeds, set-percussion, jazz improvisation, voice (due to the number of students already assigned regular faculty), and saxophone. We would not be able to offer the quality programs without our outstanding temporary faculty.

Collective Bargaining Agreement

The California Faculty Association is the union organization representing the faculty in all contract negotiations. A new bargaining agreement was just negotiated that changed some of the important salary issues (Available for review in the department office). The Faculty Personnel Policies and Procedures (FPPP) still governs personnel policies and procedures.

The California State University Employees Union represents university administrative support and technical staff. Policies and procedures are standard throughout the CSU system of 23 campuses.

Faculty Personnel Policies and Procedures can be found at:
<http://www.csuchico.edu/vpaa/FA/fppp.shtml>

The California Faculty Association Collective Bargaining Agreement can be found at:
http://www.calstate.edu/LaborRel/Contracts_HTML/current_cba.shtml

The California State University Employees Union Collective Bargaining Agreement can be found at:
<http://www.csueu.org/Bargaining/Contracts/ContractWiki20072009/tabid/570/Default.aspx>

Faculty Productivity

The faculty is both productive and efficient both in teaching and administrative duties. Most carry overloads/extra duties; many are involved with other campus activities; many volunteer to help students either through advising, extra help with classes or lessons; and all are eager to help colleagues with projects, research or substitute teaching. The Faculty is highly motivated and competent. They work hard and are serious about their professional growth.

Faculty Morale

The Music faculty are generally in good spirits even in the face of extremely limited funding both for academic needs and faculty development. They are very friendly toward each other and colleagues across the campus. They respect each others rights while being very helpful and involved with the overall life of the Department. They are able to discuss, debate and even argue without building walls of non-communication with those with whom the work. Morale is positive.

Faculty Development

Faculty are encouraged to be involved with local, regional, state and national music/arts/education organizations and activities. There is excellent help on campus to research grant opportunities and prepare the

actual grants. There has been very little money available for the past few years to spend on faculty development. This funding issue is a matter of concern for the faculty but it has not effected the quality of teaching. Another difficulty is the lack of Sabbaticals and other leaves that can be used for faculty development. There is strong support for faculty initiatives both within the Department and from the Dean.

Faculty Salaries

California State University salaries compare very well with other states and are the same for all 23 campuses in the state. The salary schedule can be viewed at <http://www.calstate.edu/HRAdm/SalaryProgram/cfaunit3notice.shtml>.

Salary levels are sufficient to attract and maintain quality faculty.

Policies for Appointment and Compensation

Policies, procedures and guidelines for hiring, retention, tenure and promotion are clearly delineated in the FPPP. The Retention, Tenure, and Promotion (RTP) process is painstakingly adhered to throughout the entire 23 campus system. Every faculty member is treated equally.

Teaching Associates (Graduate Assistants)

The Department offers Teaching Associate employment opportunities for graduate students, of good standing, in the Master of Arts in Music program. These teaching associate employment opportunities are consistent with the Department's objectives and goals and the mission statement of California State University, Chico.

MUSC 689: Directed Field Projects in the Music Profession, provides students with a teaching-based supervised internship with a tenure/tenure track CSU Chico faculty member. The student will be responsible for the development of a wide variety of course material, leading specific class or studio instruction, and participating in processes for the evaluation of the student's classroom progress.

Graduate TAs will have two performance-based evaluations for every class for which they are the instructor of record. These include a classroom observation report scheduled by the department's RTP committee, and standard Student Evaluation of Teaching (SET). Both documents will be part of the graduate students Personnel Action File (PAF) in the Dean's office. The TA's committee chair along with the Graduate Advisor and the Chair of the Department are responsible for tracking these reports, counseling and advising the TA relative to the evaluations, and determining the TA's pool eligibility from semester to semester.

Published Load Formulas

Because the University works under a collective bargaining agreement faculty work load calculations and methods are standard throughout the CSU system. Faculty loads are "measured" or based upon a system of Weighted Teaching Units (WTU). Activity Type for Courses (C-Classifications) are used to determine WTU for each course.

The WTU system has some problems. The major difficulty is assigning weights to performance courses/ensembles or private lessons. The C-Classifications are currently under review.

Policies for Calculating Faculty Loads

Tenure/tenure track faculty are paid for 15 WTU. Faculty are assigned courses whose total WTU equals approximately 12 units. The remaining 3 WTU required to get to the total of 15 is made up by requiring a minimum of 5 office hours per week and committee or other Departmental/College/university assignments. Faculty may be given Assigned Weighted Teaching Units (AWTU) as a method of releasing them from classroom assignments. The purpose of AWTU is to give the Chair and Dean a method of accounting for research, writing, special project or their approved activity. AWTU may be assigned to faculty who teach very large classes as well (120 or more students).

Temporary faculty salaries are determined by what faculty pay level they are serving in and the percentage of a full load they are teaching.

Example Load Calculation (refer to C-Classifications on page 19)

MUSC 101: Music Theory is a 3.0 unit lecture class (C-Class = LEC)

$$3.0 \text{ units} \times 1 \text{ WTU/unit} = 3.0 \text{ WTU}$$

MUSC 110: Studio Instruction in Applied Music is a 1.0 unit supervision course (C-Class = S36) with 10 students enrolled

$$10 \text{ Students} \times 0.33 \text{ WTU/student} = 3.3 \text{ WTU}$$

MUSC 109: Introduction to Music Technology is a 3.0 unit lecture class (C-Class = LEC)

$$3.0 \text{ units} \times 1 \text{ WTU/unit} = 3.0 \text{ WTU}$$
 in addition there will be 3.0 AWTU for excessive enrollment

Means used to evaluate teaching effectiveness of music faculty.

Tenured professors are evaluated by members of the Personnel Committee every five years. Classroom/performance visits/observations, Student Evaluation of Teaching (SET) and other materials in the members file are used for the evaluation. The Testing Office administers SETs in the spring semester (in fall only for courses taught only in the fall).

Untenured faculty are given a full review in years 2, 4 and 6 (being considered for tenure in the seventh year). They receive a less intense evaluation in years 1, 3 and 5. Student evaluations, classroom observations by colleagues and other information in their file may be used for evaluation/recommendation.

Temporary faculty are reviewed annually.

The policies and processes to evaluate are mandated by university policy and collective bargaining agreements. These processes are satisfactory.

Policies regarding faculty development

The Department and College strongly encourages faculty development. Leaves, grants and performance opportunities are supported within the constraints of the budget. Every effort is made to help adjust schedules, substitute teachers and provide clerical support as necessary to help faculty in their pursuit of development opportunities. The University's Sponsored Projects Office provides outstanding support in locating and preparing grants.

The Department support is very limited in actual funds (\$600/year for full-time faculty) to support development activity. Faculty would be more willing to take leaves, apply for grants, go to conference, etc., if they had funding support from both the Department and College.

Policies, number, and compensation concerning technical and support staff

Staff members are governed by a contract. A Department Chair cannot reward outstanding work/behavior with things like giving the employee a few hours off or offer a bonus.

We have an appropriate number of office staff members provided we continue to receive funding for work-study and student assistants. Our technical staff has decreased over the years and has not been replaced. We are in great need of a person to maintain the recording studios and computer support. We also are in need of an audio technician to oversee the recordings and sound reinforcement of concerts and recitals

Staff salaries should be higher and should have more levels. The current system stifles professional progression and growth.

The great gap between faculty and staff salaries, work loads, time on the job, accountability, vacation/sick leave and other benefits causes stress and conflict is something that must be addressed systemwide.

SECTION I: PURPOSE AND OPERATIONS

C-Classifications

Activity/C-Class Abbreviation	Activity/C-Class Old Numeric ID	Activity/C-Class Definition	Number of Hours Per Unit the Class Should Meet	WTU Per Unit
Lecture – Discussion – Seminar				
LLC	01	Large lecture	1 hour per unit	1 WTU per unit
LEC	02	Lecture discussion	1 hour per unit	1 WTU per unit
LCM	03	Lecture composition	1 hour per unit	1 WTU per unit
DIS	04	Discussion	1 hour per unit	1 WTU per unit
SEM	05	Seminar	1 hour per unit	1 WTU per unit
CLN	06	Clinical processes	1 hour per unit	1 WTU per unit
Activities – Labs – Performances				
FAC	07	Fine arts and sciences activity	2 hours per unit	1.3 WTU per unit
WSH	08	Educ workshops, Social Sci activity	2 hours per unit	1.3 WTU per unit
LMS	09	Music act - large group	2 hours per unit	1.3 WTU per unit
MUS	10	Music act - small group	2 hours per unit	1.3 WTU per unit
PEA	11	PE & Recr activity	2 hours per unit	1.3 WTU per unit
JRN	12	Jour activity	2 hours per unit	1.3 WTU per unit
SPC	12	Speech activity	2 hours per unit	1.3 WTU per unit
THR	12	Theater activity	2 hours per unit	1.3 WTU per unit
ACT	13	Technical activity	2 hours per unit	1.3 WTU per unit
REM	14	Remedial course	2 hours per unit	1.3 WTU per unit
TLB	15	Technical lab	3 hours per unit	1.5 WTU per unit
LAB	16	Science lab	3 hours per unit	2.0 WTU per unit
PRC	17	Clinical practice off campus – DO NOT USE	3 hours per unit	2.0 WTU per unit
VAR	18	Major intercollegiate sport	6 hours per unit	6.0 WTU per unit
SPT	19	Minor intercollegiate sport	3 hours per unit	3.0 WTU per unit
PRF	20	Major performance	3 hours per unit	3.0 WTU per unit
MSP	21	Music performance	3 hours per unit	3.0 WTU per unit
Supervision*				
S12	23	Social Work Supervision	3 hours per unit	Each student enrolled generates 1.0 WTU
S18	24	Practice Teaching	3 hours per unit	Each student enrolled generates .67 WTU
S24	25	Practice teaching, workstudy, thesis & project	3 hours per unit	Each student enrolled generates .50 WTU
S36	36	Independent study, studio instruc, supervised act	3 hours per unit	Each student enrolled generates .33 WTU
S48	48	Independent study, studio instruc, supervised act	3 hours per unit	Each student enrolled generates .25 WTU
NWI	77	Peer-taught courses, ROTC or non-workload instruction which is not state supported	3 hours per unit	Generates no WTU
NTI	78	Non-traditional instruction, examination or evaluation	3 hours per unit	Generates no WTU

*Please note that Supervision course-classifications generate WTU based on **enrollment**, not class units.

F. Facilities, Equipment, Health, and Safety

The Facilities

The Music Department, along with the Theater Department and Dean's offices, is housed in the Performing Arts Center (PAC) which is centrally located on the southern border of the campus. The PAC was built approximately 40 years ago. The building has not had any major structural work done on it and is very well maintained. The building is adequate for our needs and with some change, could be exceptional.

Construction

The PAC is constructed of brick, block, and glass exterior. The interior spaces can be altered somewhat by putting up temporary walls.

Soundproofing

Some areas are good and include an air lock as with the large theatre and the large and small rehearsal halls but they are not sound proof. The acoustical treatment throughout the Music wing, however, should be reengineered and treated. We just "get by" with some of the rooms. One problem is that acoustical tile has been painted so many times, the walls are just like hard surfaces. Floor coverings are also problematic.

The main Recording Arts Studio (PAC 204) has the most sophisticated sound treatment yet it is not sound proof because the exterior walls of the recording studio are also the exterior walls of the building (with glass windows). Sound from outside the studio continues to be a problem when doing recordings in the studio. The floors in the recording studio are structurally connected to the rest of the PAC.

Classrooms

We have an adequate number of classrooms for our needs. The only problem we have is when other departments schedule classes in the PAC. As our Music programs expand, we will not be able to allow other departments (history, philosophy, etc.) to use the facility.

Scheduling of our facilities is handled by Room Reservations. The relationship is very good. They seldom schedule classes or other activities in our spaces without coordinating with us or HFA.

Several classrooms are mediated with computer, video projection, and audio playback. All spaces need to be upgraded for higher quality playback.

Offices

Office space is barely adequate. Most of the faculty offices are very small with little or no room for a piano/keyboard or other equipment. We have had to use some practice rooms for offices as well. Full-time faculty do have private offices, however small a space it might be. Several office spaces have been reassigned for college administrative purposes.

Studios for Teaching

Studio teachers have some of the larger offices in which to teach or use larger rehearsal spaces. Larger offices and the other spaces do have pianos. Careful scheduling and use of space helps with this problem.

Practice Studios

We have 35 practice rooms. Of these, 17 are available for students to practice. The other 18 are used for a variety of purposes ranging from faculty offices, student organizations, and storage. Most studios (10) have pianos. Several are very small and not ideal especially for brass players. Practice rooms are in constant use throughout the semester. We need to reevaluate the use of the 18 rooms that are not available as practice room.

Rehearsal Halls

We have two main rehearsal halls - PAC 132 and 134. PAC 132 is used for the symphonic wind ensemble, concert band, orchestra, jazz ensembles and other groups. The room is very good sized. PAC 134 is used for choirs, choruses, and other smaller ensembles. It is also used for recitals and as a large classroom.

Auditoriums

We have three campus auditoriums in which to present music events.

Laxson Auditorium was constructed in 1930, Laxson Auditorium is one of California's finest performance venues. The beautiful and award-winning Romanesque architectural style brick design building houses state of the art production facilities. Featuring a proscenium arch as well as a stage with a removable orchestra pit, Laxson Auditorium is a showcase venue for professional productions as well as student and community staged performances. The largest performance facility in the area, Laxson has seating for 1,250.

Harlen Adams Theater (PAC 144) is the largest of the performance spaces in the Performing Arts Center. The continental auditorium plan seats about 450. The stage is 40 feet wide with ample wing space and a spacious apron that can be raised and lowered to create various stage levels or a large orchestra pit. The Adams Theater also boasts an advanced computer lighting board, excellent sound recording and playback capabilities. The major problem with the theater is that the Centennial Pipe Organ was placed off stage right a serious health/safety problem as well as a very poor place for a magnificent organ.

Ruth Rowland Taylor Recital Hall (PAC 134) is used for operas, recitals, concerts, choral workshops, performance art shows, and other University gatherings. The hall seats 208.

Climate Control

Climate Control is centrally controlled by Plant Operations and adequate. The HVAC system in the PAC is being replaced beginning fall 2008.

Equipment

Pianos/Keyboards

We have several very good grand pianos and uprights. We have a good program to rotate grand pianos for rebuilding. The class-piano lab houses 18 electronic pianos. These pianos are getting older and will need to be replaced eventually. The master control station in the lab needs to be made functional. We are in good shape with keyboards including organs, piano forte, and harpsichord.

Orchestral Instruments

We have a good array of string instruments, double reeds, harp, brass, and percussion equipment. We do have enough instruments to see us through until we can purchase/repair needed equipment. Funding is the issue here.

Audio/Video Equipment

Outside of the recording studio we do not have a high quality listening environment. All the classrooms either have an installed audio playback system or use a roll-around cart. We need to upgrade our playback systems.

Mediated classroom equipment (i.e. video projection) is provided by the University except for the department's computer lab.

The department owns one digital video camera and a couple of VHS cameras for recording/documenting events.

We need to purchase some small hand held recorders for ensemble directors to document rehearsals.

Computers

Faculty computers are to be replaced on a three-year rotation. The University funds a lower level PC computer while the majority of the music faculty work on the Apple Macintosh platform. It is the department's responsibility to pay for the difference in price. The price difference makes it difficult to replace all computers every three-years. Five MacBook Pros are on a three-year lease program through Apple Computer. These computers are for faculty in the Recording Arts Program.

Each faculty computer is installed with standard campus software for documenting and communicating. It is the individual/department's responsibility to provide specific applications and printers.

The College of HFA and the department are currently installing its own server.

Recording Studios/Labs

Professional audio equipment and software in the recording studios, remote recording rig, electronic music studio, and computer lab is a major concern. The rapid changes in the industry and lack of funding make it very difficult to purchase state of art gear and software.

In fall 2008 the Department initiated a required Apple MacBook Pro bundle purchase for students in the Options in Recording Arts and Music Composition. Along with the required purchase, the College of HFA agreed to lease 6 desktop computers for the master recording and lab stations.

The department is currently deliberating the possibility to require all Music Majors to purchase an Apple laptop computer. This would ease the expense to maintain the 16 student computer lab.

Maintenance of Facilities and Equipment

Physical Plant

The physical plant is well maintained by Plant Operations. We take good care of all our equipment.

Equipment Replacement

We are a self-insured department. The funds come from a student fee that provides for the repair and replacement of equipment.

Technical Support

The department does not have any technical support to maintain the recording studios, computer labs, server, etc. Currently all technical support comes from the faculty. The Dean of HFA is considering hiring a technical staff support person for the entire college.

Safety and Security

Safety an extremely high priority for everyone in the Department. Safety is insisted upon by crews moving equipment. There are a variety of health and safety training that faculty and staff are required to participate in. All departments in the University are currently developing building evacuation plans.

Security is a major concern. Recently the exterior to the PAC and many rooms within the building have been converted to a card swipe system. This system allows authorized users to access the building and rooms for after-hours use. There is a key box that is accessed via a card swipe. The key box gives authorized faculty, staff, and students access to locked practice rooms, recording studios, instrument rooms, etc. This system gives us a much better tracking system then in the past. The system also allows for use when the building and rooms would have been previously locked.

Areas for Improvement

Facilities

The Centennial Pipe Organ that is placed off stage right in the Harlen Adams Theater poses a serious health/safety problem. The organ needs to be moved to a safer place to protect the crew and performers of the wide variety of performances presented in this space. The organ needs a better acoustic space for audiences to appreciate such a magnificent instrument.

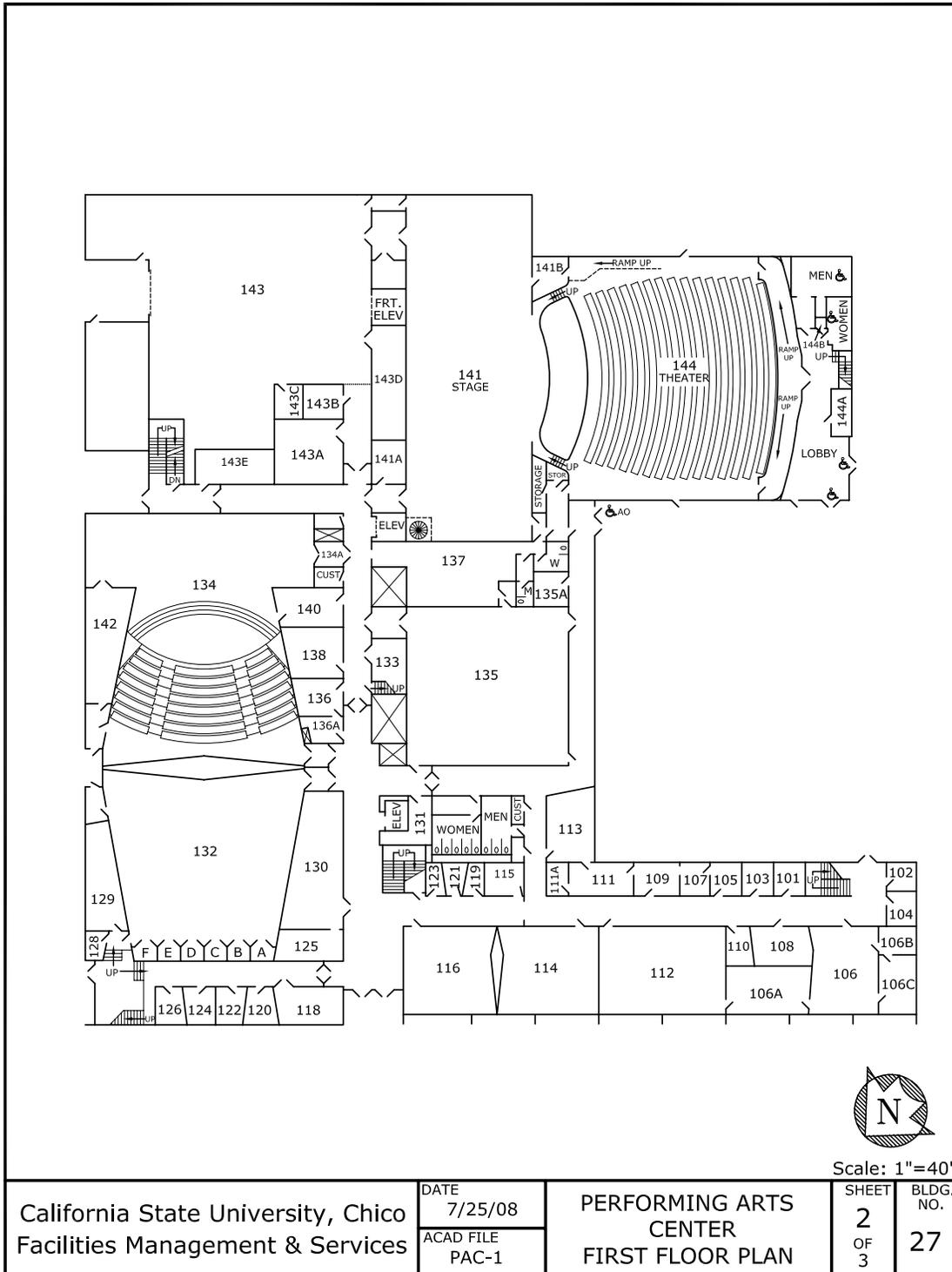
Equipment

We have significant challenges ahead to maintain, repair or purchase needed equipment. Funding for equipment is the most pressing matter to deal with. We are actively seeking support from to help provide needed electronic and traditional equipment for the department.

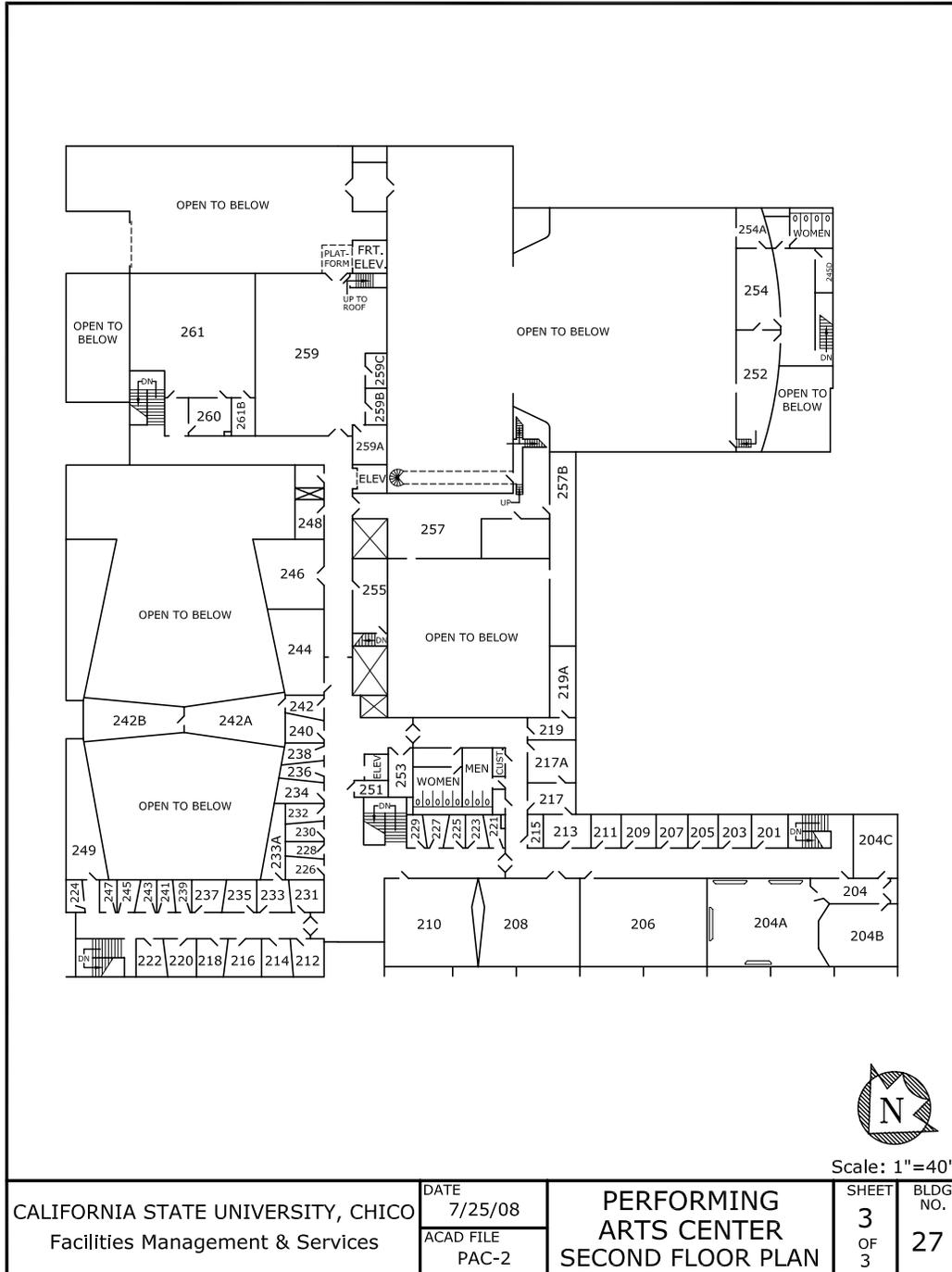
Security

Securing the facility is a major issue for us, the Dean, and the Campus Police. We are developing a specific plan for a building evacuation. We are looking to install additional card swipes for doors and security cameras in our more vulnerable areas.

Floor Plan of the Performing Arts Center



SECTION I: PURPOSE AND OPERATIONS



CALIFORNIA STATE UNIVERSITY, CHICO Facilities Management & Services	DATE 7/25/08	PERFORMING ARTS CENTER SECOND FLOOR PLAN	SHEET 3	BLDG. NO.
	ACAD FILE PAC-2		OF 3	27

G. Library and Learning Resources

Governance

The music library collection is divided between the main campus library (Meriam Library) and the Music Resource Center housed in the Performing Arts Center (PAC 130).

Music Resource Center

The Music Resource Center is an independent unit budgeted and operated by the Music Department. The music librarian, a member of the music department staff, is responsible for cataloguing music, books, recordings, scores and other equipment/materials maintained in the resource center. He prepares printed catalogues and other documents needed by the faculty. He helps develop overall resource center policies and procedures. The resource center houses university owned instruments. The Librarian is responsible for checking out materials to faculty and students and for getting these materials back into the resource center. He keeps records of all transactions. He manages the listening lab that is within the resource center as well as monitors all of its activities. He manages the students who work in the resource center. The librarian is responsible for the materials, equipment and record keeping within the library.

The Meriam Library

The Meriam Library has a very good selection of monuments, collections, monographs, and research collections suitable to the master degree level of research. The collection there has a good collection of basic texts and a wide variety of general books about music ranging from biographies to "how to" books. The Meriam Library also has an excellent collection of periodicals in music related fields and volumes of printed music; complete works editions, scores and vocal collections. The library also holds audio and video recordings.

Collections

Music Resource Center

Printed Music

Chamber ensemble works (strings/strings, woodwind)	695
Orchestral study scores	800
Elementary education materials (texts)	55
Brass methods, studies, solos, ensembles	1,635
Woodwind methods, studies, solos	504
Organ	150
String	290
Guitar	85
Percussion	45
Recorder	400
Vocal scores – operas, art song, musical theater	2,030
Keyboard scores – methods, solo repertoire, pedagogy	1,755
Total	8,367

Recorded Music

Compact discs	1,280
Phonograph records	5,115
Dept. recitals and concerts	425
Elementary education recorded materials	510
Total	6,820

SECTION I: PURPOSE AND OPERATIONS

Videotapes and DVDs	165
Band, Orchestra, and Renaissance instruments	200
Beatles collection of printed and recorded material, memorabilia	1,460

There is no formal acquisitions policy for the Music Resource Center. Faculty or students indicate what library materials will be needed or useful for support of course work. Materials are purchased/acquired when funding is available. Budget restrictions over the past 35 years have severely had an impact on the growth of the library.

The Meriam Library

Books	7,914
Periodicals	12
Folio	506
Reference	256
Music Scores	1,728
Audio	1,034
Video	193
Spoken Recordings	25
Total	11,668

The Meriam Library ReSEARCH Station is the on-line catalog for the library. The music collections can be found at <http://xerxes.calstate.edu/chico/categories/music/multisearch>.

Besides the main collection the University also participates in Interlibrary Services or ILL, ILL is a service that borrows books and acquires copies of articles from journals that Meriam Library doesn't own. All faculty, staff, and students are eligible to participate in Interlibrary Services.

There is a very well evolved system for acquisitions for the main campus library. A member of the music faculty is appointed to the Library Committee for the purpose of advising the main library staff regarding materials needed by the department. Music faculty provide suggestions to the library committee person and materials are purchased according to funding levels. There is a funding formula based upon student population in each major. Fortunately, the main campus library budget has allowed for the continued acquisition of books, CD's, periodicals, and other music related materials which support our curriculum and students.

Personnel

Music Resource Center

The music library is staffed by a highly qualified temporary employee. The librarian is thorough in all his duties. Faculty and students are generally pleased with the way the library functions.

The Meriam Library

The library staff is committed to helping students and faculty find the information they need. Librarians are available to answer questions at the reference desk during most of the library's hours, and real-time online reference assistance is also available 24/7. Librarians also teach classes on how to conduct research or use specific resources.

The Meriam Library staff are well trained and highly efficient. They are not music experts but provide a high level of service to all customers.

Services

Music Resource Center

The Music Resource Center is Open Monday-Friday 9:00 AM - 1:00 PM

The Meriam Library

The Meriam Library's mission is to support the learning, teaching, and research needs of California State University, Chico students, faculty, and staff. The library also serves the community and the region with special collections, government documents, map collections, and through a policy of open access to its collections. In a typical week 35,000 people come to the library to research, study, and relax. Reference librarians provide answers to over 750 questions each week. The library also provides two computer labs with a broad selection of computer software, listening and viewing facilities for multimedia, a third-floor silent study area, and areas for group study. The library also offers wireless Internet access for those with a personal laptop or handheld devices.

The ReSEARCH station and Library Collections

The ReSEARCH Station serves as the gateway to the Library's print and electronic collections and is the starting point for most research (<http://www.csuchico.edu/library>). From the ReSEARCH Station you can use the Library Catalog to locate or access over two million books, periodicals, and government documents, or link to the full text of over 15,000 journals and newspapers online. The Library also houses an extensive map collection and a curriculum/juvenile collection offering books and materials for teacher education.

The library staff is committed to helping students and faculty find the information they need. Librarians are available to answer questions at the reference desk during most of the library's hours, and real-time online reference assistance is also available 24/7. Librarians also teach classes on how to conduct research or use specific resources.

Facilities

The Music Resource Center facilities are adequate for the department. The addition of a storage shelf system has provide the resource center room to grow its collection.

Listening stations and other equipment is available on a limited basis. We do not have computers available for students in the library. The computer used by the librarian maintained by the department. Limited hours of operation is a problem.

Reference books, history and criticism texts, collected editions, periodicals, some videotapes, recordings and CD-ROMs are available in the Meriam Library. The collection there is good and applies to a very wide variety of music styles. The main library is located near the PAC. The Meriam Library provides computer labs, listening stations, and quiet study areas.

Finance

Library funding is divided into four areas: journal subscriptions; books; serial standing orders; and departmental allocation. Departmental allocation is based upon FTES enrollment and a formula dealing with the average cost per volume in the subject area. The Collection/Management Department of the library makes these allocations in consultation with the Director for Library Collections.

Expenditures for Music Acquisitions

Music Department Resource Center Expenditures:				
	Number in Collection	06-07 Actual Expenditures	07-08 Actual Expenditures	08-09 Budget
Books				
Collected Editions				
Periodicals				
DVD/Videotape	165	\$50	\$50	
Scores	8,367	\$300	\$300	
Recordings	6,820	\$150***		
Microfilm/Microfiche				
Electronic Access				
Other				
TOTAL	15,352	\$350	\$350	\$0

Meriam Library Expenditures:				
	Number in Collection	06-07 Actual Expenditures	07-08 Actual Expenditures	08-09 Budget
Books	7,914	\$4,039	\$3,753	\$3,922
Collected Editions	506	\$492	\$1,862	\$918
Periodicals	12	\$1,022	\$702	\$538
DVD/Videotape	193	*	*	*
Scores	1,728	*	*	*
Recordings	1,059	\$0	\$0	\$0
Microfilm/Microfiche	0	\$0	\$0	\$0
Electronic Access		\$1,148**	\$2,134**	\$3,794**
Other	1 CML	\$1,148	\$1,204	\$1,195
TOTAL	11,412	\$6,701	\$7,521	\$6,573

- * DVD/video and score expenditures are included in the book expenditures and cannot be separated out.
- ** Electronic Access includes subscriptions to the following databases: JSTOR Arts and Sciences III includes the Music Collection. This was an \$11,675 initial outlay with a \$3,675 annual fee, now covered systemwide by the Chancellor's Office. (ECC). Music Index subscription began 07/08 to replace print. Initial cost for 07/08 was \$930, which may have been half year. 08/09 cost seems to be \$2,599. Project Muse Complete journal package includes music and is covered by the Chancellor's Office systemwide Core Collection (ECC). Oxford Music Online (was Grove Music) is systemwide Core Collection (ECC). Academic Search Premier is interdisciplinary but covers music extensively. 06/07=\$26,848; 07/08=\$28,931, 08/09=\$29,603

Other: Alexander Street - Classical Music Library (online music recording collection)
- *** The Resource Center collects an estimated \$250 per year in fines and replacement charges from faculty and students, all of which is used for replacement or new materials.

In addition, the Resource Center collects an estimated \$200/year from hall sales of donated recordings and printed music. This money has been used for Library materials at an estimated rate of \$150/year for the past three years.

Music students pay a \$30/semester insurance fee. This fee provides for the repair and replacement instruments/equipment throughout the department and Resource Center.

Evaluation

Students and faculty are well served by both the Music Resource Center and the Meriam Library. The Meriam Library provides extend hours. The Meriam Library has a good cross section of music, recordings and publications of general interest. They also have more recordings, books and periodicals in commercial music areas including pop, rock, and country. Generally, students have very good library services on campus. The main campus library and music library are part of the quality service provided to our students.

Music faculty have had a significant role and are responsible for the development of both the Meriam Library and Music Resource Center collections. The materials in the music library, while limited, are adequate for the needs of the faculty.

The music curriculum need for periodicals, research materials and other books/materials includes; standard classical music" materials, theory and composition texts, scores and chamber music and recordings. Nonwestern music, jazz and commercial music forms need to be represented more in the collection. Approximately seventy-percent of our music majors are in the BA in Music Industry & Technology. We need materials including trade papers/magazines and materials reflecting that part of the curriculum.

The combined collections and services provided by the Music Resource Center and the Meriam Library are very good and meet the needs of our curriculum and students. Both facilities are convenient for faculty and students and provide excellent service.

Funding for both the Music Resource Center and the Meriam Library has been minimal due to budget cuts over the years. The resources of both facilities are good but need to be continually upgraded. Staffing for more operational hours of the Music Resource Center is needed.

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

Recruitment

Recruitment for the BA in Music Industry and Technology is neither a challenge or a problem. When recruiting for the BA in Music, it is important to get faculty and students out to the feeder programs to perform and conduct workshops. The lack of funding hampers the department's ability to reach some of those students who would consider attending CSUC. Beginning AY 08-09 the College of HFA has committed \$5000 annually towards sending our ensembles on performance road trips. This does not cover everything we would like to do but it is a good start.

The Internet is a strong recruiting tool. The Music Department's "home page" recently been redesigned. The site includes information about programs, faculty, admission policies, audition policies, scholarships, performances, and the university in general. The web address is <http://www.csuchico.edu> for the University and <http://www.csuchico.edu/mus> for the Music Department. The School of the Arts home page is <http://www.csuchico.edu/hfa/schoolofarts>.

Department information sheets/brochures: The department has developed a series of useful information sheets and brochures used for recruiting. (See **Appendix V**)

A major recruiting tool is bringing potential students to the CSUC campus. The department hosts a several Northern California music clinics and festivals.

Admission

Undergraduate

Freshmen/Transfer students wishing to enter the BA in Music or BA in Music Industry & Technology program must meet all the requirements of the university (see the University Catalog pages 90-96).

University Advising analyzes transfer credit for GE and music faculty advisors evaluate transfer credit for music courses.

Diagnostic Exams/Auditions

All students, with previous experience, are required to take a placement music theory examination, aural musicianship, and piano proficiency evaluation for diagnostic purposes.

Private instruction is provided only after a personal (or occasionally a taped) audition with the appropriate music faculty member.

The Recording Arts Option has been declared an "impacted" area of study. Impaction means that there are more qualified applicants than we have classroom space to accommodate. It also means that acceptance into the Recording Arts Option will follow regular admission procedures for the university, as well as supplemental admission criteria for the Option in Recording Arts. Admission procedures include applying to the University during the initial filing period, being placed in a "Pre-Recording Arts" option, and passing supplemental Recording Arts criteria. After completing the supplemental criteria (usually accomplished during the Freshman year), the student will submit a supplemental Recording Arts application. Admission to the Recording Arts Option will be competitive, based on scores received for the supplementary criteria.

CSU Chico students and transfer applicants must earn a minimum of C in prerequisite courses.

Prerequisite coursework includes MUSC 101: Theory I, MUSC 102: Theory II, MUSC 109: Introduction to Music Technology, EECE 110: Basic Electricity

All prerequisite courses must be completed or in progress before the supplemental Recording Arts application is filed.

All applicants must submit SAT I or ACT scores.

An overall college GPA of 2.50 is required.

Applicants will be selected on the basis of academic performance in prerequisite courses, GPA, SAT I or ACT scores, and musical ability.

Graduate

The Graduate School administers all graduate programs for the university. Students must:

1. Be admitted to the university Graduate School (see the University Catalog, pages 151-152).
2. The Department will receive a Department Recommendation Form from the Graduate School once the student has met the minimum requirements for admission.

Music Department requirements for admission are:

Prerequisites for Admission to Conditionally Classified Status:

1. Satisfactory grade point average as specified in “Admission to Master’s Degree Programs”.
2. Approval by the department and the Office of Graduate Studies.
3. An acceptable baccalaureate in Music from an accredited institution, or an equivalent approved by the Office of Graduate Studies.

Prerequisites for Admission to Classified Status:

In addition to any requirements listed above:

1. Completion of the aptitude and advanced music portions of the Graduate Record Examination (to be taken before the end of the first semester the student takes any classes on his/her MA program as a graduate student at CSU, Chico).
2. Fulfillment of any requirements prescribed as a result of interviews and, if needed, audition or diagnostic examinations.

Advancement to Candidacy:

In addition to any requirements listed above:

1. Classified graduate standing and completion at the University of at least 9 units of the proposed program.
2. Formation of the graduate advisory committee in consultation with the Graduate Coordinator.
3. Development of an approved program in consultation with the Graduate Coordinator and the graduate advisory committee.

Students must maintain a minimum 3.0 grade point average (A = 4.0) in each of the following three categories: all course work taken at any accredited institution subsequent to admission to the master’s program; all course work taken at CSU, Chico subsequent to admission to the program; and all courses on the approved master’s degree program.

Language Requirement for Foreign Students

The University oversees language requirements in its Admission Policies.

All undergraduate applicants whose native language is not English and who have not attended schools at the secondary level or above for at least three years full time in a country where English is the principal language of instruction must present a score of 173cb/500pb on the Test of English as a Foreign Language (TOEFL).

In addition to the academic requirements graduate studies, all international students whose native language is not English must take the TOEFL.

Scores more than two years old are not acceptable. Applicants without the specified educational preparation in English must complete the TOEFL with a minimum score of 213 on the computer-based test, 80 on the internet-based test, or a minimum total score of 550, with at least 50 in each section, on the paper-based test.

Retention

Undergraduate

The attrition rate for students leaving the Major is about 27% in the first year of the program. They generally are not prepared for the challenges of a formal music curriculum. Theory and ear training is often the common problem areas for them. After the Freshman year, few of our students leave the program perhaps 57%. The number of students who take a semester break, usually to work to earn money for school, is moderate.

For non-music major students, the retention rate is very good. Some schedule changes occur during the first weeks of the semester, but after that, the success rate for our students is very good.

Very few students have ever been asked to leave the program. We offer excellent counseling, advising and other forms of assistance in the Department and the University to aid students with the rigor and expectations of higher education. We want students to succeed and do all we can to help them.

An undergraduate student is subject to academic probation if at any time their cumulative GPA in all college work attempted or your cumulative GPA at CSU, Chico falls below 2.00 (A = 4.0).

Academic Disqualification, Not on Academic Probation

An undergraduate or graduate student, not on probation, may be disqualified when the following circumstances exist:

- At the end of any term, a student's cumulative GPA below 1.0, and
- Their cumulative GPA is so low that in view of your overall educational record, it seems unlikely that your deficiency will be removed within a reasonable period.

Graduate

Our graduate retention rate is about 85%. Most of our students finish the program within two years. This is a very good rate compared to other universities.

The GPA for retention in the program is 3.0 (A = 4.0).

Advisement

We have an excellent record of advisement. Every student is assigned to a faculty advisor depending on the student's degree option and performance area. Each student is encouraged to consult with their advisor at least once a semester. We provide counseling and advising forms to help students through the degree programs and to make things clear and understandable regarding exactly what they need to be doing.

Record Keeping

Undergraduate records are maintained in the Music office, PAC 106. The files contain grade forms, faculty evaluations and other materials important to the student and the Department. The files are kept by the department administrative support staff and access is limited.

Student information including transcripts, grades, transfer credits, and all university information about students is available via computer on the Common Management System (CMS). The Chair, department secretaries and advisors have access to all student information files kept by the university. This is not a user friendly system but does work well for us.

Graduate files are maintained by the Graduate School. We also maintain files of information on each graduate student. As with undergraduates, CMS makes all university information available for faculty advising.

Evaluation

Overall the Department and University does a good job in Recruitment, Admission, Retention, Record Keeping, and Advisement.

In the area of recruitment we need funding to send faculty and ensembles to area schools. In addition, we need to continue and grow the on-campus clinics and festivals.

We need to offer regular workshops with academic advisors. The advisors need to be updated on CMS and work together to make the system simpler for students. We need to do a better job of advising students on when to take lower- vs upper-division ensembles and studio instruction.

I. Credit and Time Requirements

Program Lengths

University

1. Total Semester Units

Bachelor of Arts Degree = 120–124 units

2. Upper-Division Units

A student must pass a minimum of 40 units of upper-division course work (CSU, Chico courses numbered 300–499). Of these 40, a minimum of 12 units must be in the major for a BA degree. Enrollment in upper-division courses is normally restricted to students with junior, senior, or graduate standing.

3. Residence Units

You must complete a minimum of 30 units in residence at California State University, Chico. At least 24 of the 30 units must be in upper-division course work (numbered 300 or above), and 12 of the 30 must be in the major.

CSU, Chico summer/special session classes, including Open University course work, generate residence credit. General extension courses do not. No more than 24 units of Open University and 24 units of extension credit will count towards the bachelor's degree.

4. General Education

You are required to take 48 units of a prescribed General Education program. The 48 units are counted as part of the total unit requirement. At least 9 of the 48 units required for General Education must also be taken in residence at Chico.

Published information is in the University Catalog Page 123.

Department of Music

Course Requirements for the BA in Music = 49–66 units

Major Core Program = 29 units

The Option in General Music = 20 units

The Option in Music Composition = 36 units

The Option in Music Education = 36–37 units

The Option in Performance = 30–32 units

Course Requirements for the BA in Music Industry & Technology = 52–54 units

Major Core Program = 31 units

The Option in Recording Arts = 23 units

The Option in Music Industry = 22 units

Course Requirements for the MA in Music = 30 units

Published information is in the University Catalog Page 486 - 491.

Classification of Students by Class Level

Class levels are the categories used to classify students on the basis of units completed. Freshmen or First Year Students are those who have completed fewer than 30 semester units (45 quarter units). Students who have completed 30 to 59 semester units (45 to 89.9 quarter units) are considered sophomores. Juniors are those who have completed 60 to 89 semester units (90 to 134.9 quarter units). Students who have completed 90 or more units (135 quarter units) have achieved senior status. Graduate Students are those who have

graduated with a bachelor's degree from an accredited college or university. Published information is in the University Catalog Page 144.

Credit Hours

Credit for courses offered by California State University, Chico is awarded in terms of semester units. The unit value of a course is computed on the basis of one unit for each hour of lecture or discussion, two hours of activity, two to three hours of laboratory, or three hours of independent study or internship per week, for a 16-week semester (15 weeks instruction plus mandatory final week for two additional hours minimum). Courses meeting for fewer than 16 weeks will require an equivalent number of hours pro-rated on a per-week basis. For most courses, two hours of out-of-class preparation will be expected for each hour of in-class lecture or recitation. Published information is in the University Catalog Page 162.

Transfer Credit

Undergraduate

Academic Evaluators review college course work taken previously and apply it to meet the general degree requirements. When an admissions file is complete and evaluated, the student may view their degree audit through their Portal account. The degree audit will inform them and their advisor about requirements that remain for the bachelor's degree.

Generally, credit for work completed at regionally accredited institutions will be transferred and applied where appropriate towards degree requirements, other than for courses identified by such institutions as remedial or non-transferable. There are certain limitations. No more than 70 semester units (105 quarter units) in course work at a two-year college may be accepted for unit credit towards the bachelor's degree. However, courses in excess of 70 semester units will receive subject credit and will be applied to satisfy content requirements as appropriate. Neither upper-division credit nor credit for professional education courses is allowed for two-year college course work. Additionally, no more than 24 semester units earned in extension (including correspondence) courses will be allowed towards the bachelor's degree. Baccalaureate-level course credit certified by Defense Activities in Non-Traditional Education Support (DANTES) falls under this limit.

California Community Colleges are authorized by the California State University Trustees to certify the transferability of courses they teach. Therefore, if you are attending one of the California Community Colleges, you should consult a counselor there for information on the transferability of courses.

Transfer credit is not limited to those courses that precisely parallel the courses offered at Chico. Chico honors the grading and recording practices of other accredited collegiate institutions when transferring credit. Academic Evaluators convert quarter units of credit to semester units by multiplying the quarter unit totals by two-thirds. Published information is in the University Catalog Page 97 - 100.

The Department requires a diagnostic examination in theory, aural musicianship, and piano for transfer students with community/junior college course work. The transfer credits are applied to the major upon successful completion of the exams. Students are advised in to the appropriate level of course work based on the results of the exams

Graduate

Not more than 9 semester units of transfer and/or CSU, Chico Open University credit (correspondence courses and University of California extension course work are not acceptable). Published information is in the University Catalog Page 153.

Evaluation

The University and Department meet the NASM Standard in all areas of units required, transfer credits, and definition of credit hours.

J. Published Materials and Web Sites

University Catalog

The University Catalog is published biennially. We are currently under the 2007-2009 catalog. The catalog is in print and available on the University web site and can be found at <http://www.csuchico.edu/catalog/cat07/>. From time to time changes are made to policies and regulations. The online catalog will reflect any changes.

The catalog meets NASM standards in purposes; size and scope; curricula; faculty; administrators and trustees; locale; facilities; costs and refund policies; rules and regulations for conduct; all quantitative, qualitative, and time requirements for admission, retention, and completion of programs and degrees and other credentials; academic calendar; and grievance and appeals procedures.

Department of Music

The department web site has been recently updated. This is an ongoing process. The home page can be found at <http://www.csuchico.edu/mus/>. The department web site will help keep people informed about the events, curricular criteria, scholarships, etc.

Documents

Copies of all promotional materials and procedural documents used in the student recruitment process, including copies of advertisements can be found in **Appendix V**.

Documents applicable to the music unit that provide public information about the program, including promotional material used in student recruitment can be found in **Appendix V**.

Areas for Improvement

The catalog does not reflect accreditation status with NASM. Final proof for the 2009-2011 catalog has been made. The department will need to make the correction for the 2011-2013 catalog. In addition will state accreditation on the Department Homepage.

The department can do a better job having readily available valid documentation for any statements and/or promises regarding such matters as program excellence, educational results, success in placement, and achievements of graduates or faculty.

K. Branch Campuses, External Programs, Use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program

University Center - Redding

(Redding, CA) CSU, Chico's general (pre-credential) program prepares students for a multiple subject credential program. For north state students, upper division courses are available at the University Center - Redding. Through this program, CSU, Chico provides maximum flexibility and access to a comprehensive preparation for future north state teachers.

The department provides one service course, *MUSC 326 Music for Children*, for the program. The course is offered ever odd-spring semester.

There are no needs for improvement.

L. Community Involvement

Our faculty, students, and staff are very involved with community programs. The Chico Symphony Orchestra, Concert Band, Jazz Band, University Chorus and Opera Workshop involve many members of the local community both as performers and in volunteer organizations. We have people on executive boards of arts organizations; people working with community groups ranging from the local hospital to the American Cancer Society; students volunteer to help at local high schools; and we have artists and technicians who work with churches, community theater groups and professional ensembles/companies. Faculty are regular guest speakers at clubs and organizations while maintaining a leadership roll in churches, clubs and societies. As the major center for the arts and education in an area roughly the size of Ohio, our faculty and staff represent the body of expert knowledge in many disciplines. This is a very proactive Department with deep roots in the community.

M. Articulation with Other Schools

The University maintains official articulation agreements with 109 California Community Colleges for Chico State lower division major preparation courses. Articulation information on the Articulation System Stimulating Interinstitutional Student Transfer (ASSIST) Website (<http://www.assist.org>). ASSIST is a computerized student-transfer information system that can be accessed over the World Wide Web. It displays reports of how course credits earned at one California college or university can be applied when transferred to another. ASSIST is the official repository of articulation for California's colleges and universities and therefore provides the most accurate and up-to-date information available about student transfer in California.

Several times a year the department is asked to review a variety of courses for articulation. Upon approval the articulation officer posts the information on ASSIST.

This system works well and there is no need for improvement.

SECTION II. INSTRUCTIONAL PROGRAMS

C. Baccalaureate (Liberal Arts) and Graduate Degrees

1. Competencies Common to All Professional Baccalaureate Degrees in Music

Each year a Department Curriculum Committee is appointed by the Department chair. The purpose of the Committee is to continually evaluate the currency and validity of music course offerings and degrees/options. There is always some carryover of faculty personnel on the committee so that redundancy is avoided and some sense of continuity achieved.

Programs and courses are evaluated on several levels including the needs of the students, faculty expertise, providing a complete curricular program in various disciplines, currency of special courses, and NASM accreditation requirements. Courses that have not been taught for several semesters are evaluated to determine if they should be deleted. That decision may be a result of many factors, not the least of which would be faculty available to teach specific courses.

Purpose

BA in Music

The mission for the BA in Music is to provide a high quality musical education and experience.

Program Goals and Objectives

1. Students will be able to demonstrate performance skills on their primary instrument/voice, as a soloist and/or as part of an ensemble
2. Students will be able to discriminate, aurally identify, visually identify, and evaluate the structures of music
3. Students will be able to apply knowledge of the historical foundations to the description, performance, and analysis of music from various stylistic periods
4. Students will be able to demonstrate knowledge and comprehension of the role and value of music in human culture including the music of diverse cultures

BA in Music Industry & Technology

The mission for the BA in Music Industry & Technology is to educate the future leaders of the music industry.

Program Goals and Objectives

1. Students will be able to discriminate between, aurally identify, visually identify, and evaluate the structures of music.
2. Students will have a historical foundation of music from various stylistic periods – past to present.
3. Students will have a knowledge and comprehension of the science of sound and the technology of capturing and reproducing sound.
4. Students will have a knowledge and comprehension of music business including copyright, publishing, and record company structure.
5. Students will have a knowledge and comprehension of rudiments, standards, processes, and procedures representative of known industry practices.

General Studies

The California State University systemwide General Studies, called General Education, is a very thorough curriculum (54 units) requiring studies in:

Code Course

HIST 130	United States History	3 units
POLS 155	American Government	3 units

General Education Courses

Area A-1	Oral Communication	3 units
Area A-2	Written Communication	3 units
Area A-3	Critical Thinking	3 units
Area A-4	Mathematics	3 units
Area B-1	Physical Universe	3 units
Area B-2	Life Forms	3 units
Area C-1	The Arts	3 units
Area C-2	Languages and Literature	3 units
Area C-3	Philosophy, Religion, and Humanities	3 units
Area D-1	Individual and Society	3 units
Area D-2	Political and Economic Situations	3 units
Area D-3	Culture and Social Institutions	3 units
Area E	Lifelong Learning	3 units

Additionally, there is an upper-division Thematic requirement (9 units) dealing with a specific area of concentration.

Music Courses that are included in the University General Education curriculum are:

MUSC 190	Introduction to the World of Music	3 units
MUSC 291	American Music	3 units
MUSC 296	African American Music	3 units
MUSC 395	Case Studies in Global Music	3 units
(Upper Division Theme R, Global Music, Culture and Technology)		

The University's General Education requirements represent 45% of the Bachelor of Arts in Music and the Bachelor of Arts in Music Industry & Technology degrees. General Education combined with general electives in the BA in Music are 0-9 units shy of the NASAM guideline, depending on the Option (the Option in General Music fall within the guidelines). General Education combined with general electives in the BA in Music Industry & Technology fall within NASM guidelines of 55-70% of the total program.

There is nothing we can do about the percentage of General Education as it is a state legislature mandate.

The University's General Education requirements meets or exceeds all of NASM's competency requirements.

Musicianship

The Core Program in both the BA in Music and BA in Music Industry & Technology degrees meet the competency requirements for NASM.

BA in Music Core Program

MUSC 101	Theory I
MUSC 102	Theory II
MUSC 103	Aural Musicianship I
MUSC 104	Aural Musicianship II
MUSC 105	Beginning Piano I
MUSC 106	Beginning Piano II
MUSC 108	Computer Literacy for Musicians
MUSC 201	Theory III
MUSC 202	Theory IV
MUSC 203	Music History (Antiquity-1750)
MUSC 302	Music History (1750-1900)
MUSC 303	Music History (1900-the Present)
MUSC 304	Music from a Global Perspective

BA in Music Industry & Technology Core Program

MUSC 101	Theory I
MUSC 102	Theory II
MUSC 103	Aural Musicianship I
MUSC 104	Aural Musicianship II
MUSC 105	Beginning Piano I
MUSC 106	Beginning Piano II
MUSC 201	Theory III
MUSC 291	American Music
MUSC 292	Major Musical Figures in Western Civ
Students select 1 course from:	
MUSC 202	Theory IV
MUSC 360	Studies in Instrumentation/ Arranging
MUSC 264	Jazz Composition and Arranging
MUSC 265	Songwriting
Students select 1 course from:	
MUSC 293	History of Jazz
MUSC 294	History of Rock Music
MUSC 296	African American Music
MUSC 304	Music from a Global Perspective

In both degree programs the first three-semester of core study are identical. Music theory covers the fundamental concepts and basic notation of music, to chord symbols, voice leading, part writing, harmonic progression, principals of form, chromaticism, and modulation. Aural musicianship develops a student's of listening skills through sight singing and dictation. Students develop basic keyboard skills through two semesters of beginning piano. Students in the BA in Music are required a fourth semester of music theory that provides an overview and chronology of the compositional techniques in twentieth-century music literature. The BA in Music Industry & Technology provides students the chance for a contemporary style of study. Students select from a traditional fourth semester of theory, instrumentation and arranging, jazz composition, or songwriting.

The BA in Music provides a three semester music history sequence that moves through a chronological development of western music from Greek origins to the present through a study of the literature, scores, recordings, films, and live performances. This is followed by a survey course of non-western music.

The BA in Music Industry & Technology requires three semesters of historical content. This major has a one semester surveys of western art music and American music. Students choose a third semester of study, chosen from; jazz, rock, African American or non-western music.

Both the BA in Music and BA in Music Industry & Technology meet or exceed the NASM standards for musicianship.

Evaluation Process

A diagnostic exam is given at the beginning of each semester for students with prior experience in theory, aural musicianship, and piano. A student will be informed what level class they should enroll in based on the exam.

Students qualify for studio instruction, each year, by audition. Studio instruction will be provided at lower- or upper-division based on the audition. A jury examination is required each semester.

2. Specific Undergraduate Programs and Procedures

Bachelor of Arts in Music: Option in General Music

Renewal of Final Approval

The Option in General Music is a flexible program designed to serve students desiring to study music as the focus of a broadly based liberal arts education.

	NASM	CSU Chico
General Education/Electives	55-70%	47.2%
Musicianship	20-25%	24.2%
Performance/Music Electives	10-20%	16.7%

The Option in General Music is in compliance with the NASM standards for the program (NASM Handbook Section VII.C.2, page 81).

Result

The curriculum reflects the description of a broadly based liberal arts education. Many of the students who seek the Option in General Music are looking for broad based education. Some of the students select option as a result of not being able to complete the academic/performance requirements of another option. We need to evaluate the rigor of the Option in General Music.

Strengths/Weaknesses

Strengths - Provides a broad based liberal arts education in music.

Weaknesses - The curriculum may provide too much flexibility which results in a lack of rigor.

Plans for Improvement

Prepare a program assessment.

We must look at the curriculum of the Option in General Music to make sure that it is in compliance with the mission of the Department and University. We need to make sure that the option provides adequate academic rigor that will provide students an outstanding education.

Bachelor of Arts in Music: Option in Music Education

Renewal of Final Approval

The Option in Music Education is a comprehensive program for students planning careers in music education for grades K–12. The Single Subject Credential in Music is part of our dynamic music education program.

	NASM	CSU Chico
General Education/Electives	55-70%	45-45.8%
Musicianship	20-25%	24.2%
Performance/Music Electives	10-20%	30-30.8%

The Professional Education requirements for the Single Subject Credential in Music is an additional 57 credits. Some of the units can be completed while the student is completing the BA in Music with an Option in Music Education.

General Education/Electives is below the NASM standard. As mentioned earlier, there is nothing we can do about the percentage of General Education as it is a state legislature mandate. The Option in Music Education is in compliance with the NASM and the State of California standards for the program in regard to musicianship, performance, and music electives (NASM Handbook Section VII.C.2, page 81).

Result

The overall Option in Music Education has been effective. Our assessment is based upon a review of our course offerings, experiences offered to music education students, and information from teachers in the field, former students, and administrators.

Strengths/Weaknesses

Strengths - Overall curriculum, excellent faculty, good facilities, good students, interaction with the education community throughout the region and state

Weaknesses - Student teaching supervision

Plans for Improvement

Prepare a program assessment.

We are in the process of replacing the Director of Music Education. Our previous director was killed in an automobile accident and has left a hole in our program. We are looking into the use of technology for supervision of student teachers, since many of our students teach in locations at a great distance from the campus.

Bachelor of Arts in Music: Option in Music Composition

Renewal of Final Approval

The Option in Music Composition provides students with the theoretical and practical skills to compose and arrange music. The curriculum is flexible and allows students to have one-on-one instruction with faculty.

	NASM	CSU Chico
General Education/Electives	55-70%	45.8%
Musicianship	20-25%	24.2%
Performance/Music Electives	10-20%	30%

General Education/Electives is below the NASM standard. As mentioned earlier, there is nothing we can do about the percentage of General Education as it is a state legislature mandate. The Option in Music Composition is in compliance with the NASM standards for the program in regard to musicianship, performance, and music electives (NASM Handbook Section VII.C.2, page 81).

Result

Based on comments from our students/graduates and the number of students entering post-baccalaureate programs, we are confident that our program is meeting our goals.

Strengths/Weaknesses

Strengths - High quality faculty, good facilities, good students

Weaknesses - Low enrollment, need for more contemporary curriculum

Plans for Improvement

Prepare a program assessment.

We must do more recruiting for the Option in Music Composition to increase the enrollment. As enrollment increases we will need to increase the faculty in the area of composition. We need to assess the curriculum and how it best serves our students as they prepare for a career or graduate school.

Bachelor of Arts in Music: Option in Performance (Instrumental, Keyboard, and Vocal Patterns)

Renewal of Final Approval

The Option in Performance is offered in three patterns: instrumental, vocal, and keyboard. Studio (private) instruction is available in voice, band/orchestra instruments, piano, harpsichord, organ, and guitar. Students who qualify for this option are required to perform in appropriate ensembles/productions and perform a senior recital.

Instrumental Pattern	NASM	CSU Chico
General Education/Electives	55-70%	50%
Musicianship	20-25%	24.2%
Performance/Music Electives	10-20%	25.8%
Keyboard Pattern	NASM	CSU Chico
General Education/Electives	55-70%	49.2-94.5%
Musicianship	20-25%	24.2%
Performance/Music Electives	10-20%	25.8-26.7%
Vocal Pattern	NASM	CSU Chico
General Education/Electives	55-70%	49.2-50.8%
Musicianship	20-25%	24.2%
Performance/Music Electives	10-20%	25-26.7%

General Education/Electives is below the NASM standard. As mentioned earlier, there is nothing we can do about the percentage of General Education as it is a state legislature mandate. The Option in Performance is in compliance with the NASM standards for the program in regard to musicianship, performance, and music electives (NASM Handbook Section VII.C.2, page 81).

Result

Based on student evaluations, comments from graduates, and experience with our graduates, we are confident that our program is meeting our goal.

Strengths/Weaknesses

Strengths - High quality faculty, good facilities, good students

Weaknesses - Low enrollment, incomplete faculty for studio instruction, limited number of performances per year, limited number of small ensembles

Plans for Improvement

Prepare a program assessment.

Increase in budget (not likely). Low budgets make it difficult to afford instructors for studio instruction and directors of small ensembles. Shared facilities with the theatre. The School of the Arts Calendaring Committee does an excellent job in maximizing the use of the facilities and technical staff.

Bachelor of Arts in Music Industry & Technology: Option in Recording Arts

Renewal of Final Approval

The Option in Recording Arts is designed to offer enhanced career opportunities in the recording, sound reinforcement, performance audio, and entertainment industries. Students in this option receive intensive hands-on instruction and experience utilizing state-of-the-art electronic equipment and labs.

	NASM	CSU Chico
General Education/Electives	55-70%	60%
Musicianship	20-25%	20.8%
Performance/Music Electives	10-20%	19.2%

The Option in Recording Arts is in compliance with the NASM standards for the program (NASM Handbook Section VII.C.2, page 81). In addition the option is in compliance with NASM Standard for majors based in electronic media (NASM Handbook Section III.J page 67).

Result

The Option in Recording Arts is highly successful and has been classified as an impacted program. There are supplementary criteria that students must pass to be accepted into the option. The criteria include passing 4 courses with a grade of 'C' or better (MUSC 101, 102, 109, and EECE 110) and maintaining a GPA of 2.5 or better. These requirements hold Recording Arts students to a higher standard than other majors in the department.

Graduates from the Option in Recording Arts have gone on to have successful careers in the audio industry.

Strengths/Weaknesses

Strengths - High quality faculty, good facilities, good students, industry recognition

Weaknesses - Need for additional faculty, constant support to update equipment

Plans for Improvement

Prepare a program assessment.

We need to expand the faculty for the Option in Recording Arts. We need to look for funding to maintain, replace, and purchase new equipment and software.

Bachelor of Arts in Music Industry & Technology: Option in Music Industry

Renewal of Final Approval

The Option in Music Industry prepares students for the many challenging opportunities in the vast music industry. Courses in business and music are designed to give students the knowledge and skills needed in the commercial music industry, entrepreneurial development, and positions in the public art sector.

	NASM	CSU Chico
General Education/Electives	55-70%	60.8%
Musicianship	20-25%	20.8%
Performance/Music Electives	10-20%	18.3%

The Option in Music Industry is in compliance with the NASM standards for the program (NASM Handbook Appendix I.F., page 145).

Result

Based on student evaluations, comments from graduates, and experience with our graduates, we are confident that our program is meeting our goal. The students in the Option in Music Industry run a successful record company, Wild Oak Records. Graduates have gone on to have successful careers in the music industry.

Strengths/Weaknesses

Strengths - High quality faculty, good facilities, good students, industry recognition

Weaknesses - Need for additional faculty, curriculum development in music

Plans for Improvement

Prepare a program assessment.

We need to expand the faculty for the Option in Music Industry. We need to expand our curricular offering specific to music industry.

Bachelor of Arts in Music: Option in Jazz Studies**Plan Approval**

The Option in Jazz Studies is designed to develop a student's musicianship and technical mastery of an instrument. The curriculum emphasizes improvisation, jazz theory, composition, arranging, and performance.

	NASM	CSU Chico
General Education/Electives	55-70%	45.8-46.7%
Musicianship	20-25%	24.2%
Performance/Music Electives	10-20%	29.2-30%

General Education/Electives is below the NASM standard. As mentioned earlier, there is nothing we can do about the percentage of General Education as it is a state legislature mandate. The Option in Jazz Studies is in compliance with the NASM standards for the program in regard to musicianship, performance, and music electives (NASM Handbook Section VII.C.2, page 81).

Assessment

The department will need to develop a program assessment. The plan that will be developed will satisfy NASM requirements as well as WASC.

Faculty**Michael R. Winslow, Associate Professor**

Full Time/Tenured

MM in Jazz Studies - University of North Texas

Selected Professional Experience: Full time professor since fall 1991, Director of Jazz Studies at University of Nevada Las Vegas and California State University, Chico. Extensive pedagogical experience in all facets of the jazz curriculum. Professional performance experience includes Maynard Ferguson, Tony Bennett, Tonight Show with Jay Leno, Paul Anka, Eddie Gomez, Kenny Rodgers, Temptations, Ink Spots, Chicago, Moody Blues, Roger Daltry and The Who, Chaka Khan, Peabo Bryson, Aretha Franklin, David Cassidy, Sheena Easton, Drew Carey Show, Johnny Mathis, and others.

Dr. Warren Pinckney, Full Professor

Full time/Tenured

Ph.D. in Composition - Princeton University

Professional Experience: Jazz historian, Latin jazz/salsa band director, woodwind instruments, jazz theory, composition and arranging, keyboards, African American music

Dan Kinkle, lecturer

Temporary

MA Music - California State University, Chico

Selected Professional Experience: Music, Grades K-8, for the Corning Union Elementary School District., Temporary Faculty CSU, Chico, Studio Instruction, Percussion Ensemble and Music Education Classes. Professional performance includes CSUC Faculty Jazz Ensemble, Sherri Lewis, Les Elgart, Nelson Riddle Orchestra, Smothers Brothers, Kathy Lee Gifford, Merle Haggard, Vincent Herring, Dianne Reeves, Mark Murphy, Gene Peurling, Brad Turner, Roger Emerson, Kirby Shaw and the Los Angeles Brass Quintet.

Greg D'Augelli, Lecturer

Temporary

High School Graduate (Professional Equivalence Consideration)

Selected Professional Experience: Nelson Riddle, Rich Little, Don Rickles, Bob Newhart, Joan Rivers, Sacramento Philharmonic, Mendicino Music Festival Big Band, Recordings with Shelby Lynne, and Soundtrack for Bridget Jones Diary.

Grant Levin, Lecturer

Temporary

BM in Jazz Studies - University of Nevada, Reno

Selected Professional Experience: Pedagogical experience with music theory, jazz improvisation, class and applied piano. Professional performance experience includes artists such as Richard Stolzman, Bob Berg, Terence Blanchard, Ingrid Jensen, Robin Eubanks, Dave Pietro, Ravi Coltrane, Greg Gisbert, Little Anthony, The Ink Spots, Paul Romaine, and others.

Resources

Currently all resources are adequate. The California State budget has reduced the amount of studio instruction and small ensembles we can provide.

Library Holdings

Meriam Library

The current Meriam Library holdings are substantial in music with a significant collection specific to modern and popular music genres pertinent to research and study in the jazz idiom.

Encyclopedia and Dictionary Collection: Meriam's current holdings of major music encyclopedias and dictionaries necessary for research topics in music, number twenty-two including the New Grove Dictionary of Jazz, which is essential for jazz academia.

Periodicals: Meriam's current holdings of periodicals specific to music number 126. These include important jazz editions of Downbeat, Jazz Educator, Cadence, and Jazz Gentry.

General Books: Meriam's current holdings of general books related to the subject of jazz number 480 and are represented by categories such as biographies, instructional methods, history, etc. This collection also holds 8 "online" books.

Media Collection: Meriam's current holdings of music videos and DVDs number 229 of which approximately 90 relate directly to the study of jazz and other related modern music genres. Meriam's current holdings of compact disk and cassette recordings number 185

Pedagogical: Meriam's current holdings of pedagogical material includes the first 46 volumes of the widely used jazz improvisation series of play along recordings and books by Jamey Aberesold.

CSU, Chico Department of Music Resource Center

Phonograph Recordings: The Music Library currently holds 310 phonograph record albums representing individual artists and groups, including the following important historical collections:

- Riverside History of Classic Jazz

- Big Band Jazz

- Greatest Names in Jazz

- Thesaurus of Classic Jazz

Compact Disk Recordings: The Music Library currently holds 125 Compact Discs representing individual artists and groups, including the following important historical collections:

- Smithsonian Collection of Classic Jazz

- Jazz Piano Anthology

- Atlantic Rhythm and Blues

- Jazz Piano

- Blues Masters

- Swing That Music!

Pedagogical: The Music Library currently holds 12 instructional books on keyboard and instrumental improvisation 4 expansive collections of important jazz standard repertoire commonly referred to in jazz circles as "Jazz Fake Books" or "Real Books"

Ken Burns' 10-volume award winning historical documentary DVD series, "The History of Jazz"

Jazz Ensemble Music: The jazz library contained within the music department's library currently holds over 1200 compositions and arrangements representing various ensembles from small trio groups to big band ensemble. This collection contains classic repertoire as well as the most modern arrangements including many student samplings.

No new resources will be needed within the first five years. As the Option in Jazz Studies grows and budgets become available it will benefit the program to add to its library holdings of jazz literature, recordings, and other related research material.

Rationale for New Curriculum

Relation of program to the University Strategic Plan

The primary purpose of a University is to provide a source of educational opportunities for society to receive training toward a means of general maintenance and development of the higher aesthetics and qualities in life, the latter of which holds especially true for the College of Humanities and Fine Arts. For many years jazz was regarded in the United States as second-class entertainment music, although it was revered and respected abroad as true art music, however, as this nation's only truly indigenous art form, jazz should hold a significant curricular role in any respectable fine arts program.

The Option in Jazz Studies contributes to the University Strategic Plan by achieving the following:

- Provide a high level of professional instruction motivating academic rigor and communicating high expectations from our students.

- Maintain faculty with a high level of expertise in the area of jazz performance and education, which will continue to represent the university in the professional world while providing this through the force of personal example.

Provide students with skills to apply their jazz knowledge to the professional music industry as well as the pedagogical arena.

Provide a quality example of jazz as an art form, reaching out to our community and elevating their artistic experience through regular performances.

Use the program to attract top-notch students to this university through recruiting and audition processes which will continue to raise the academic bar.

Need for the proposed option in Jazz Studies

Since the conception of jazz education into the college curriculum mainstream by the University of North Texas in 1947, the basic structure and needs of a jazz curriculum have a consistent history. The jazz studies option at CSU, Chico is designed with that necessary framework in mind and patterned accordingly. The basic curriculum framework should include strong foundations in jazz theory, application of jazz theory knowledge directly to improvisation and jazz arranging skills, ensemble performance experience both large and small, historical survey study, form and analysis, and composition. In addition, elective choices are designed to allow flexibility in choice according to individual needs, such as conducting for pedagogical needs, or music industry for the student with career goals in the direction of performance or production. As university programs have grown in size and duration they naturally expand to closely related genres of ethnomusicology, vocal jazz, commercial music, film scoring as well as other areas. The basic core of this program is designed accordingly and provides a solid academic foundation, allowing for such growth as we develop our program's reputation and attract more talented students.

Proposed option impact

The option in jazz studies will have an impact in areas of the music department. Jazz studies is a highly popular choice among new college music students in northern California. Because of the nature and demands of this genre the musical foundations in theory and instrumental performance these students possess are among the highest in those peer groups. The recent growth of the jazz area at CSU, Chico has already displayed a large impact on the number and quality of students we are now experiencing in other ensembles such as our Wind Ensemble and Concert Band. Also students involved in jazz studies bring a higher bar to our important core classes such as music theory.

Academic issues not met by current programs

All of the current curricula in jazz studies area falls under the umbrella of elective choices, and tend to be most popular among the general music option. The inherent difficulty lies in the notion that jazz music is just about as far away as a musician can get from general. Although most of the curriculum contained in this proposed option is already present, the classification of its primary courses being only electives, disallows students to achieve a level of academic rigor reaching being a music appreciation type status and attitude among the students. Jazz study is performance and theory driven, demanding a higher academic rigor in these regards. Jazz artists not only need proficiency with theory, composition, and reading complicated music notation, but must use these skills simultaneously and "on the fly". This is because jazz music is largely improvisational requiring jazz musicians to actually produce their art "in the moment". The backbone of jazz is improvisation, which requires the student to know their theory, understand and hear the implications of its application, recognize this quickly according to jazz specific complicated and modern day chord notation, while creating improvised melodies staying within these specific guidelines performing jointly and creating with the ensemble. Furthermore, the foundation of theory found in our music core curricula is of the common practice era, based from the 18th century. While this study is valid, it has little reference or correlation in today's commercial, popular, or jazz music terminology, and work place. The only reference even close would be the study of 18th century figured base notation which is similar to chord changes but did not involve the extreme harmonic extensions beyond the basic chord structure which is common place in jazz performance. The option in jazz studies will allow for academic rigor with regards to advanced theory concepts used in most all of music in today's actual professional world while raising the bar in student motivation.

Professional uses for the proposed option

The option in jazz studies will be directly applicable in the professional world with regards to pedagogy, performance and composition as the curriculum is rich in performance opportunity and experience. Because the faculty involved, are all top-notch professional performers, students in a jazz option at CSU,

Chico will benefit from actual hands on experience from working professional musicians. The jazz faculty here has also been generous with allowing and encouraging student participation opportunities in our local professional music environment. In addition to our excellent faculty the jazz area consistently brings to the campus world-renowned guest artists. They have provided unparalleled experiences in both performance and clinics for our music students the past five years. Furthermore students are able to establish a network of professional connections upon graduation in major metropolitans worldwide In addition to the enhancement of professional performance skills opportunity, experience in the ensembles and other curriculum allow for knowledge and experience directly beneficial for those seeking employment in the world of education. Jazz bands are among the required duties among the majority of teaching positions in music and the curriculum our jazz option allows for, will be invaluable to any student following this path. Other knowledge that I can state first hand will be valuable in the professional world are skills obtained in the theory and composition courses. For example, just glancing at the web site at the parental role model for all jazz programs the University of North Texas one will see clinic advertisements of alumni involved with film scoring for such motion picture works as Spiderman 1, 2, and 3.

Estimated number of students seeking the option

Numbers in the year of initiation - 14

Numbers after three years - 25

Numbers after five years - 25 – 35

3. General Information: Teacher Preparation (Music Education) Programs

Student Teaching

Credit allotment: 30 semester graduate hours are required through the Education Department to complete the Professional Development Program/student teaching. Upon graduation from the undergraduate program, all courses are designed and offered through the Education Department.

Quality and variety of cooperating schools

The current California Visual and Performing Arts State Framework integrates the Arts on the elementary school level. Schools in the Chico area have developed a Fine Arts Program which has basically replaced classroom music. This is now having an impact on the secondary schools, as fewer students are enrolling in choral, band, and orchestra programs. There are, however, several elementary music teachers that continue to teach classroom music, as well as band, orchestra, and choir. However, the quality is somewhat lacking or limited. There are a number of excellent elementary music teachers in nearby counties that are available and willing to take our student teachers. There are schools in this county and nearby counties that willingly provide our students with quality secondary student teaching experiences. We have received excellent feedback on the teacher preparation our students have been given on the undergraduate level.

Occasionally, a school district will call and ask if we have a student who is about to graduate and is ready for student teaching. In this case, arrangements are made between the school and the Education Department to have the student intern with the school district/specific school usually elementary level. The student earns a partial salary and is supervised by a faculty member in the Education Department.

Process for selecting supervising teachers

Selection of supervising teachers is done by the Education Department. Students often suggest the names of teachers with whom they would like to work.

Concurrent enrollment other than intern teaching

Due to the number of hours involved in student teaching, students are discouraged from taking any courses other than those required in the Professional Development Program/student teaching.

State Requirements

Students must have an undergraduate degree before entering the Professional Development Program/student teaching.

Demographic changes in California schools require that teachers be prepared to meet the special needs of linguistically and culturally diverse students. The Crosscultural, Language and Academic Development (CLAD) Certificate for Credentialed Teachers provides the basic knowledge and practice to prepare teachers to work with diverse student populations.

4. General Information: Graduate Programs

MA in Music

Renewal of Final Approval

The primary mission of the Master of Arts program in music is to further the interests and talents of students across a broad spectrum of musical arts and sciences. Our program provides master's level engagement in performance, composition, musicology, and music education. Students will be prepared for careers as artists and teachers, or for additional study at the doctoral level.

Program Goals

1. Students are fluent in instrumental, vocal, and music-drama performance.
2. Students develop professional level competence in composition for electronic and acoustic instruments.
3. Students research traditional and contemporary musicological topics.
4. Students study in depth and actively participate in the conducting of large and small ensembles.
5. Students are familiar with teaching methodologies and can critically assess and apply methods of arts management in contemporary music culture.

	NASM	CSU Chico
Core General Studies in Music	55-70%	30%
Other Studies in Music	20-25%	30%
Electives	10-20%	40%

The MA in Music is in compliance with the NASM standards for the program in regard to the studies in the field of music comprising two-thirds of the curriculum (NASM Handbook Section VIII page 104).

Entrance Requirement

Prerequisites for admission to Conditionally Classified Status:

1. Satisfactory grade point average of 3.0 (on a 4.0 scale).
2. Approval by the department and the Graduate School
3. An acceptable baccalaureate in Music from an accredited institution, or an equivalent approved by the Graduate School.

Prerequisites for admission to Classified Status:

In addition to the requirements listed above

1. Completion of the aptitude and advanced music portions of the Graduate Record Examination (GRE) (to be taken before the end of the first semester the student takes any classes in the masters program as a graduate student at CSU, Chico).
2. Fulfillment of any requirements prescribed as a result of interviews and, if needed, audition or diagnostic examination.

As a matter of policy, all students entering the masters program are required to take a theory diagnostic examination. Unless interviews, transcripts or other information would indicate to the contrary, students with acceptable undergraduate music degrees are assumed to have the keyboard, ear training and other skills necessary to enter the program.

SECTION II: INSTRUCTIONAL PROGRAMS

Students determined to lack any of the required proficiencies or the level of proficiency may be required to take courses that will help them meet the proficiency level. If these courses are not at the level 400, 500, or 600, then the course work does not count toward their 30 unit master program.

Functions of Graduate Study

We develop the special/unique talents of each masters degree student by tailoring a program to her/his specific needs, interests and talent. Courses prescribed for each student develop specific competencies including, as appropriate, composition, performance, interpretation and evaluation of knowledge. A high degree of scholarly activity is necessary throughout the program including excellence in communication and evaluation of knowledge. Research and other activities are included to help students solve problems and be creative while meeting a national standard of academics.

Resources

We have an outstanding graduate faculty; adequate facilities; a very good library with outstanding collections for masters level scholarly research; rehearsal and performance spaces that are very good; and equipment, that, while we would hope for newer better more, meets the needs of our students.

While the community of scholars within the music discipline is smaller than we would like, due in part to budgetary constraints that has eliminated funding for graduate assistants, the quality is high. The interaction with faculty and other students from across campus and in other disciplines is very good. Most of our students are full-time in the program. They are actively involved with all aspects of department and university life. There is excellent exchange of ideas, experience and knowledge.

We serve the students very well for the size and scope of the program.

Statement and Publication of Objective and Resources

Our Master of Arts in Music follows the purposes and standards specified by the Graduate School (see University Catalogue, pages 150-155). The resources provided by the University match the level or rigor and expectations for the Department, the Graduate School and the University.

Preparation for Teaching

While our masters program is not specifically an education degree, we do provide students opportunities to teach courses, conduct ensembles, manage major musical event, compose/perform works, and other activities that help prepare them for teaching.

Breadth of Competency

One of the strengths of our program is that we can tailor a masters program to each individuals talents and needs. We can and do offer a very wide variety of scholarly, creative and artistic choices that lead to the breadth of competency intended in a quality program. With the basic structure research, history, and theory, students may pursue many different paths toward very specific goals.

Faculty

The development of an excellent faculty is the concern of our Department and the University. While the CSU system does not allow us to designate "graduate faculty," we have built a highly qualified, motivated, and dedicated faculty who are involved with the graduate program.

The quality of the program is impacted by the extremely heavy workloads each faculty members carries. This limits, somewhat, the time allotted for graduate students and program. Scholarly activity on the part of the faculty continues at a very good rate even though there is little funding and limited time for this important aspect of faculty development.

The faculty is very active in creative activity and performing. Through the chamber music series and other regularly scheduled activities, faculty present high quality programs that reflect their high standard of excellence and dedication to the arts.

General Degree Requirements and Procedures

The Graduate School has very clear and concise published materials detailing requirements and procedures.

1. Residence continuous enrollment is required. A minimum of 21 units in residence is required.
2. Language Proficiencies and/or Other Required Skills - there is no language or other special requirements.

SECTION II: INSTRUCTIONAL PROGRAMS

3. Course Work - the masters program is a 30 unit degree; 20 units must be at 600 level; not more than 10 units at the 400 level; not more than 9 units may be transferred from another institution; and not more than 10 units may be taken as independent studies. All programs are planned in consultation with advisors.
4. Evaluations - a comprehensive examination (either written or oral) is required for graduation.
5. Final Project - Completion of a thesis or final project, as approved by the Advisory Committee and Graduate Coordinator, is required.

Research and professional tools required in the program

Research is required in the program in MUSC 601: Research Methods and Bibliography. Successful completion of this course is mandatory with a minimum of B (3.0 on the 4.0 scale) grade.

Other required music courses are MUSC 602: Music History Seminar and MUSC 603: Theory Seminar.

Writing proficiency is a graduation requirement. Music degree students demonstrate their writing competency through the successful completion of MUSC 601.

There are no language, statistics, computer science, etc., requirements unless specifically directed by the student's Graduate Advisory Committee, the Graduate Coordinator, or the Graduate School.

Policy for conducting a comprehensive review

Satisfactory completion of a comprehensive final examination (written or oral) in the field of study is required. The Advisory Committee is responsible for administering this final exam.

Candidacy and final project requirements for the program

Advancement to Candidacy in addition to other requirements for admission to the program:

1. Classified graduate standing and completion at the university of at least 9 units of the proposed program.
2. Formation of the Graduate Advisory Committee in consultation with the Graduate Coordinator.
3. Development of an approved program in consultation with the Graduate Coordinator and the Graduate Advisory Committee.

Students are required to complete a thesis or other culminating activity approved by the graduate advisory committee, the Graduate Coordinator, and the Thesis Editor. Recordings and programs of recitals must be submitted to the Graduate School and the department for filing. Any written material for the MA must be given to the Graduate Coordinator in final form at least two weeks before the Graduate School deadline.

The purpose of these requirements is to provide the student with a structure in which to do research, creative studies, required courses and perform. Accountability is provided through the structure and the final project/thesis requirement. Coordination is necessary/required with the student's Advisory Board, Graduate Coordinator and Graduate School to ensure compliance with all program or mandated requirements for the university and the Graduate School.

In addition to accountability, the requirements provide a systematic method to ensure that the research, creative activity and other specific goals of the individual's program are met and that the level of academic rigor is at or above the University, Graduate School and Department level.

See the University Catalog pages 150-155 for further information about the University Graduate Programs.

See the University Catalog page 491 for specific information about the Master of Arts in Music.

Results

The Master of Arts in Music is meeting the goals of the department, the Graduate School and the University. This evaluation is a result of consultation with current and former students, administrators and faculty. We are continually reviewing our program but are pleased with the structure for the masters degree and the flexibility the program provides in tailoring programs to specific students.

Strengths/Weaknesses

Strengths

The program allows for great flexibility in creating a program for each individual student while guaranteeing the rigor and scholarly achievement for the degree.

The faculty involved with graduate studies is very strong.

We have good facilities, library, and campus support.

The interdisciplinary masters program at the university is also very good and often involves our students and faculty.

Weaknesses

We need to work to attract more students to the masters program to strengthen the community of scholars.

Funding for graduate assistants is a goal for the department that would allow us to attract high quality students.

Plans for Improvement

Recruiting efforts, for the most part, have been directed at the undergraduate level. We need to redirect some of our recruiting activities to include seeking the best qualified graduate students.

Funding for graduate assistants is a problem we hope to address through increased fundraising activity.

List of the titles of graduate theses (within the last three years)

CANDIDATE	THESIS / PROJECT TITLE
SPRING 2005	
Mahoney, Amanda Lee	CULTURAL SOUNDS OF THE CALIFORNIA GOLD RUSH: FOURTH GRADE CROSS-CULTURAL & CROSS-CURRICULAR SUPPLEMENT FOR MUSIC TEACHERS
Matthews, Andrew Joseph	RECITAL
Newton, Nancy Charlene	UNDERSTANDING THE NEUROANATOMY OF MOOD AND MUSIC
FALL 2005	
Abigana, John Clement	RHAPSODY IN Bb FOR CONCERT BAND: AN ARRANGEMENT BASED ON THE RHAPSODY IN Eb OP. 119 BY J. BRAHMS
Scott, Courtney Dana	RECITAL
SPRING 2006	
Barnes, Jamie Yvone	BAROQUE PERFORMANCE AND PRACTICES—A MANUAL FOR BAROQUE SINGERS
Gonzalez, Mark Anthony	RECITAL
Lohse, Heidi L.	RECITAL
Lundquist, Leslie Dwyann Heeter	RECITAL
Minetaka, Shigemi	RECITAL
Smith, Jeremiah Gregory	RECITAL
Vietti, Lindsay Marie Barash	RECITAL
FALL 2006	

SECTION II: INSTRUCTIONAL PROGRAMS

Catanzarite, Jason M.	A MULTI-GENRE AUDIO COMPILATION FROM CONCEPTION TO COMPLETION
Condit, Susan	TROUBLESHOOTING PITCH, TONE, AND ARTICULATION IN BEGINNING BAND STUDENTS

SPRING 2007

Atchison, Marion	MAIDU MUSIC AND SONGS FOR CHILDREN
Coy, Nathan Patrick	RECITAL
Seiler, Eric James	RECITAL
Suescun Valencia, Katherine	RECITAL
Warrender, Douglas Lansford	RECITAL

FALL 2007

NONE

SPRING 2008

Armbrecht, Karly	RECITAL
Haddorff, Jamee Alexandra	RECITAL
Heimlich, Ryan Robert	RECITAL
Plant, Anna Kelley	CHILDREN'S TREASURE BOX: AN IN DEPTH LOOK AT THE TEACHING PIECES OF TOMAS SVOBODA
Scowcroft, Casson Edward	RECITAL
Wang, Yi	RECITAL

SUMMER 2008

Ames, Pamela Ann	RECITAL
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Approaches to the development of teaching/professional skills

Developing teaching/professional skills within the Graduate School and graduate programs is left to the departments who provide the graduate program courses. This University's commitment to excellent teaching is well known. Many opportunities to improve the quality of teacher education are provided throughout the institution.

The University, the Graduate School and the Music Department are strongly committed to the concept of excellence. This includes providing teacher a professional training opportunities for our graduate students. In Music, we provide excellent opportunities for our graduate students to teach, perform, research, and be involved with other programs on campus and in the community.

Policies and procedures intended to develop breadth of competence

The very structure of the masters degrees offered at this institution reflect both a desire for students to become highly proficient in their specific area of study and the need to have a refined and scholarly grasp of other, often unrelated disciplines. The fact that electives may make up 40% of graduate course work indicates a commitment to diversity and breadth within the structure of the programs.

The University policies and procedures allow for excellent breadth of competence in all graduate programs and in music, specifically, the Master of Arts in Music is very good.

D. Music Studies for the General Public

The General College Student

1. Course offerings for non-music major students that are structured to develop musical perception are MUSC 219: Fundamentals of Music and MUSC 217: Beginning Voice. MUSC 219 provides basic musical concepts, ideas, theories, and basic keyboard skills.
2. Music Courses that are included in the University General Education curriculum are:
 - MUSC 190 Introduction to the World of Music
 - MUSC 291 American Music
 - MUSC 296 African American Music
 - MUSC 395 Case Studies in Global Music
(Upper Division Theme R, Global Music, Culture, and Technology)
3. Participation by qualified non-music students in courses and ensembles is encouraged. Faculty permission is required for most of these courses and ensembles.
4. The Department assigns faculty to help throughout the admissions process. Counseling/advising is a provided to help students know and appreciate the many opportunities available to them in ensembles and courses within the Music Department.
5. We encourage the Bachelor of Arts in Music (Liberal Arts) as a very good viable degree for careers in music and for graduate studies in music and other fields/disciplines.
6. We provide excellent service and options for students in all baccalaureate programs. Elective studies are high quality and relate to current issue important in society.
7. Non-music majors may participate in the orchestra, bands, jazz ensembles, choral groups, opera workshop, musical productions and special events. The faculty of the Department provides outstanding leadership of these ensembles. Professional level management and service are provided as needed and appropriate.
8. We make great efforts to make our productions, concerts and events available to the general campus community. This is an ongoing major effort for the Department. We have not had the level of participation or involvement in the ensembles that we would like. Courses other than the four GE classes are available but not taken advantage of as the case should be. Part of that problem is communication with the campus community a problem we are working to correct.
9. All lectures, clinics, seminars and, workshops hosted by the Department featuring guest artists are open to the general population of the campus. Again, communication with the campus about these events could be improved.
10. Part-time and continuing education students may be involved with all the performing ensembles and classes normally available to any non-music major.

The Training of the Professional Musician

1. This university setting in the middle of a small American town is ideal for living, learning, and developing artistic talents. The philosophical and sociological influences reflected in the curriculum has the favorable impact on students one would desire in teaching integrated arts in society.
2. Our students are encouraged to participate in a full range of community activities and services. These would include public performance, involvement with community arts organizations, and many non-music activities.
3. This area has a very healthy, active, and thriving arts community outside the university. Students are given many opportunities within our ensembles, and with other groups, to perform in the area for schools, civic organizations, and special interest groups.
4. Through our curriculum, students are encouraged to participate with other artistic, historical, and scientific disciplines. Audio for Video is one example of scientific interface; the GE requirements have our students involved with a variety of other subject matter areas on a regular basis.

5. Audience development is a major issue with all of our ensembles. We use series, media (print and electronic), mailings, guilds, support groups, etc., to help with this important aspect of the arts.
6. Policy leadership skills are taught in a variety of ways including making students aware of local and national arts issues. While this is not finely structured, the skills needed to provide artistic leadership are discussed and issues covered.
7. Developing appropriate pedagogical techniques is an ongoing effort by everyone associated with Department. We are conscious of this need and continue to be aware of changes in society that will impact the way we discover, introduce, or teach music.
8. All students, music major or non-major, are encouraged to develop talents and skills through solo performance and ensemble/chamber music playing.

Faculty and Administrative Involvement

1. The faculty policy regarding tenure and promotion credit is very clear service to the university and community activity are major issues in faculty being evaluated for promotion and tenure.
2. There is a good mix of music majors and non-majors in most activities produced by the Department. Faculty are very supportive of the non-majors in their classes and ensembles. This is a very healthy relationship.
3. The faculty works with many community arts groups, production companies, civic organizations and governmental agencies.
4. There is limited opportunity for faculty to be involved with introductory courses for non-majors but all are willing to help and be involved as situations arise.
5. All faculty are very supportive of music in General Education. It is a vitally important part of the Department's curriculum offerings in addition to being important to the funding of the department (FTES statistics influence faculty allocation and other funding).
6. Our faculty are very open to new approaches to curriculum and curricular development. They are willing to try new techniques and ideas that can help present vital material in a more effective manner.
7. Our faculty have presented concerts, recitals, lectures, demonstrations, clinics, and, workshops throughout the state and nation. From small rural school houses to the major concert halls in the city, we perform a wide variety of music to divergent audiences.

The Local Community

1. The music department faculty is involved with every aspect of the musical, artistic, and cultural life of the community.
2. There are many performances in the community.
3. We are members of local music societies and performing groups.
4. We are involved with the local school systems.
5. Members of our faculty and staff are members of the local arts council and have always been on special planning boards and other government or civic organization.
6. Through sharing of facilities, inviting community and school musicians to perform with our ensembles, we maintain a high profile with the community. All of our activities enhance the musical development in the community.

The Media

1. We enjoy an excellent relationship with the local media both electronic (TV and Radio) and print (including the school newspaper). Our concerts are rebroadcast; media organizations cosponsor our events; we use media personalities as hosts for concerts; and we involve them as much and as often as possible in our activities.
2. We provide "comp?" tickets to the media representatives and encourage them to attend our events, not just so the local critic will show up, but because we want them to be involved and help us shape the cultural life of the area we serve.
3. From purchased and free ads in the papers to live interviews on new shows, we make every effort to involve media in our marketing efforts.
4. Through projects like "The Annies" arts awards program, the arts community and the university work very closely together. This means that all the arts groups in the area, including the music department, are

involved with the media in presenting this annual event. This is but one example of the good relationship we enjoy with the arts community and the media.

Arts and Arts Education Policy Development

1. Members of our faculty are on regional, state, and national arts commissions and boards.
2. The School of the Arts, (Art, Music, and Theatre), work closely together in developing a marketing strategy for the School.
3. All of the faculty, at one time or another, have been influential, on a regional, state or national level, of influencing the importance of the arts in curriculum development and general studies.
4. Our faculty and students are encouraged to be involved with the arts community to the greatest extent possible. We are committed and dedicated to the preservation and further development of the arts as a mainstay of the cultural life of the country, state, and local societies.

Policies for Assigning Instructors for General Studies Courses

The University does not have a standard policy for assigning instructors to teach General Education. The University does have a high standard for GE and likes to see the highest quality of instruction in these courses.

Policies with respect to enrollment for non-majors in ...

Studio Instruction

Non-Majors will be offered studio instruction only after all music majors and minors have been scheduled. Limited budgets for temporary faculty limit the number of students we can teach privately.

Ensembles

Non-majors may be a member of any of our performing ensembles provided they pass any required auditions for positions in the ensemble.

Courses Intended Primarily for Music Majors

Non-majors can enroll for courses primarily for music majors with the consent of the faculty member teaching the course and the Department chair. Non-majors must take the prerequisite courses or demonstrate other proficiencies to the satisfaction of the faculty member before they will be allowed to enroll or stay enrolled in the course. Limited budgets may also limit seats in courses.

Evaluation

Our department/faculty/programs meet or exceed the NASM standards. Beyond the formal classroom, there is major efforts in arts related areas that impact local and national policy. The department provides services to a wide range of people outside the formal structure of the music major programs. Support for the community outside the campus is a great strength of this department.

Areas for Improvement

Marketing our courses and ensembles to the non-major or community people is a major weakness of our program. Students on campus do not know or are not aware of the many courses and ensembles available to them.

We are making an effort to get the word/information to the student body through ads in the student newspaper (The Orion) and other activities. This needs to be something that is encouraged in our General Education courses and all other contacts with non-majors.

We need a new marketing strategy and plan for the entire department. It will mean a commitment of money to pay for media support; a more active interaction with media personalities; more awareness of market trends; and a focus on effective audience development through new and innovative techniques.

Courses for Non-Majors and Enrollments

Enrollment for AY	07/08	06/07	05/06
MUSC 190: Intro to the World of Music	63/121	58/63	69/51
MUSC 217: Beginning Voice	24/36	12/33	0/32
MUSC 219: Fundamentals of Music	16/10	16/8	18/7
MUSC 291: American Music	115/135	159/124	177/191
MUSC 296: African American Music	155/172	161/162	156/159
MUSC 395: Case Studies in Global Music	0/52	0/58	0/64

E. Performance

Goals:

1. Provide the highest quality performance opportunities for our students within the framework of our performing ensembles.
2. Provide opportunities for students to perform as soloists and within a Chamber Music context.
3. Provide students the opportunity to perform a wide variety of styles, periods, and types of music.
4. Teach, through performance, style; intonation; articulation; phrasing; breath control; tone quality; dynamics; pitch recognition; tempos considerations; and other musicological practices.
5. Provide an opportunity for students to be creative, explore new music, and enjoy the experience of performing.

Methods to achieve these goals

Administratively

We provide the appropriate course schedules that try to limit conflicts between performing ensembles so students can participate in more than one ensemble. Every effort is made, within reason, to accommodate faculty and students in the performing ensembles. We provide technical support for all the "official" ensembles of the department.

Curricular Support

We offer orchestra, band, pep band, jazz ensembles, choral groups, opera workshop, and various smaller ensembles. Credit is given for these ensembles. Other courses in improvisation, scoring/arranging/composition, performing techniques, literature/repertory, and private instruction all focus on performance practice.

Programmatic Support

The instrumental, vocal, jazz studies, and recording arts programs all support our ensembles. A very good balance is reached between classroom work and performance objectives reflecting the classroom.

Qualitative/Evaluative approaches are used in determining the success to which our goals for the performing ensembles are met has a great deal to do with the faculty members involved with the groups. The growth of each section, indeed, each individual, is the concern of each teacher. Success is measured by both the growth of the individual player/singer/performer and the artistic level achieved by the entire ensemble. This is a process that takes place every rehearsal and performance. Attitude is as important as skill.

Student Performance

Students are required to perform juries each semester they study privately. They are required to give at least one senior recital as well as performing in ensembles. Outside performance is encouraged including regional and national auditions; performing with local ensembles/companies; "gigging" at local clubs; performing for church services; and many other performance opportunities they encounter. Students must closely coordinate their schedules to avoid conflict with curricular based activities. They should be in close contact with their studio instructors regarding performances and types of performances that might cause vocal or instrumental problems (singing or playing some pop styles as an example).

Faculty Performance

Several members of our faculty maintain a very active professional performing career outside department/campus duties. They are encouraged to do so. This usually means arranging to have classes taught for them or other modifications so they can continue this important aspect of their professional lives.

Access to other professional work in various aspects of the field

The University and the Department encourage and assist faculty and students with projects/events in other aspects of the music field. Recording projects, concert tours, and other activities are among recent activities by our faculty and students in recent months.

The University and Department do not necessarily actively seek non-curriculum based extra musical activities for faculty or students. We may make recommendations or forward names for consideration, but for the most part, faculty and students must arrange for these additional activities. We do not act as an "agent" for anyone.

Evaluation

Faculty and students are engaged in a full-range of musical activities both on and off campus. The University and Department makes every effort to support such activities within the scope of budget and scheduling limitations. Both faculty and students are strongly encourage to participate in activities that will enhance their personal and professional growth.

The current California State budget has caused us to reduce the amount of small ensembles available to students as well as limiting studio instructions to students who need it for graduation requirements. The budget also limits the amount of money that is available for ensembles to tour or support of faculty travel to perform.

Areas for Improvement

The Department has a very good reputation for quality performing ensembles and soloists. The diminishing pool of talented students requires a more aggressive recruiting program to draw the best available students to this institution.

The quality of each ensemble must continue to improve a direct result of planning, programming, recruiting, and the budget processes.

Marketing the performances is a major issue and concern. While not directly related to performing, it is understood that music ought to be heard by an ever developing audience.

Addressing These Issues

We have implemented a very aggressive program for getting the best students in honors groups and programs to the campus through hosting CMEA and NorCal events. Other recruiting activities are discussed elsewhere in the review.

We have received a \$5000 per/year commitment from the Dean's office to support touring of performing ensembles.

Constant attention to seating, music selection, rehearsals, special players from the community, and every other method of improving the quality of performance is a constant concern. We need to keep our standards high and work toward a demanding level of musical performance.

Marketing is addressed in the review. Faculty and students must also take an active part in the recruiting process.

F. Other Programmatic Activities

Internship Program

The Department has developed a very active and healthy internship program. The program primarily focuses on the BA in Music Industry & Technology but is available to all students in music. Interns have been placed in a variety of workplaces throughout the state, nationally, and internationally. Many students have gone on to begin the career with the company that they have interned for.

Graduates also benefit from our internship program. Many employers who come to us are seeking qualified applicants with experience. We then tap into our graduates and assist them with advances in their careers.

SECTION III: EVALUATION, PLANNING, AND PROJECTIONS

Policies and Operational Procedures

Department

Evaluation, planning, and projection efforts are an ongoing, sometimes difficult process. The conceptual approaches include inclusive or team management policies where the faculty must approve major changes. The committee process in planning and evaluation is helpful in getting large questions of faculty structure, curriculum, and scholarships.

University

The University encourages careful evaluation of every activity. Periodic curriculum reviews, five year program evaluations, student evaluations of courses/teachers, evaluation of quality teaching, and other programs are all aimed toward planning for the future. The institution is constantly seeking innovation and creative problem solving. The University tries to involve as many faculty and staff as possible in the decision making or planning processes. There are clearly defined policies that guide the logical approach to effecting change.

To what extent are evaluation, planning, and projections interrelated?

At Department, College, and University levels, evaluation of programs is directly tied to planning and projections for the future good of the institution. Assessment of every aspect of the Universities operation is done with a view to improve efficiency, productivity, and validity of the various facets of the many programs. If evaluations are correct then the planning and projections have a better chance of being meaningful, accurate and useful. There is a one to one relationship between evaluation and planning.

Student Achievement

The structures available to evaluate student achievement are not very well defined or refined for the Department. Grades, juries, final exams, interviews, and other in-school evaluations are only part of the picture. There are many other considerations that we do not have an effective means for assessment or evaluation. What students have done with their education after graduation is vitally important in the planning process. Improved alumni relations will help us gather this information.

Frequency of Planning Efforts

Planning efforts are constant.

The University Catalog is on a two-year cycle. The curriculum is evaluated each cycle of catalog revision. The Department is always evaluating at professional trends and student needs. New faculty bring a different expertise with them to the University. We encourage new faculty to develop curriculum. Some of the programs that have been developed since our last NASM review, include; BA in Music Industry & Technology, Option in Jazz Studies under the BA in Music, and the deletion of the Option in Accompanying under the BA in Music. There has also been numerous changes in courses and minor revisions to programs.

The Department has been able to add several scholarships since the last review. One major contribution to the scholarship was the development of an annual holiday concert, "Glorious Sounds of the Season." This concert earns approximately \$22,000 annually for Music Department Scholarships

The future looks very challenging due to the current California State budget. We have to make future decisions for the Department not only on "want/need to" basis. In some cases if when we plan to add new programs, performances, etc., we need to look at what we can possibly give up to make room for the addition.

Development of Self-Study

The information provided by the NASM workshops at the annual meeting were very helpful in preparing the Self-Study. The department chair was responsible for the overall project that has spanned the better part of

SECTION III: EVALUATION, PLANNING, AND PROJECTIONS

one and a-half years. The Procedures for Institutional Membership booklet was used as the guide for the Self-Study; the NASM Handbook provided the necessary information for determining standards, definitions, and other vital information. In addition, the previous NASM Self-Study was used as a resource; and individuals from the Department were consulted. Faculty members were asked to write some sections of the report and the department staff prepared the binders and did much research for the study. The vast majority of the Self-Study was written/prepared by the department chair.

The Self-Study provides an excellent source and resource for future planning as it contains exact information about the state of the department to date. Used properly, the Study will enable the department to evaluate progress in many areas while making plans for the departments growth. The document will be available in the department with copies also available in the offices of the Dean, College of Humanities and Fine Arts, the Associate Dean for Academic Affairs, and the Provost.

Strengths of the Department

- Clearly defined Department mission and goals
- Excellent faculty
- Talented, motivated students
- Support from the University Administration
- Excellent department staff
- Admissions, retention and advising
- Outreach to the community, involvement of faculty, and students in a wide range of activities in the region, state, and nation
- Relationship between faculty and students
- Library holdings, collections, and services
- Flexible Masters degree program

Areas for Improvement

- Publicizing/Marketing our departments mission and goals
- Funding/Budget and fundraising/development
- New/replacement equipment and software
- Long range (2-5 years) planning
- Marketing and audience development on and off campus
- Faculty development
- Encouraging and rewarding staff for excellent work
- Library funding
- Recruitment of students both on and off campus
- Students teacher supervision
- Student outcomes assessment programs and program evaluation processes
- Technical support staff
- Upgrading the facilities with better soundproofing, listening equipment, technology in theaters, etc.

Issues for Future Effectiveness

Projected future relationship between (a) mission, goals, and objectives and (b) resources, particularly with regard to the size and scope of curriculum and/or program offerings at all levels

The Department offers two undergraduate degrees - BA in Music and BA in Music Industry & Technology. The student body in the BA in Music is 30% of the Department while the BA in Music Industry & Technology is 70%. There has not been any major shift in resources (faculty, library, scholarship, etc.) in regard to the size and scope of the Department.

The BA in Music has five different Options of emphasis. The Department needs to evaluate each of these Options, including; number of students enrolled, faculty dedicated, specialized courses, space allocated for the Option, etc., to determine if each is the best use of resources.

What potential exists for (a) changing mission, goals, and objectives, (b) changing methods for developing, explaining, and evaluating mission, goals, and objectives?

The Department mission, goals and objectives need to be evaluated on a more consistent basis. There must be a change in the way we evaluate or assess what we are doing and the extent to which we are serving the students. Changing our methods from the local view to the global view is the only way we will be able to accurately assess how we should change/adjust our mission, goals, and objectives. It seems that as a Department we typically do not look at the mission, goals, and objectives until we are under a NASM review, every 10 years. We need to do this every 2-5 years.

The Future of Financial Support

The current climate of the California State Budget does not offer much stability in the financial support. The Department of Music, College of Humanities and Fine Arts, and University need to develop a plan to meet some of the financial needs, apart from scholarships.

Admission Standards, Policies, and Procedures

University admission standards, policies, and procedures will not change significantly in the near future. The Option in Recording Arts is currently an impacted program. The impaction requires a more stringent requirement for acceptance than our other offerings. The Department does not foresee the need for impaction on any other programs.

Advising

Advising programs are good at this institution. Mandatory advising may be required to help the Department's effort in course scheduling and faculty loads.

Record Keeping Procedures

Record keeping for the University is very good. The Department plans to put in place a data base to maintain electronic versions of major clearance forms, proficiency exam results, juries, etc. Better records of our alumni must also be kept.

Administrative Structures and Procedures.

There does not seem to be any projected changes in the administrative structures. Procedures can change rapidly in some cases but none are anticipated.

Library Operations or Acquisition Policies

There does not seem to be any projected changes in the library operations or acquisition policies

Promotional Programs

Promotional programs that must be improved include; media and other support for concerts/events. We need a focus toward the alumni through our web page with an update of what we are doing, featured alumni, and an alumni blog. We need to promote the quality faculty we have at CSU Chico. All of this ties to recruitment and expansion of the department.

Policies and Procedures for Evaluating Student Achievement

These methods for evaluating student achievement will, by necessity, change over the next few years. The whole university structure will reflect this assessment process.

Evaluation, Planning, and Projection Mechanisms

There has to be changes in the evaluation, planning, and projection process. As mentioned earlier, the Department often does not do any evaluation, planning, or projection unless developing a major curriculum change/addition or under NASM review. By being more diligent in this process, the Department will be better equipped to make changes.

Standards for Performance, Composition, Research, Scholarship, etc.

We expect the standards within the department to gradually move higher as the programs are refined and the quality of music students accepted into the programs improves. All areas of the program are expected to improve so quality, rigor, and expectations will also grow.

Student Recruitment

We are in competition for students with other universities, the best students will be our main focus. Outreach and recruiting programs must be changed to reflect the fewer number of students in high school programs. Recruiting materials, scholarship funds, and outreach programs need to grow and develop significantly over the next few years.

Projected changes to the composition of the faculty, especially with respect to mission, goals, and objectives and to the projected size and scope of curricular offerings

Currently, there are 2.75 full-time faculty members in the BA in Music Industry & Technology's two Options (Recording Arts and Music Industry). This degree makes up 70% of the Department (300+ students). There is a need for more faculty in these areas for content specialization, advising, and curriculum development.

As the new Option in Jazz Studies grows there will be a need to add faculty to support the Option. There will be a need for specialization in studio instruction, combo directors, etc.

The Department always needs to maintain a strong temporary pool. We do not have full-time faculty for every instrument and need to rely on our temporary faculty to fulfill these needs.

Plans for (a) renovating the physical plant; (b) maintaining/replacing equipment; (c) providing facilities/equipment that are effective for current academic/artistic practice

There are current plans to build a new Humanities and Fine Arts structure. A part of the building is dedicated for a recital hall with an attached recording studio. The new building will help relieve some, not all, of the shared facility issues that concern the Department regarding performance space. The attached recording studio will provide an opportunity for students, in Recording Arts, to practice live recording skills.

Maintaining and replacing equipment is a major issue. The Department is self-insured through student fees. The account generates approximately \$30,000 per year. The money can only be used for repairing or replacing equipment, not new purchases. This is an important fund to have since it allows us to maintain instruments, electronic equipment that is broken, etc.

SECTION III: EVALUATION, PLANNING, AND PROJECTIONS

Repair and replacement of the electronic equipment and musical instruments in the recording studio and electronic music lab is also a major problem. Since the last review the Department has lost a technical staff that was able to maintain the equipment. There is a strong need for a full-time technician that can install, maintain, manage and replace, electronic equipment, computers, and servers. Some of the issues have been resolved by requiring students, in the Recording Arts and Music Composition Options, to purchase a laptop computer bundle. The computer bundle includes the appropriate software and hardware for both the academic and artistic requirements of the programs. The Department is discussing requiring all music students to purchase a laptop bundle. Requiring all students to have their own laptop would ease the need for maintaining a dedicated computer lab. The main computer within the labs are now on a 3-year lease program with Apple Computers. The leasing of the computers allows this part of the technology to stay current.

With the rapid changes in technology it is difficult to stay current with software, recording consoles, microphones, etc. It is important that the Department develops a plan to add and replace equipment on a regular basis.

What curricular changes are under consideration for the next three to five years?

We are discussing changing criteria to MUSC 309: Music Industry. Currently MUSC 309 is a writing proficiency course for the BA in Music Industry & Technology. A writing proficiency course is restricted to an enrollment of 35 students per section. We plan to designate MUSC 345: Audio Recording II and MUSC 452: Legal Issues in Music as writing proficiency courses for the Options in Recording Arts and Music Industry. MUSC 309 will then be changed to a lower division class. The class then can be offered to all music majors in a larger lecture format.

Shifting financial resources will continue to play a role in curricular changes.

What are the most important issues that will influence the future effectiveness of your music unit? What plans exist or are being developed to address these issues?

- Maintaining a strong faculty - Funding for full and temporary faculty.
- Recruiting the best students - Successful recruitment of quality students in all degrees/options/patterns of the curriculum. Balance in the recruiting effort. Raising funds for scholarships is essential.
- Fundraising and development - An aggressive and successful fundraising/development program including the annual campaign, capital campaign, forming support groups, grant writing, and alumni relations.
- Effective Marketing - Marketing the department and our programs to the western United States region. Involvement in state and national arts/music organizations helps get the department known. Better printed materials, published articles, and web page about successes and events at the university will help draw public attention and recognition to the campus. This also means developing a strategy for scholarship and other incentives associated with recruiting.
- Faculty and staff professional development - We must continue to motivate and reward faculty for outstanding service to the university.
- Upgrading the facility and replacing equipment needed for the programs is crucial. Hiring of a technical staff member some of these issues

Plans to address these important issues are outlined throughout the Self-Study.

**NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC
CALIFORNIA STATE UNIVERSITY, CHICO
APPENDIX I: HEADS DATA SURVEYS**

2007-2008 HEADS Data Survey	I-1
2006-2007 HEADS Data Survey	I-21
2005-2006 HEADS Data Survey	I-41

2007-2008 HEADS Data Survey Printable Version

GENERAL INFORMATION

This questionnaire is seeking data about aspects of the music program at your institution. Composite and comparative data will be published and distributed by HEADS to allow music units to compare themselves with all participants and other music units of similar size and type. It is extremely important that the questionnaire be completed as accurately as possible. Please estimate only if you cannot obtain access to exact numbers. Specific instructions precede each section. If you have any questions about completing the questionnaire, please contact the HEADS office by calling (703) 437-0700, ext. 22.

Most information in the questionnaire covers the 2007-2008 academic year and the fiscal year that coincides with it.

Name of Music Executive/Representative to NASM	Keith Seppanen
Title of Music Executive/Representative to NASM	Chairman
Name of Institution (please do not abbreviate)	California State University, Chico
Name of Unit (please use full designation)	Department of Music
Street Address and/or P.O. Box	400 W. First St.
City	Chico
State	California
Zip Code	95929-0805 Please enter in either 5-digit (#####) or 9-digit (#####-####) format
Telephone	530-895-5152 ext. 5500 Please enter in the following format: 703-123-4567 ext. 123
Facsimile	530-8984082 Please enter in the following format: 703-123-4567
E-Mail	kseppanen@csuchico.edu

CONFIDENTIALITY

Most answers provided in the questionnaire will remain completely confidential. However some statistics, because of their public nature, may be released by HEADS for general information. Unless otherwise advised, HEADS may release the following data by institution: Enrollment, Major Areas Offered, Degrees Awarded, Faculty Numbers, Renovation, and New Construction.

Please check the appropriate line below:

- I hereby **APPROVE** release of the data in the matter outlined above.
- I **DO NOT APPROVE** release of the data in the matter outlined above.

Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply:

- | | |
|---|--|
| <input type="checkbox"/> a. Private | <input type="checkbox"/> g. Research |
| <input checked="" type="checkbox"/> b. Public | <input type="checkbox"/> h. State-Supported |
| <input type="checkbox"/> c. Proprietary | <input type="checkbox"/> i. State/Related |
| <input type="checkbox"/> d. Not-for-Profit | <input type="checkbox"/> j. Community/Junior College |
| <input type="checkbox"/> e. Free-Standing/Independent | <input checked="" type="checkbox"/> k. Degree-Granting |
| <input type="checkbox"/> f. Land-Grant | <input type="checkbox"/> l. Non-Degree-Granting |

2. What is the **TOTAL institutional enrollment** (number of individuals, i.e., headcount) for Fall 2007? Include only local campus, not system-wide, enrollment. (Please check only one.)

- | | |
|---|---|
| <input type="radio"/> a. 1 - 500 | <input checked="" type="radio"/> g. 15,001 - 20,000 |
| <input type="radio"/> b. 501 - 1,000 | <input type="radio"/> h. 20,001 - 25,000 |
| <input type="radio"/> c. 1,001 - 2,500 | <input type="radio"/> i. 25,001 - 30,000 |
| <input type="radio"/> d. 2,501 - 5,000 | <input type="radio"/> j. 30,001 - 35,000 |
| <input type="radio"/> e. 5,001 - 10,000 | <input type="radio"/> k. 35,001 - 40,000 |

f. 10,001 - 15,000

i. 40,001 plus

3. What is the highest program level offered IN MUSIC at your institution? (Please check only one.)

a. Associate Degree

c. Master's Degree

b. Baccalaureate Degree

d. Doctoral Degree

4. What is the highest program level offered IN ANY UNIT at your institution? (Please check only one.)

a. Associate Degree

d. Post-Master's Degree (Not Doctoral)

b. Baccalaureate Degree

e. Doctoral Degree

c. Master's Degree

5. Is your institution an accredited member of NASM? (Please check only one.)

a. Member

b. Non-Member

6. Is your institution involved with either of the following during the 2007-2008 academic year? (Check all that apply. If your institution is not involved with either, please leave blank.)

a. Building a new music facility

b. Renovating the music facility

Section II.A: ASSOCIATE DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of **music major students only** who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2007 and the Fall of 2007 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, **either** (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2006 through June 30, 2007.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2007	(b) Music Major Enrollment Fall 2007	(c) Number of Degrees Awarded to Music Majors July 1, 2006 - June 30, 2007
--	---	---	--

1. **Associate of Fine Arts Degree Programs or Equivalent**
(Enter only **number of major students enrolled** in music programs with at least 65% music content.)

Brass

Horn _____

Trumpet _____

Trombone _____

Euphonium _____

Tuba _____

Guitar _____

Harp _____

Jazz Studies	_____	_____	_____
<i>Music Education</i>			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Music History	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	_____	_____
Piano/Harpsichord	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice - Male</i>			
Tenor	_____	_____	_____
Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.1 only)	_____	_____	_____

2. **Associate Degree Programs in Music Education, Music/Business and Music Combined with an Outside Field**
 (Enter only number of major students enrolled in music programs with at least 50% music content.)

<i>Music Education</i>			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Music Business	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.2 only)	_____	_____	_____

3. **Associate Liberal Arts Degree Programs in Music**
 (Enter only number of major students enrolled in music programs with 30-45% music content.)

Liberal Arts Degree	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____

Total (Section II.A.3 only)

Section II.B: BACCALAUREATE DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2007 and the Fall of 2007 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, **either** (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2006 through June 30, 2007.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2007	(b) Music Major Enrollment Fall 2007	(c) Number of Degrees Awarded to Music Majors July 1, 2006 - June 30, 2007
1. <u>Bachelor of Music Degree Programs or Other Professional Degree Program</u> (Enter only number of major students enrolled in music programs with at least 65% music content.)			
Accompanying	_____	_____	_____
<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
History/Literature	_____	_____	_____
Jazz Studies	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	_____	_____
Piano/Harpsichord	_____	_____	_____
Piano Pedagogy	_____	_____	_____
Sacred Music	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
Theory	_____	_____	_____
Theory/Composition	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____

Alto	_____	_____	_____
Voice - Male	_____	_____	_____
Tenor	_____	_____	_____
Bass	_____	_____	_____
Woodwinds			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.B.1 only)	_____	_____	_____

2. **Baccalaureate Degree Programs in Music Education, Music Therapy, and Music Combined with an Outside Field**
 (Enter only number of major students enrolled in music programs with at least 50% music content.)

Music Education			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Music Therapy	_____	_____	_____
Music/Business Arts Administration	_____	_____	_____
Music/Engineering	_____	_____	_____
Musical Theatre	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.B.2 only)	_____	_____	_____

3. **Baccalaureate Liberal Arts Degree Programs in Music (B.A., B.S.)**
 (Enter only number of major students enrolled in music programs with 30-45% music content.)

Liberal Arts Degree	_____	120	15
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.B.3 only)	_____	411	44

Section II.C: MASTER'S DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2007 and the Fall of 2007 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all

three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, **either** (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2006 through June 30, 2007.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2007	(b) Music Major Enrollment Fall 2007	(c) Number of Degrees Awarded to Music Majors July 1, 2006 - June 30, 2007
1. <u>Specific Master's Degree Programs (M.M.)</u> (Enter only number of major students enrolled in music degree programs.)			
Accompanying	_____	_____	_____
Arts Administration	_____	_____	_____
<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Conducting	_____	_____	_____
Ethnomusicology	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpsichord	_____	_____	_____
Jazz Studies	_____	_____	_____
<i>Music Education</i>			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Music History/Musicology	_____	_____	_____
Music Therapy	_____	_____	_____
Opera	_____	_____	_____
Organ	_____	_____	_____
Pedagogy	_____	_____	_____
Percussion	_____	_____	_____
Piano	_____	_____	_____
Sacred Music	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Double Bass	_____	_____	_____
Theory	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice -Male</i>			
Tenor	_____	_____	_____

Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.C.1 only)	_____	_____	_____

2. **General Master's Degree Programs (M.A., or M.S.)**
 (Enter only number of major students enrolled in music degree programs.)

General Master's in Music	_____	18	10
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.C.2 only)	_____	18	10

Section II.D: DOCTORAL DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2007 and the Fall of 2007 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, **either** (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2006 through June 30, 2007.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

(a) Music Major Enrollment Summer 2007	(b) Music Major Enrollment Fall 2007	(c) Number of Degrees Awarded to Music Majors July 1, 2006 - June 30, 2007
---	---	--

Doctoral Degree Programs in Music
 (Enter only number of major students enrolled in music degree programs.)

Accompanying	_____	_____	_____
<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____

Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Conducting	_____	_____	_____
Ethnomusicology	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpsichord	_____	_____	_____
<i>Music Education</i>			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Musicology	_____	_____	_____
Opera	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	_____	_____
Piano	_____	_____	_____
Sacred Music	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
Theory	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice - Male</i>			
Tenor	_____	_____	_____
Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.D only)	_____	_____	_____

Section II.E: GRAND TOTAL MUSIC MAJOR ENROLLMENT

INSTRUCTIONS

In columns (a) and (b) the total number of music majors enrolled in the Summer of 2007 and the Fall of 2007 respectively have been computed.

In column (c) the number of degrees awarded in the various areas of music during July 1, 2006 through June 30, 2007 has been computed.

The grand total music major enrollment figures are derived by adding the answers from sections II.A.1., II.A.2., II.A.3., II.B.1., II.B.2., II.B.3., II.C.1., II.C.2., II.D. You do not have to enter the figure; it has been completed for you.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

(a) Music Major Enrollment
Summer 2007

(b) Music Major Enrollment
Fall 2007

(c) Number of Degrees
Awarded to Music Majors
July 1, 2006 - June 30, 2007

Grand Total _____ 0 _____ 429 _____ 54

Section II.F: ETHNIC BREAKDOWN OF STUDENTS

For each degree level, please indicate the number of students presently enrolled in the following categories.

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Associate Degrees:														
Professional	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Liberal Arts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Baccalaureate Degrees:														
Professional	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Liberal Arts	9	4	3	2	1	_____	43	17	192	58	13	5	48	16
Master's Degrees:														
Specific	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General	_____	_____	_____	1	_____	_____	1	_____	7	6	_____	1	2	_____
Doctoral Degrees:														
Specific	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total:	9	4	3	3	1	_____	44	17	199	64	13	6	50	16

Section III: TOTAL INSTRUCTIONAL SERVICE (IN SEMESTER CREDIT OR QUARTER HOURS)

INSTRUCTIONS

The information requested in this section is vital to the HEADS database. The answer to question III.C. is of particular importance, providing the database with information used in many of the ratios calculated from the data. Its exclusion limits the value of much of the other data submitted. If the figures are unknown to you, your registrar may be able to provide them. If not, multiply the semester credit hours (or quarter hours) allotted for each course by the number of students enrolled and total the figures for all courses offered.

If your institution computes credits in quarter hours, please place figures in column (a). If your institution uses semester credit hours, please place the figures in column (b).

In question III.D., please provide the number of students (headcount, i.e., nonduplicated) involved in the curricular activities of the music unit in any way. An approximation of this figure would be useful to the database even if exact figures are not available. This figure cannot be smaller than II.E.b.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

A. What is the projected total number of semester quarter hours OR credit hours generated in music courses offered during the 2007-2008 academic year (excluding summer) by non-music major students? (Please answer only one.) EXAMPLE: If your unit offers three courses to non-majors worth three credits to each student, and there are twelve students in each class, the answer would be 108 (3 x 3 x 12).

Quarter Hours _____ (a) OR Semester Hours _____ (b) 2199

B. What is the projected total number of semester quarter hours OR credit hours generated in music courses offered during the 2007-2008 academic year (excluding summer) by music major students? (Please answer only one.) EXAMPLE: If your unit has twenty-five full-time music majors each taking twelve credits of music courses during the academic year, the answer would be 300 (25 x 12).

Quarter Hours _____ (a) OR Semester Hours _____ (b) 4920

C. Total number of semester quarter hours OR credit hours generated in music courses offered during the 2007-2008 academic year (excluding summer). **This figure is derived by adding the answers to A and B above. You do not have to enter the figure. It is computed for you.**

Quarter Hours _____ (a) OR Semester Hours _____ (b) 7119

D. What is the projected number of students (headcount, i.e., nonduplicated) involved in any curricular aspect of the music unit during the 2007-2008 academic year (excluding summer)? **Please approximate this figure if you do not have access to an exact answer.** This figure cannot be smaller than II.E.b.

_____ 2190 students

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

Please complete each applicable section of each chart. Data cannot be processed unless all information is provided.

A. FULL TIME FACULTY: 2007-2008 DATA ONLY

INSTRUCTIONS

Two charts are provided for full-time music faculty: one for male faculty and one for female faculty. Only information regarding full-time faculty should be entered in these charts. Do not include part-time faculty data in Sections IV.A.1. and IV.A.2. (specific information covering part-time faculty is requested in Sections IV.B. and IV.C.). Please provide information about full-time faculty by gender. Institutions unable to do so should check the box marked "We are unable to provide faculty data by gender and are providing combined faculty data" and enter the total figures in the "Male" chart.

PLEASE NOTE

The charts in Section IV.A. should include all full-time individuals with faculty status. The intent of the data in this section is to develop average full-time faculty salaries. Salary figures should be based on a nine-month academic year, exclusive of benefits.

Do not include in Sections IV.A.1. or IV.A.2. any information about the music executive or other administrators who will be recorded in Section V. of the survey (i.e., Deans, Chairs, and Directors, and Assistant/Associate Deans, Chairs, and Directors). Salaries and other specific data regarding the music executive(s) and assistant/associate music executive(s) are requested in Section V.

Do not include individuals who are not full-time faculty members. Do not include faculty members on sabbatical, or those in early retirement programs and therefore not teaching full-time and/or not receiving a full-time salary.

RANKS

The various ranks of the professoriate are consistent with those of "A Common Language for Postsecondary Accreditation," a joint project of COPA and NCHEMS. If your rankings are not consistent with those listed, please check with your research office to determine institutional policy in relation to these common ranks.

NUMBER - Column (a)

In column (a) the number of individuals in each rank is automatically totalled.

HIGHEST DEGREE EARNED - Columns (b) through (g)

In columns (b) through (g), record the number of individuals in that particular rank who have earned the highest degree indicated. Total the column. The total of columns (b) through (g) must equal column (a).

LENGTH OF SERVICE AT THE INSTITUTION - Columns (h) through (j)

In columns (h) through (j), record the number of individuals in that particular rank who have served continuously at your institution for the number of years indicated. Total the column. The total of columns (h) through (j) must equal column (a).

SALARIES FOR 2007-2008 - Columns (k) through (m)

Please note: actual salary figures are requested in columns (k) and (l), not the general salary range for music faculty at that rank.

In column (k), please provide the lowest individual salary for a faculty member in that rank (salary based on a nine-month academic year appointment, exclusive of benefits).

In column (l), please provide the highest individual salary for a faculty member in that rank (salary based on a nine-month academic year appointment, exclusive of benefits).

In column (m), please provide the total salary expenditures (salary based on a nine-month academic year appointment, exclusive of benefits) for all individuals recorded in column (a). Salary data should be budget figures for the 2007-2008 academic year only. In order for HEADS to utilize the data, lowest, highest, and total salary expenditure figures must be filled in, even if there is only one faculty member in a category.

TENURE - Column (n)

In column (n), please record the number of individuals in each rank who have tenure. If there is no tenure system at your institution, check the box provided.

1. Full-Time Faculty: Male (2007-2008 Data Only)
 (Please read detailed [instructions](#) above before completing this section.)

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data.
 This is recorded in the "Full-Time Faculty: Male" chart only.

SPECIAL NOTE: Please do not include salary or other data regarding music executives in this chart. Section V. requests specific data for music administrators.

CONFIDENTIALITY. Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

Salaries ¹	Highest Degree Earned						Length of Service at Institution				LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure ²
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
EXAMPLE	5	3	1	1				2		3	\$ 30500	\$ 41765	\$ 178865	4
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors	6	5	1						1	5	\$ 69910	\$ 95556	\$ 514286	6
Associate Professors	2		1	1					2		\$ 64664	\$ 69782	\$ 134446	1
Assistant Professors	1	1						1			\$ 46954	\$ 46954	\$ 46954	
Instructors	1		1					1			\$ 43929	\$ 43929	\$ 43929	
Lecturers											\$	\$	\$	
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total¹	10	6	3	1				2	3	5			\$ 739615	7

¹Salary figures should be based on a nine-month academic year, exclusive of benefits.

²If a tenure system does not exist, check here:

Reminders

- Do not include Music Executives or Assistant/Associate Executives in this section. (See Section V.)
- Do not include part-time faculty salaries in this chart (see sections IV.B. and IV.C. for part-time faculty)
- Do not include partial salaries for faculty in early retirement programs or on sabbatical.

2. Full-Time Faculty: Female (2007-2008 Data Only)
 (Please read detailed [instructions](#) above before completing this section.)

SPECIAL NOTE: Please do not include salary or other data regarding music executives in this chart. Section V. requests specific data for music administrators.

CONFIDENTIALITY. Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

Salaries ¹	Highest Degree Earned						Length of Service at Institution				LOWEST	HIGHEST	TOTAL	Number
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				

	Number	Doct.	Mast.	Bacc.	Assoc.	or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.	Individual Salary	Individual Salary	Salary Expenditure	with Tenure
EXAMPLE	5	3	1	1				2		3	\$ 30500	\$ 41765	\$ 178865	4
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Associate Professors	1	1	_____	_____	_____	_____	_____	_____	1	_____	\$ 73650	\$ 73650	\$ 73650	1
Assistant Professors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Instructors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Lecturers	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Unranked	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Visiting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	1	1	_____	_____	_____	_____	_____	_____	1	_____	_____	_____	\$ 73650	1

¹Salary figures should be based on a nine-month academic year, exclusive of benefits.

Reminders

- Do not include Music Executives or Assistant/Associate Executives in this section. (See Section V.)
- Do not include part-time faculty salaries in this chart (see sections IV.B. and IV.C. for part-time faculty)
- Do not include partial salaries for faculty in early retirement programs or on sabbatical.

3. Ethnic Breakdown of Full-Time Faculty

For each faculty rank, please indicate the total number of full-time faculty in each category. Please note that music executive(s) entered in Sections V.A. and V.B. who have teaching responsibilities should also be counted below (Section IV.A.3.)

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Full Professors	1	_____	_____	_____	_____	_____	_____	_____	5	_____	_____	_____	_____	_____
Associate Professors	_____	_____	_____	_____	_____	_____	_____	_____	2	_____	_____	1	_____	_____
Assistant Professors	_____	_____	_____	_____	_____	_____	_____	_____	1	_____	_____	_____	_____	_____
Instructors	_____	_____	_____	_____	_____	_____	_____	_____	1	_____	_____	_____	_____	_____
Lecturers	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Unranked	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Visiting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total	1	_____	_____	_____	_____	_____	_____	_____	9	_____	_____	1	_____	_____

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

B. PART-TIME INSTRUCTIONAL STAFF FOR DEGREE PROGRAMS ONLY

INSTRUCTIONS

For the purposes of this survey, three categories of part-time instruction have been developed.

- i. WITH FACULTY STATUS
Individuals who hold faculty rank and are considered faculty members by the institution. They are employed on an ongoing basis to perform assigned duties for which the individual receives salaries and wages.
- ii. ADJUNCT FACULTY AND TEACHING ASSOCIATES
Individuals without faculty rank who teach at the institution and are not graduate students. They serve in a temporary or auxiliary capacity.
- iii. GRADUATE TEACHING ASSISTANTS AND ASSOCIATES

Graduate students who teach at the institution.

It is requested that institutions provide part-time music instruction data by gender. However, institutions unable to do so should check the box marked "We are unable to provide data by gender and are providing combined data" and enter figures in the "Male" chart. It is extremely important that the box be checked if male/female salary figures are combined.

Columns (a), (b), and (c) must all be filled out for each applicable section. Incomplete information cannot be processed by the HEADS system.

In column (a), please record the number of individuals. **In column (b)**, please record the full-time equivalence of the individuals in column (a) based on your institutional definition of full-time equivalence. **(Note: A full-time equivalent personnel resource is the equivalent of one employee who is deemed to be carrying a full load in accordance with an institutionally agreed upon convention for converting numbers of specific employees to an equivalent number of full-time employees).** To determine the full-time equivalence, add the teaching loads of the individuals included in column (a) and divide by the definition of a full teaching load at your institution. **In column (c)**, please provide the total salary figure for all individuals in column (a).

In this section, **please include only those part-time instructors who teach courses related to the degree programs at your institution.** Do not include continuing education or preparatory department instructors unless they are teaching in the degree-granting program.

EXAMPLE: The institution employs six males with faculty status. The institution's definition of full-time is 15 semester credit hours per week. Each individual in this example teaches 4 semester credit hours per week and is paid \$10,000 per year.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	6	1.6	\$ 60000
ii. Adjunct Faculty and Teaching Associates			\$
iii. Graduate Teaching Assistants/Associates			\$

Full-time faculty equivalent (F.T.E.) computation: Six faculty times 4 semester credit hours per week = 24 semester credit hours per week, divided by 15 semester credit hours per week = 1.6 F.T.E. The information above is an example only.

Please read the [instructions](#) before completing this section. All applicable information in the following blocks must be filled in (see example above). This information cannot be processed if any one block in an applicable set is left blank - i.e., if columns (a) and (c) are filled in, a number representing full-time faculty equivalence (F.T.E.) must be entered in column (b).

1. Part-Time Music Instruction: Male

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data.
This is recorded in the "Part-Time Faculty: Male" chart only.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	3	1.5	\$ 137195
ii. Adjunct Faculty and Teaching Associates	12	5.31	\$ 161282
iii. Graduate Teaching Assistants/Associates	1	0.09	\$ 1149

2. Part-Time Music Instruction: Female

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status			\$
ii. Adjunct Faculty and Teaching Associates	6	2.37	\$ 65530
iii. Graduate Teaching Assistants/Associates			\$

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

C. PART-TIME PERFORMANCE STAFF ONLY

INSTRUCTIONS

Section IV.C. seeks additional, more specific information on part-time performance instructional staff only (applied music teachers). Please note that Section IV.C. is an extension of Section IV.B. and, therefore, may necessarily duplicate information reported in that section.

NUMBER - Column (a)

In column (a) the number of individuals in each rank is automatically totalled.

HIGHEST DEGREE EARNED - Columns (b) through (g)

In columns (b) through (g), record the number of individuals in that particular rank who have earned the highest degree indicated. Total the column. The total of columns (b) through (g) must equal column (a).

LENGTH OF SERVICE AT THE INSTITUTION - Columns (h) through (j)

In columns (h) through (j), record the number of individuals in that particular rank who have served continuously at your institution for the number of years indicated. Total the column. The total of columns (h) through (j) must equal column (a).

HOURLY* WAGES (k) through (m) (please see note below)

In column (k), please provide the lowest individual hourly* wage for a part-time performance instructional staff member. In column (l), please provide the highest individual hourly* wage for a part-time performance instructional staff member. In column (m), please provide the average hourly* wage for all part-time performance instructional staff members. To calculate average hourly wage, add up all the hourly wages and divide the total by the number of individuals.

*** PLEASE NOTE: For purposes of this survey, "hourly" refers to clock hours. Please report wages per clock hour, rather than on a credit-hour or a semester/quarter-hour basis.**

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Hourly Wage	HIGHEST Individual Hourly Wage	AVERAGE Hourly Wage	Number with Tenure
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				
Full Professors	3	3								3	\$ _____	\$ _____	\$ _____	3
Associate Professors											\$ _____	\$ _____	\$ _____	
Assistant Professors											\$ _____	\$ _____	\$ _____	
Instructors											\$ _____	\$ _____	\$ _____	
Lecturers	18	2	7	6			3	6	9	3	\$ _____	\$ _____	\$ _____	
Unranked	1			1				1			\$ _____	\$ _____	\$ _____	
Visiting											\$ _____	\$ _____	\$ _____	
Total	22	5	7	7			3	7	9	6			\$ _____	3

Reminder

- Do not include full-time faculty salaries in this chart (see section IV.A. for full-time faculty)

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

A. MUSIC EXECUTIVE

For the purposes of this survey, the "Music Executive" is defined as the chief academic administrator of the music unit (e.g., coordinator of the music program, chair of the music department, director of the school of music. In an independent school, this individual is the chief academic officer).

Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff."

1. Is the music executive appointed by the administration/Board of Trustees? No Yes
2. Is the music executive elected by faculty? No Yes
3. Is the music executive subject to formal review by faculty? No Yes
4. How often is the music executive subject to formal review by faculty? Every _____ 3 Years
5. What percentage (estimate) of the music executive's time is assigned to the following duties?
(Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

- a. Teaching _____ 25 %
- b. Research/Creative Activities _____ %
- c. Administrative Matters _____ 75 %
- d. Service (to professional organizations and community) _____ %
- e. Fundraising _____ %
- TOTAL (Must Equal 100%)** **_____ 100 %**

6. What is the music executive's title? Department Chair _____

7. What is the music executive's salary for 2007-2008? \$ _____ 109000

(exclusive of benefits)

8. Upon how many months is the music executive's salary based? 9 or 10 11 or 12

9. What is the gender of the music executive? Male Female

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

B. ASSISTANT OR ASSOCIATE MUSIC EXECUTIVE

Definition: For the purposes of this survey, the Assistant or Associate Music Executive is defined as the assistant or associate chief academic administrator of the music unit, (e.g. assistant or associate coordinator of the music program, assistant or associate chair of the music department, assistant or associate director of the school of music. In an independent school, these individuals are assistant or associate chief academic officers.)

Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff." Please ensure that all individuals are counted only once.

For those institutions with more than one Assistant or Associate Music Executive, six columns (a, b, c, d, e, and f) are provided in Questions 2 through 6 for reporting each individual separately. **Do not include clerical/secretarial/administrative staff in this category.**

1. Does your institution have assistant or associate music executives? No Yes

If no, proceed to Section C. If yes, answer questions 2 through 6.

2. What are the titles of the assistant or associate music executives?

(a) _____ (b) _____ (c) _____
 (d) _____ (e) _____ (f) _____

3. What percentage (estimate) of the assistant or associate music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
TOTAL (Must Equal 100%)	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %

4. What are the assistant or associate music executives' salaries for 2007-2008 (exclusive of benefits)?

(a) \$ _____ (b) \$ _____ (c) \$ _____
 (d) \$ _____ (e) \$ _____ (f) \$ _____

5. Upon how many months are the assistant or associate executives' salaries based?

9 or 10 (a) (b) (c) (d) (e) (f)

11 or 12

6. What is the gender of the assistant or associate music executives?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input type="radio"/>					
Female	<input type="radio"/>					

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

C. OTHER PERSONNEL ASSIGNMENTS (including student help)

DEFINITION: Full-time equivalence for individuals in this section should be based on a 40-hour work week. Example: If there are three full-time secretaries and one part-time secretary for 10 hours a week in the music unit, the answer to (a) would be 3.25 F.T.E. Units (3 + 1/4 of full-time).

Please provide answers to both "a" (F.T.E.) and "b" (total salary expenditures) in each of the three categories below. Incomplete data cannot be used by the HEADS system.

1. Secretarial/Clerical Assistance

- a. How much staff time in the music unit is allotted for secretarial and clerical assistance? _____ 2 F.T.E. Units
(One F.T.E. unit is equivalent to a 40-hour week.)
- b. What are the total salary expenditures (exclusive of benefits) for secretarial and clerical assistance? \$ _____ 70526

2. Library Staff

- a. How much staff time is allotted for library personnel dealing with music holdings, regardless of budget source? (One F.T.E. unit is equivalent to a 40-hour week.)
- Branch Music Library _____ 0.5 F.T.E. Units
- Main Library _____ F.T.E. Units
- Other Library _____ F.T.E. Units
- b. What are the total salary expenditures (exclusive of benefits) for music library staff? \$ _____ 7947

3. Technical Staff

- a. How much staff time in the music unit is allotted for technical/production staff? _____ 0.5 F.T.E. Units
(One F.T.E. unit is equivalent to a 40-hour week.)
- b. What are the total salary expenditures (exclusive of benefits) for technical/production staff? \$ _____ 11256

4. Professional and Miscellaneous Staff

- a. How much staff time in the music unit is allotted for professional/miscellaneous staff not covered in sections V.A., V.B., V.C.1, V.C.2, or V.C.3 above? (One F.T.E. unit is equivalent to a 40-hour week.) _____ F.T.E. Units
This section should include admissions staff, and all other staff not accounted for.
- b. What are the total salary expenditures (exclusive of benefits) for professional/miscellaneous staff? \$ _____

Section VI.A: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET

This section seeks information on the budget of the music unit for the fiscal year related to the 2007-2008 academic year. Please use the categories provided as appropriate. You may use "All Other Expenses" for those that do not fit into any categories listed.

It is important to include all budgeted expenses allocated for music resources under the direct control of the music unit in some section of the questionnaire. If budgeted expenses for a particular category are not under the direct control of the music unit, but are related to the operation of the music unit, place a check in the N/I column.

Before placing dollar amounts in any category, please ensure that the budgeted expense category is under the direct control of the music unit. Do not report personnel expenditures already reported in a previous section. Please round off all figures.

Instructional, Operational, and Performance Budget Figures Administered by the Music Unit (for the entire fiscal year related to the 2007-2008 academic year)

a. Faculty and Professional Travel (to meetings, etc.)

	BUDGET	
	2007-2008	N/I
\$ _____	8800	<input type="checkbox"/>

b. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$	2000	<input type="checkbox"/>
c. Guest Artists	\$	13620	<input type="checkbox"/>
d. Instructional Supplies	\$	5000	<input type="checkbox"/>
e. Library (collection development other than performance materials)	\$	1000	<input type="checkbox"/>
f. Library (performance scores and parts only)	\$	6820	<input type="checkbox"/>
g. Office Supplies	\$	350	<input type="checkbox"/>
h. Operating Services	\$		<input type="checkbox"/>
i. Postage	\$	1455	<input type="checkbox"/>
j. Printing/Duplication	\$	3950	<input type="checkbox"/>
k. Public Relations and Fundraising	\$	4000	<input type="checkbox"/>
l. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$	79000	<input type="checkbox"/>
m. Student Recruitment	\$	3500	<input type="checkbox"/>
n. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	\$	4000	<input type="checkbox"/>
o. Student Wages	\$	19841	<input type="checkbox"/>
p. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$	2200	<input type="checkbox"/>
q. Technology Services (electronic media, software, fees, etc.)	\$	2000	<input type="checkbox"/>
r. Telephone/Fax/Electronic Communications	\$	6150	<input type="checkbox"/>
s. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$	32000	<input type="checkbox"/>
t. All Other Expenses	\$		<input type="checkbox"/>
TOTAL INSTRUCTIONAL, OPERATIONAL, AND PERFORMANCE BUDGET	\$	195686	

Section VI.B: BENEFITS

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution.

\$ 341525

Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE MUSIC UNIT IN 2007-2008

This figure will include monies that are directly controlled by the music unit. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI).

\$ 1914361

Section VI.D: EQUIPMENT AND BUILDING BUDGET

1. Equipment	2007-2008 Academic Year	N/I
a. Purchases	\$ _____	<input type="checkbox"/>
b. Leases and Rentals	\$ _____	<input type="checkbox"/>
c. Repairs	\$ <u>23000</u>	<input type="checkbox"/>
2. Building		
a. Renovation and Repair	\$ _____ 0	<input type="checkbox"/>
b. Leases and Rentals	\$ _____ 0	<input type="checkbox"/>
c. New Construction (Please describe below)	\$ _____ 0	<input type="checkbox"/>

TOTAL EQUIPMENT AND BUILDING BUDGET
(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only)

\$ 23000

Section VI.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT BUDGETED FOR THE MUSIC UNIT IN

2007-2008

This section seeks information on several specific types of income/endowment sources of the music unit for the fiscal year related to the 2007-2008 academic year. Please use the categories provided as appropriate. Include only budgeted income/endowment expected during the fiscal year in question. For example, a three-year grant from a state arts agency would be recorded as including only that amount allocated in the 2007-2008 fiscal year.

Note: It is not intended that the total income/endowment of the music unit will be accounted for in this Section; only income/endowment from the following categories should be included.

The figures should include only income/endowment derived specifically for the music unit.

		Income	Endowment
1. Public Grants (special grants to the music unit from national, state, or local governmental arts funding sources)	\$ _____	<input type="radio"/>	<input type="radio"/>
2. Foundation/Corporation Support (special grants to the music unit from private foundations or corporations)	\$ _____	<input type="radio"/>	<input type="radio"/>
3. Private Gifts (gifts from individuals given directly to the music unit)	\$ _____ 25000	<input checked="" type="radio"/>	<input type="radio"/>
4. Ticket Sales, Commissions, Rentals, Etc. (earned income of the music unit related to performance)	\$ _____ 88145	<input checked="" type="radio"/>	<input type="radio"/>
5. Fund Raising (controlled by and allocated to the music unit)	\$ _____ 30000	<input checked="" type="radio"/>	<input type="radio"/>
6. Tuition (controlled by and allocated to the music unit)	\$ _____	<input type="radio"/>	<input type="radio"/>
7. Student Fees (controlled by and allocated to the music unit)	\$ _____ 26045	<input checked="" type="radio"/>	<input type="radio"/>
8. Income from Endowment (controlled by and allocated to the music unit)	\$ _____ 27000	<input checked="" type="radio"/>	<input type="radio"/>
TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT BUDGETED FOR THE MUSIC UNIT <i>(Total of VI.E. 1. through 8. above)</i>	\$ _____ 196190		

Section VI.F: TOTAL ENDOWMENT

Provide the total endowment of the music unit restricted for use by the music unit. Include endowment principal for items such as music professorships, music scholarships, music library, music operating funds, concert series, and musical activities. \$ _____ 724843

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

Note: Only institutions granting Doctoral Degrees should complete Section VII.

A. DOCTORAL DEGREE STUDENTS WHO GRADUATED IN 2006-2007

For each major area, please indicate the number of doctoral degree students who graduated in 2006-2007. Every degree student who graduated should be included in one of the categories below.

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Accompanying	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Brass														
Horn	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trumpet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trombone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Euphonium	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Tuba	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Composition	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Conducting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Ethnomusicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Guitar	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harp	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harpsichord	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Music Education	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

Choral	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Instrumental	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Musicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Opera	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Organ	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Percussion	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Piano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sacred Music	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Strings	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Violin	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Viola	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Cello	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Double Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theory	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Voice - Female	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Soprano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Alto	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Voice - Male	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Tenor	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Woodwinds	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Flute	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Oboe	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Clarinet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bassoon	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Saxophone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

Note: Only institutions granting Doctoral Degrees should complete Section VII.

B. DOCTORAL DEGREE STUDENTS WHO DID NOT GRADUATE

For each major area, please indicate the number of doctoral degree students who did **not** graduate in 2006-2007. Every degree student who did **not** graduate should be included in one of the categories below.

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Accompanying Brass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Horn	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trumpet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trombone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Euphonium	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Tuba	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Composition	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Conducting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

Ethnomusicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Guitar	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harp	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harpsichord	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Music Education</i>													
Choral	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Instrumental	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Musicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Opera	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Organ	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Percussion	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Piano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sacred Music	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Strings</i>													
Violin	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Viola	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Cello	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Double Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theory	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Female</i>													
Soprano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Alto	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Male</i>													
Tenor	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Woodwinds</i>													
Flute	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Oboe	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Clarinet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bassoon	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Saxophone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)													
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

2006-2007 HEADS Data Survey Printable Version

GENERAL INFORMATION

This questionnaire is seeking data about aspects of the music program at your institution. Composite and comparative data will be published and distributed by HEADS to allow music units to compare themselves with all participants and other music units of similar size and type. It is extremely important that the questionnaire be completed as accurately as possible. Please estimate only if you cannot obtain access to exact numbers. Specific instructions precede each section. If you have any questions about completing the questionnaire, please contact the HEADS office by calling (703) 437-0700, ext. 22.

Most information in the questionnaire covers the 2006-2007 academic year and the fiscal year that coincides with it.

Name of Music Executive/Representative to NASM	David Colson
Title of Music Executive/Representative to NASM	Chair, Department of Music
Name of Institution (please do not abbreviate)	California State University, Chico
Name of Unit (please use full designation)	Department of Music
Street Address and/or P.O. Box	First and Normal Street
City	Chico
State	California
Zip Code	95929-0805 Please enter in either 5-digit (#####) or 9-digit (#####-####) format
Telephone	530-898-5152 ext. _____ Please enter in the following format: 703-123-4567 ext. 123
Facsimile	530-898-4082 Please enter in the following format: 703-123-4567
E-Mail	dcolson@csuchico.edu

CONFIDENTIALITY

Most answers provided in the questionnaire will remain completely confidential. However some statistics, because of their public nature, may be released by HEADS for general information. Unless otherwise advised, HEADS may release the following data by institution: Enrollment, Major Areas Offered, Degrees Awarded, Faculty Numbers, Renovation, and New Construction.

Please check the appropriate line below:

- I hereby **APPROVE** release of the data in the matter outlined above.
- I **DO NOT APPROVE** release of the data in the matter outlined above.

Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply:

- | | |
|---|--|
| <input type="checkbox"/> a. Private | <input type="checkbox"/> g. Research |
| <input checked="" type="checkbox"/> b. Public | <input checked="" type="checkbox"/> h. State-Supported |
| <input type="checkbox"/> c. Proprietary | <input type="checkbox"/> i. State/Related |
| <input type="checkbox"/> d. Not-for-Profit | <input type="checkbox"/> j. Community/Junior College |
| <input type="checkbox"/> e. Free-Standing/Independent | <input checked="" type="checkbox"/> k. Degree-Granting |
| <input type="checkbox"/> f. Land-Grant | <input type="checkbox"/> l. Non-Degree-Granting |

2. What is the **TOTAL institutional enrollment** (number of individuals, i.e., headcount) for Fall 2006? Include only local campus, not system-wide, enrollment. (Please check only one.)

- | | |
|---|--|
| <input type="radio"/> a. 1 - 500 | <input type="radio"/> g. 15,001 - 20,000 |
| <input type="radio"/> b. 501 - 1,000 | <input type="radio"/> h. 20,001 - 25,000 |
| <input type="radio"/> c. 1,001 - 2,500 | <input type="radio"/> i. 25,001 - 30,000 |
| <input type="radio"/> d. 2,501 - 5,000 | <input type="radio"/> j. 30,001 - 35,000 |
| <input type="radio"/> e. 5,001 - 10,000 | <input type="radio"/> k. 35,001 - 40,000 |

f. 10,001 - 15,000

i. 40,001 plus

3. What is the highest program level offered IN MUSIC at your institution? (Please check only one.)

a. Associate Degree

c. Master's Degree

b. Baccalaureate Degree

d. Doctoral Degree

4. What is the highest program level offered IN ANY UNIT at your institution? (Please check only one.)

a. Associate Degree

d. Post-Master's Degree (Not Doctoral)

b. Baccalaureate Degree

e. Doctoral Degree

c. Master's Degree

5. Is your institution an accredited member of NASM? (Please check only one.)

a. Member

b. Non-Member

6. Is your institution involved with either of the following during the 2006-2007 academic year? (Check all that apply. If your institution is not involved with either, please leave blank.)

a. Building a new music facility

b. Renovating the music facility

Section II.A: ASSOCIATE DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of **music major students only** who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2006 and the Fall of 2006 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, **either** (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2005 through June 30, 2006.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

(a) Music Major Enrollment Summer 2006	(b) Music Major Enrollment Fall 2006	(c) Number of Degrees Awarded to Music Majors July 1, 2005 - June 30, 2006
---	---	--

1. **Associate of Fine Arts Degree Programs or Equivalent**
(Enter only **number of major students enrolled** in music programs with at least 65% music content.)

Brass

Horn _____

Trumpet _____

Trombone _____

Euphonium _____

Tuba _____

Guitar _____

Harp _____

Jazz Studies	_____	_____	_____
<i>Music Education</i>			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Music History	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	_____	_____
Piano/Harpsichord	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice - Male</i>			
Tenor	_____	_____	_____
Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.1 only)	_____	_____	_____

2. **Associate Degree Programs in Music Education, Music/Business and Music Combined with an Outside Field**
 (Enter only number of major students enrolled in music programs with at least 50% music content.)

<i>Music Education</i>			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Music Business	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.2 only)	_____	_____	_____

3. **Associate Liberal Arts Degree Programs in Music**
 (Enter only number of major students enrolled in music programs with 30-45% music content.)

Liberal Arts Degree	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____

Total (Section II.A.3 only)

Section II.B: BACCALAUREATE DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2006 and the Fall of 2006 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, **either** (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2005 through June 30, 2006.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2006	(b) Music Major Enrollment Fall 2006	(c) Number of Degrees Awarded to Music Majors July 1, 2005 - June 30, 2006
1. <u>Bachelor of Music Degree Programs or Other Professional Degree Program</u> (Enter only number of major students enrolled in music programs with at least 65% music content.)			
Accompanying	_____	_____	_____
<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
History/Literature	_____	_____	_____
Jazz Studies	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	_____	_____
Piano/Harpsichord	_____	_____	_____
Piano Pedagogy	_____	_____	_____
Sacred Music	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
Theory	_____	_____	_____
Theory/Composition	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____

Alto	_____	_____	_____
Voice - Male	_____	_____	_____
Tenor	_____	_____	_____
Bass	_____	_____	_____
Woodwinds			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.B.1 only)	_____	_____	_____

2. **Baccalaureate Degree Programs in Music Education, Music Therapy, and Music Combined with an Outside Field**
 (Enter only number of major students enrolled in music programs with at least 50% music content.)

Music Education			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Music Therapy	_____	_____	_____
Music/Business Arts Administration	_____	_____	_____
Music/Engineering	_____	_____	_____
Musical Theatre	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.B.2 only)	_____	_____	_____

3. **Baccalaureate Liberal Arts Degree Programs in Music (B.A., B.S.)**
 (Enter only number of major students enrolled in music programs with 30-45% music content.)

Liberal Arts Degree	_____	355	67
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.B.3 only)	_____	355	67

Section II.C: MASTER'S DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2006 and the Fall of 2006 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all

three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, **either** (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2005 through June 30, 2006.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2006	(b) Music Major Enrollment Fall 2006	(c) Number of Degree Awarded to Music Majors July 1, 2005 - June 30, 2006
1. <u>Specific Master's Degree Programs (M.M.)</u> (Enter only number of major students enrolled in music degree programs.)			
Accompanying	_____	_____	_____
Arts Administration	_____	_____	_____
<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Conducting	_____	_____	_____
Ethnomusicology	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpsichord	_____	_____	_____
Jazz Studies	_____	_____	_____
<i>Music Education</i>			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Music History/Musicology	_____	_____	_____
Music Therapy	_____	_____	_____
Opera	_____	_____	_____
Organ	_____	_____	_____
Pedagogy	_____	_____	_____
Percussion	_____	_____	_____
Piano	_____	_____	_____
Sacred Music	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Double Bass	_____	_____	_____
Theory	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice -Male</i>			
Tenor	_____	_____	_____

Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.C.1 only)	_____	_____	_____

2. **General Master's Degree Programs (M.A., or M.S.)**
 (Enter only number of major students enrolled in music degree programs.)

General Master's in Music	_____	18	6
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.C.2 only)	_____	18	6

Section II.D: DOCTORAL DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2006 and the Fall of 2006 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, **either** (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2005 through June 30, 2006.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

(a) Music Major Enrollment Summer 2006	(b) Music Major Enrollment Fall 2006	(c) Number of Degrees Awarded to Music Majors July 1, 2005 - June 30, 2006
---	---	--

Doctoral Degree Programs in Music
 (Enter only number of major students enrolled in music degree programs.)

Accompanying	_____	_____	_____
<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____

Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Conducting	_____	_____	_____
Ethnomusicology	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpsichord	_____	_____	_____
<i>Music Education</i>			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Musicology	_____	_____	_____
Opera	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	_____	_____
Piano	_____	_____	_____
Sacred Music	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
Theory	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice - Male</i>			
Tenor	_____	_____	_____
Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.D only)	_____	_____	_____

Section II.E: GRAND TOTAL MUSIC MAJOR ENROLLMENT

INSTRUCTIONS

In columns (a) and (b) the total number of music majors enrolled in the Summer of 2006 and the Fall of 2006 respectively have been computed.

In column (c) the number of degrees awarded in the various areas of music during July 1, 2005 through June 30, 2006 has been computed.

The grand total music major enrollment figures are derived by adding the answers from sections II.A.1., II.A.2., II.A.3., II.B.1., II.B.2., II.B.3., II.C.1., II.C.2., II.D. You do not have to enter the figure; it has been completed for you.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

Grand Total _____ 0 _____ 373 _____ 73

Section II.F: ETHNIC BREAKDOWN OF STUDENTS

For each degree level, please indicate the number of students presently enrolled in the following categories.

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
	Associate Degrees:													
Professional	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Liberal Arts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Baccalaureate Degrees:														
Professional	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Liberal Arts	5	3	1	4	_____	_____	40	15	156	55	5	3	49	19
Master's Degrees:														
Specific	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General	_____	_____	_____	_____	_____	_____	_____	_____	7	4	_____	1	3	3
Doctoral Degrees:														
Specific	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total:	5	3	1	4	_____	_____	40	15	163	59	5	4	52	22

Section III: TOTAL INSTRUCTIONAL SERVICE (IN SEMESTER CREDIT OR QUARTER HOURS)

INSTRUCTIONS

The information requested in this section is vital to the HEADS database. The answer to question III.C. is of particular importance, providing the database with information used in many of the ratios calculated from the data. Its exclusion limits the value of much of the other data submitted. If the figures are unknown to you, your registrar may be able to provide them. If not, **multiply the semester credit hours (or quarter hours) allotted for each course by the number of students enrolled and total the figures for all courses offered.**

If your institution computes credits in quarter hours, please place figures in column (a). If your institution uses semester credit hours, please place the figures in column (b).

In question III.D., please provide the number of students (headcount, i.e., nonduplicated) involved in the curricular activities of the music unit in any way. An approximation of this figure would be useful to the database even if exact figures are not available. This figure cannot be smaller than II.E.b.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

A. What is the projected total number of semester quarter hours OR credit hours generated in music courses offered during the 2006-2007 academic year (excluding summer) **by non-music major students?** (Please answer only one.) **EXAMPLE:** If your unit offers three courses to non-majors worth three credits to each student, and there are twelve students in each class, the answer would be 108 (3 x 3 x 12).

(a) Quarter Hours _____ **OR** Semester Hours _____ (b) 1994

B. What is the projected total number of semester quarter hours OR credit hours generated in music courses offered during the 2006-2007 academic year (excluding summer) **by music major students?** (Please answer only one.) **EXAMPLE:** If your unit has twenty-five full-time music majors each taking twelve credits of music courses during the academic year, the answer would be 300 (25 x 12).

Quarter Hours _____ (a) OR Semester Hours _____ (b) 4584

C. Total number of semester quarter hours OR credit hours generated in music courses offered during the 2006-2007 academic year (excluding summer). **This figure is derived by adding the answers to A and B above. You do not have to enter the figure. It is computed for you.**

Quarter Hours _____ (a) OR Semester Hours _____ (b) 6578

D. What is the projected number of students (headcount, i.e., nonduplicated) involved in any curricular aspect of the music unit during the 2006-2007 academic year (excluding summer)? **Please approximate this figure if you do not have access to an exact answer.** This figure cannot be smaller than II.E.b.

_____ 1691 students

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

Please complete each applicable section of each chart. Data cannot be processed unless all information is provided.

A. FULL TIME FACULTY: 2006-2007 DATA ONLY

INSTRUCTIONS

Two charts are provided for full-time music faculty: one for male faculty and one for female faculty. Only information regarding full-time faculty should be entered in these charts. Do not include part-time faculty data in Sections IV.A.1. and IV.A.2. (specific information covering part-time faculty is requested in Sections IV.B. and IV.C.). Please provide information about full-time faculty by gender. Institutions unable to do so should check the box marked "We are unable to provide faculty data by gender and are providing combined faculty data" and enter the total figures in the "Male" chart.

PLEASE NOTE

The charts in Section IV.A. should include all full-time individuals with faculty status. The intent of the data in this section is to develop average full-time faculty salaries. Salary figures should be based on a nine-month academic year, exclusive of benefits.

Do not include in Sections IV.A.1. or IV.A.2. any information about the music executive or other administrators who will be recorded in Section V. of the survey (i.e., Deans, Chairs, and Directors, and Assistant/Associate Deans, Chairs, and Directors). Salaries and other specific data regarding the music executive(s) and assistant/associate music executive(s) are requested in Section V.

Do not include individuals who are not full-time faculty members. Do not include faculty members on sabbatical, or those in early retirement programs and therefore not teaching full-time and/or not receiving a full-time salary.

RANKS

The various ranks of the professoriate are consistent with those of "A Common Language for Postsecondary Accreditation," a joint project of COPA and NCHEMS. If your rankings are not consistent with those listed, please check with your research office to determine institutional policy in relation to these common ranks.

NUMBER - Column (a)

In column (a) the number of individuals in each rank is automatically totalled.

HIGHEST DEGREE EARNED - Columns (b) through (g)

In columns (b) through (g), record the number of individuals in that particular rank who have earned the highest degree indicated. Total the column. The total of columns (b) through (g) must equal column (a).

LENGTH OF SERVICE AT THE INSTITUTION - Columns (h) through (j)

In columns (h) through (j), record the number of individuals in that particular rank who have served continuously at your institution for the number of years indicated. Total the column. The total of columns (h) through (j) must equal column (a).

SALARIES FOR 2006-2007 - Columns (k) through (m)

Please note: actual salary figures are requested in columns (k) and (l), not the general salary range for music faculty at that rank.

In column (k), please provide the lowest individual salary for a faculty member in that rank (salary based on a nine-month academic year appointment, exclusive of benefits).

In column (l), please provide the highest individual salary for a faculty member in that rank (salary based on a nine-month academic year appointment, exclusive of benefits).

In column (m), please provide the total salary expenditures (salary based on a nine-month academic year appointment, exclusive of benefits) for all individuals recorded in column (a). Salary data should be budget figures for the 2006-2007 academic year only. In order for HEADS to utilize the data, lowest, highest, and total salary expenditure figures must be filled in, even if there is only one faculty member in a category.

TENURE - Column (n)

In column (n), please record the number of individuals in each rank who have tenure. If there is no tenure system at your institution, check the box provided.

1. Full-Time Faculty: Male (2006-2007 Data Only)
 (Please read detailed [instructions](#) above before completing this section.)

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data.
 This is recorded in the "Full-Time Faculty: Male" chart only.

SPECIAL NOTE: Please do not include salary or other data regarding music executives in this chart. Section V. requests specific data for music administrators.

CONFIDENTIALITY. Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

Salaries ¹	Highest Degree Earned						Length of Service at Institution				LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure ²
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
EXAMPLE	5	3	1	1				2		3	\$ 30500	\$ 41765	\$ 178865	4
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors	13	10	2	1				2	4	7	\$ 53232	\$ 92904	\$ 845004	13
Associate Professors	1		1					1			\$ 51230	\$ 51230	\$ 51230	1
Assistant Professors	1	1						1			\$ 47808	\$ 47808	\$ 47808	0
Instructors											\$	\$	\$	
Lecturers											\$	\$	\$	
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
Total¹	15	11	3	1				4	4	7			\$ 944042	14

¹Salary figures should be based on a nine-month academic year, exclusive of benefits.

²If a tenure system does not exist, check here:

Reminders

- Do not include Music Executives or Assistant/Associate Executives in this section. (See Section V.)
- Do not include part-time faculty salaries in this chart (see sections IV.B. and IV.C. for part-time faculty)
- Do not include partial salaries for faculty in early retirement programs or on sabbatical.

2. Full-Time Faculty: Female (2006-2007 Data Only)
 (Please read detailed [instructions](#) above before completing this section.)

SPECIAL NOTE: Please do not include salary or other data regarding music executives in this chart. Section V. requests specific data for music administrators.

CONFIDENTIALITY. Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

Salaries ¹	Highest Degree Earned						Length of Service at Institution				LOWEST	HIGHEST	TOTAL	Number
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				

	Number	Doct.	Mast.	Bacc.	Assoc.	or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.	Individual Salary	Individual Salary	Salary Expenditure	with Tenure
EXAMPLE	5	3	1	1				2		3	\$ 30500	\$ 41765	\$ 178865	4
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Associate Professors	2	2	_____	_____	_____	_____	_____	_____	2	_____	\$ 57624	\$ 65076	\$ 122700	2
Assistant Professors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Instructors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Lecturers	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Unranked	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Visiting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	2	2	_____	_____	_____	_____	_____	_____	2	_____	_____	_____	\$ 122700	2

¹Salary figures should be based on a nine-month academic year, exclusive of benefits.

Reminders

- Do not include Music Executives or Assistant/Associate Executives in this section. (See Section V.)
- Do not include part-time faculty salaries in this chart (see sections IV.B. and IV.C. for part-time faculty)
- Do not include partial salaries for faculty in early retirement programs or on sabbatical.

3. Ethnic Breakdown of Full-Time Faculty

For each faculty rank, please indicate the total number of full-time faculty in each category. Please note that music executive(s) entered in Sections V.A. and V.B. who have teaching responsibilities should also be counted below (Section IV.A.3.)

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Full Professors	1	_____	_____	_____	_____	_____	11	1	_____	_____	_____	_____	_____	_____
Associate Professors	_____	_____	_____	_____	_____	_____	1	_____	1	_____	_____	_____	_____	_____
Assistant Professors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Instructors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Lecturers	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Unranked	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Visiting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total	1	_____	_____	_____	_____	_____	12	1	1	_____	_____	_____	_____	_____

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

B. PART-TIME INSTRUCTIONAL STAFF FOR DEGREE PROGRAMS ONLY

INSTRUCTIONS

For the purposes of this survey, three categories of part-time instruction have been developed.

- i. WITH FACULTY STATUS
Individuals who hold faculty rank and are considered faculty members by the institution. They are employed on an ongoing basis to perform assigned duties for which the individual receives salaries and wages.
- ii. ADJUNCT FACULTY AND TEACHING ASSOCIATES
Individuals without faculty rank who teach at the institution and are not graduate students. They serve in a temporary or auxiliary capacity.
- iii. GRADUATE TEACHING ASSISTANTS AND ASSOCIATES

Graduate students who teach at the institution.

It is requested that institutions provide part-time music instruction data by gender. However, institutions unable to do so should check the box marked "We are unable to provide data by gender and are providing combined data" and enter figures in the "Male" chart. It is extremely important that the box be checked if male/female salary figures are combined.

Columns (a), (b), and (c) must all be filled out for each applicable section. Incomplete information cannot be processed by the HEADS system.

In column (a), please record the number of individuals. **In column (b)**, please record the full-time equivalence of the individuals in column (a) based on your institutional definition of full-time equivalence. **(Note: A full-time equivalent personnel resource is the equivalent of one employee who is deemed to be carrying a full load in accordance with an institutionally agreed upon convention for converting numbers of specific employees to an equivalent number of full-time employees).** To determine the full-time equivalence, add the teaching loads of the individuals included in column (a) and divide by the definition of a full teaching load at your institution. **In column (c)**, please provide the total salary figure for all individuals in column (a).

In this section, **please include only those part-time instructors who teach courses related to the degree programs at your institution.** Do not include continuing education or preparatory department instructors unless they are teaching in the degree-granting program.

EXAMPLE: The institution employs six males with faculty status. The institution's definition of full-time is 15 semester credit hours per week. Each individual in this example teaches 4 semester credit hours per week and is paid \$10,000 per year.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	6	1.6	\$ 60000
ii. Adjunct Faculty and Teaching Associates			\$
iii. Graduate Teaching Assistants/Associates			\$

Full-time faculty equivalent (F.T.E.) computation: Six faculty times 4 semester credit hours per week = 24 semester credit hours per week, divided by 15 semester credit hours per week = 1.6 F.T.E. The information above is an example only.

Please read the [instructions](#) before completing this section. All applicable information in the following blocks must be filled in (see example above). This information cannot be processed if any one block in an applicable set is left blank - i.e., if columns (a) and (c) are filled in, a number representing full-time faculty equivalence (F.T.E.) must be entered in column (b).

1. Part-Time Music Instruction: Male

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data.
This is recorded in the "Part-Time Faculty: Male" chart only.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status			\$
ii. Adjunct Faculty and Teaching Associates	11	5.47	\$ 207726
iii. Graduate Teaching Assistants/Associates			\$

2. Part-Time Music Instruction: Female

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status			\$
ii. Adjunct Faculty and Teaching Associates	9	3.97	\$ 117908
iii. Graduate Teaching Assistants/Associates			\$

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

C. PART-TIME PERFORMANCE STAFF ONLY

INSTRUCTIONS

Section IV.C. seeks additional, more specific information on part-time performance instructional staff only (applied music teachers). Please note that Section IV.C. is an extension of Section IV.B. and, therefore, may necessarily duplicate information reported in that section.

NUMBER - Column (a)

In column (a) the number of individuals in each rank is automatically totalled.

HIGHEST DEGREE EARNED - Columns (b) through (g)

In columns (b) through (g), record the number of individuals in that particular rank who have earned the highest degree indicated. Total the column. The total of columns (b) through (g) must equal column (a).

LENGTH OF SERVICE AT THE INSTITUTION - Columns (h) through (j)

In columns (h) through (j), record the number of individuals in that particular rank who have served continuously at your institution for the number of years indicated. Total the column. The total of columns (h) through (j) must equal column (a).

HOURLY* WAGES (k) through (m) (please see note below)

In column (k), please provide the lowest individual hourly* wage for a part-time performance instructional staff member. In column (l), please provide the highest individual hourly* wage for a part-time performance instructional staff member. In column (m), please provide the average hourly* wage for all part-time performance instructional staff members. To calculate average hourly wage, add up all the hourly wages and divide the total by the number of individuals.

*** PLEASE NOTE: For purposes of this survey, "hourly" refers to clock hours. Please report wages per clock hour, rather than on a credit-hour or a semester/quarter-hour basis.**

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Hourly Wage	HIGHEST Individual Hourly Wage	AVERAGE Hourly Wage	Number with Tenure
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				
Full Professors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Associate Professors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Assistant Professors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Instructors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Lecturers	20	1	11	7	_____	_____	1	16	2	2	\$ 0	\$ 0	\$ 0	0
Unranked	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Visiting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Total	20	1	11	7	_____	_____	1	16	2	2			\$ 0	0

Reminder

- Do not include *full*-time faculty salaries in this chart (see section IV.A. for full-time faculty)

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

A. MUSIC EXECUTIVE

For the purposes of this survey, the "Music Executive" is defined as the chief academic administrator of the music unit (e.g., coordinator of the music program, chair of the music department, director of the school of music. In an independent school, this individual is the chief academic officer).

Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff."

1. Is the music executive appointed by the administration/Board of Trustees? No Yes
2. Is the music executive elected by faculty? No Yes
3. Is the music executive subject to formal review by faculty? No Yes
4. How often is the music executive subject to formal review by faculty? Every _____ 3 Years
5. What percentage (estimate) of the music executive's time is assigned to the following duties?
(Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

- a. Teaching _____ 25 %
- b. Research/Creative Activities _____ %
- c. Administrative Matters _____ 75 %
- d. Service (to professional organizations and community) _____ %
- e. Fundraising _____ %
- TOTAL (Must Equal 100%)** **_____ 100 %**

6. What is the music executive's title? Department Chairman _____
7. What is the music executive's salary for 2006-2007?
(exclusive of benefits) \$ _____ 93707
8. Upon how many months is the music executive's salary based? 9 or 10 11 or 12
9. What is the gender of the music executive? Male Female

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

B. ASSISTANT OR ASSOCIATE MUSIC EXECUTIVE

Definition: For the purposes of this survey, the Assistant or Associate Music Executive is defined as the assistant or associate chief academic administrator of the music unit, (e.g. assistant or associate coordinator of the music program, assistant or associate chair of the music department, assistant or associate director of the school of music. In an independent school, these individuals are assistant or associate chief academic officers.)

Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff." Please ensure that all individuals are counted only once.

For those institutions with more than one Assistant or Associate Music Executive, six columns (a, b, c, d, e, and f) are provided in Questions 2 through 6 for reporting each individual separately. **Do not include clerical/secretarial/administrative staff in this category.**

1. Does your institution have assistant or associate music executives? No Yes
- If no, proceed to Section C. If yes, answer questions 2 through 6.

2. What are the titles of the assistant or associate music executives?

(a) _____ (b) _____ (c) _____

(d) _____ (e) _____ (f) _____

3. What percentage (estimate) of the assistant or associate music executive's time is assigned to the following duties?
(Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
TOTAL (Must Equal 100%)	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %

4. What are the assistant or associate music executives' salaries for 2006-2007 (exclusive of benefits)?

(a) \$ _____ (b) \$ _____ (c) \$ _____

(d) \$ _____ (e) \$ _____ (f) \$ _____

5. Upon how many months are the assistant or associate executives' salaries based?

9 or 10 (a) (b) (c) (d) (e) (f)

11 or 12

6. What is the gender of the assistant or associate music executives?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input type="radio"/>					
Female	<input type="radio"/>					

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

C. OTHER PERSONNEL ASSIGNMENTS (including student help)

DEFINITION: Full-time equivalence for individuals in this section should be based on a 40-hour work week. Example: If there are three full-time secretaries and one part-time secretary for 10 hours a week in the music unit, the answer to (a) would be 3.25 F.T.E. Units (3 + 1/4 of full-time).

Please provide answers to both "a" (F.T.E.) and "b" (total salary expenditures) in each of the three categories below. Incomplete data cannot be used by the HEADS system.

1. Secretarial/Clerical Assistance

- a. How much staff time in the music unit is allotted for secretarial and clerical assistance? _____ 2 F.T.E. Units
(One F.T.E. unit is equivalent to a 40-hour week.)
- b. What are the total salary expenditures (exclusive of benefits) for secretarial and clerical assistance? \$ _____ 75516

2. Library Staff

- a. How much staff time is allotted for library personnel dealing with music holdings, regardless of budget source? (One F.T.E. unit is equivalent to a 40-hour week.)
- Branch Music Library _____ 0.5 F.T.E. Units
- Main Library _____ F.T.E. Units
- Other Library _____ F.T.E. Units
- b. What are the total salary expenditures (exclusive of benefits) for music library staff? \$ _____ 14346

3. Technical Staff

- a. How much staff time in the music unit is allotted for technical/production staff? _____ 1 F.T.E. Units
(One F.T.E. unit is equivalent to a 40-hour week.)
- b. What are the total salary expenditures (exclusive of benefits) for technical/production staff? \$ _____ 40548

4. Professional and Miscellaneous Staff

- a. How much staff time in the music unit is allotted for professional/miscellaneous staff not covered in sections V.A., V.B., V.C.1, V.C.2, or V.C.3 above? (One F.T.E. unit is equivalent to a 40-hour week.) This section should include admissions staff, and all other staff not accounted for. _____ F.T.E. Units
- b. What are the total salary expenditures (exclusive of benefits) for professional/miscellaneous staff? \$ _____

Section VI.A: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET

This section seeks information on the budget of the music unit for the fiscal year related to the 2006-2007 academic year. Please use the categories provided as appropriate. You may use "All Other Expenses" for those that do not fit into any categories listed.

It is important to include all budgeted expenses allocated for music resources under the direct control of the music unit in some section of the questionnaire. If budgeted expenses for a particular category are not under the direct control of the music unit, but are related to the operation of the music unit, place a check in the N/I column.

Before placing dollar amounts in any category, please ensure that the budgeted expense category is under the direct control of the music unit. Do not report personnel expenditures already reported in a previous section. Please round off all figures.

Instructional, Operational, and Performance Budget Figures Administered by the Music Unit (for the entire fiscal year related to the 2006-2007 academic year)

a. Faculty and Professional Travel (to meetings, etc.)

	BUDGET 2006-2007	N/I
\$ _____	5000	<input type="checkbox"/>

b. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$	2000	<input type="checkbox"/>
c. Guest Artists	\$	1000	<input type="checkbox"/>
d. Instructional Supplies	\$	5000	<input type="checkbox"/>
e. Library (collection development other than performance materials)	\$	1000	<input type="checkbox"/>
f. Library (performance scores and parts only)	\$	3000	<input type="checkbox"/>
g. Office Supplies	\$	650	<input type="checkbox"/>
h. Operating Services	\$		<input type="checkbox"/>
i. Postage	\$	3000	<input type="checkbox"/>
j. Printing/Duplication	\$	5500	<input type="checkbox"/>
k. Public Relations and Fundraising	\$	4000	<input type="checkbox"/>
l. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$	75000	<input type="checkbox"/>
m. Student Recruitment	\$	3500	<input type="checkbox"/>
n. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	\$	4000	<input type="checkbox"/>
o. Student Wages	\$	25000	<input type="checkbox"/>
p. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$	24500	<input type="checkbox"/>
q. Technology Services (electronic media, software, fees, etc.)	\$	2000	<input type="checkbox"/>
r. Telephone/Fax/Electronic Communications	\$	11500	<input type="checkbox"/>
s. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$	32000	<input type="checkbox"/>
t. All Other Expenses	\$		<input type="checkbox"/>
TOTAL INSTRUCTIONAL, OPERATIONAL, AND PERFORMANCE BUDGET	\$	207650	

Section VI.B: BENEFITS

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution.

\$ 375000

Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE MUSIC UNIT IN 2006-2007

This figure will include monies that are directly controlled by the music unit. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI).

\$ 2199143

Section VI.D: EQUIPMENT AND BUILDING BUDGET

1. Equipment	2006-2007 Academic Year	N/I
a. Purchases	\$ _____	<input type="checkbox"/>
b. Leases and Rentals	\$ _____	<input type="checkbox"/>
c. Repairs	\$ <u>23000</u>	<input type="checkbox"/>
2. Building		
a. Renovation and Repair	\$ <u>0</u>	<input type="checkbox"/>
b. Leases and Rentals	\$ _____	<input type="checkbox"/>
c. New Construction (Please describe below)	\$ _____	<input type="checkbox"/>

TOTAL EQUIPMENT AND BUILDING BUDGET
(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only)

\$ 23000

Section VI.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT BUDGETED FOR THE MUSIC UNIT IN

Choral	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Instrumental	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Musicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Opera	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Organ	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Percussion	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Piano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sacred Music	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Strings</i>														
Violin	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Viola	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Cello	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Double Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theory	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Female</i>														
Soprano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Alto	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Male</i>														
Tenor	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Woodwinds</i>														
Flute	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Oboe	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Clarinet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bassoon	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Saxophone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

Note: Only institutions granting Doctoral Degrees should complete Section VII.

B. DOCTORAL DEGREE STUDENTS WHO DID NOT GRADUATE

For each major area, please indicate the number of doctoral degree students who did **not** graduate in 2005-2006. Every degree student who did **not** graduate should be included in one of the categories below.

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Accompanying Brass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Horn	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trumpet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trombone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Euphonium	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Tuba	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Composition	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Conducting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

Ethnomusicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Guitar	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harp	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harpsichord	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Music Education</i>													
Choral	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Instrumental	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Musicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Opera	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Organ	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Percussion	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Piano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sacred Music	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Strings</i>													
Violin	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Viola	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Cello	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Double Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theory	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Female</i>													
Soprano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Alto	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Male</i>													
Tenor	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Woodwinds</i>													
Flute	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Oboe	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Clarinet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bassoon	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Saxophone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)													
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

2005-2006 HEADS Data Survey Printable Version

GENERAL INFORMATION

This questionnaire is seeking data about aspects of the music program at your institution. Composite and comparative data will be published and distributed by HEADS to allow music units to compare themselves with all participants and other music units of similar size and type. It is extremely important that the questionnaire be completed as accurately as possible. Please estimate only if you cannot obtain access to exact numbers. Specific instructions precede each section. If you have any questions about completing the questionnaire, please contact the HEADS office by calling (703) 437-0700, ext. 22.

Most information in the questionnaire covers the 2005-2006 academic year and the fiscal year that coincides with it.

Name of Music Executive/Representative to NASM	James M. Bankhead
Title of Music Executive/Representative to NASM	Chairman
Name of Institution (please do not abbreviate)	California State University, Chico
Name of Unit (please use full designation)	Department of Music
Street Address and/or P.O. Box	First and Normal Street
City	Chico
State	California
Zip Code	95929-0805 Please enter in either 5-digit (#####) or 9-digit (#####-####) format
Telephone	530-898-5152 ext. _____ Please enter in the following format: 703-123-4567 ext. 123
Facsimile	530-898-4082 Please enter in the following format: 703-123-4567
E-Mail	jbankhead@csuchico.edu

CONFIDENTIALITY

Most answers provided in the questionnaire will remain completely confidential. However some statistics, because of their public nature, may be released by HEADS for general information. Unless otherwise advised, HEADS may release the following data by institution: Enrollment, Major Areas Offered, Degrees Awarded, Faculty Numbers, Renovation, and New Construction.

Please check the appropriate line below:

- I hereby **APPROVE** release of the data in the matter outlined above.
- I **DO NOT APPROVE** release of the data in the matter outlined above.

Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply:

- | | |
|---|--|
| <input type="checkbox"/> a. Private | <input type="checkbox"/> g. Research |
| <input checked="" type="checkbox"/> b. Public | <input checked="" type="checkbox"/> h. State-Supported |
| <input type="checkbox"/> c. Proprietary | <input type="checkbox"/> i. State/Related |
| <input type="checkbox"/> d. Not-for-Profit | <input type="checkbox"/> j. Community/Junior College |
| <input type="checkbox"/> e. Free-Standing/Independent | <input checked="" type="checkbox"/> k. Degree-Granting |
| <input type="checkbox"/> f. Land-Grant | <input type="checkbox"/> l. Non-Degree-Granting |

2. What is the **TOTAL institutional enrollment** (number of individuals, i.e., headcount) for Fall 2005? Include only local campus, not system-wide, enrollment. (Please check only one.)

- | | |
|---|--|
| <input type="radio"/> a. 1 - 500 | <input type="radio"/> g. 15,001 - 20,000 |
| <input type="radio"/> b. 501 - 1,000 | <input type="radio"/> h. 20,001 - 25,000 |
| <input type="radio"/> c. 1,001 - 2,500 | <input type="radio"/> i. 25,001 - 30,000 |
| <input type="radio"/> d. 2,501 - 5,000 | <input type="radio"/> j. 30,001 - 35,000 |
| <input type="radio"/> e. 5,001 - 10,000 | <input type="radio"/> k. 35,001 - 40,000 |

f. 10,001 - 15,000

i. 40,001 plus

3. What is the highest program level offered IN MUSIC at your institution? (Please check only one.)

a. Associate Degree

c. Master's Degree

b. Baccalaureate Degree

d. Doctoral Degree

4. What is the highest program level offered IN ANY UNIT at your institution? (Please check only one.)

a. Associate Degree

d. Post-Master's Degree (Not Doctoral)

b. Baccalaureate Degree

e. Doctoral Degree

c. Master's Degree

5. Is your institution an accredited member of NASM? (Please check only one.)

a. Member

b. Non-Member

6. Is your institution involved with either of the following during the 2005-2006 academic year? (Check all that apply. If your institution is not involved with either, please leave blank.)

a. Building a new music facility

b. Renovating the music facility

Section II.A: ASSOCIATE DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of **music major students only** who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2005 and the Fall of 2005 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, **either** (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2004 through June 30, 2005.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2005	(b) Music Major Enrollment Fall 2005	(c) Number of Degrees Awarded to Music Majors July 1, 2004 - June 30, 2005
--	---	---	--

1. **Associate of Fine Arts Degree Programs or Equivalent**
(Enter only **number of major students enrolled** in music programs with at least 65% music content.)

Brass

Horn _____

Trumpet _____

Trombone _____

Euphonium _____

Tuba _____

Guitar _____

Harp _____

Jazz Studies	_____	_____	_____
<i>Music Education</i>			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Music History	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	_____	_____
Piano/Harpsichord	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice - Male</i>			
Tenor	_____	_____	_____
Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.1 only)	_____	_____	_____

2. **Associate Degree Programs in Music Education, Music/Business and Music Combined with an Outside Field**
 (Enter only number of major students enrolled in music programs with at least 50% music content.)

<i>Music Education</i>			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Music Business	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.2 only)	_____	_____	_____

3. **Associate Liberal Arts Degree Programs in Music**
 (Enter only number of major students enrolled in music programs with 30-45% music content.)

Liberal Arts Degree	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____

Total (Section II.A.3 only)

Section II.B: BACCALAUREATE DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2005 and the Fall of 2005 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, **either** (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2004 through June 30, 2005.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2005	(b) Music Major Enrollment Fall 2005	(c) Number of Degrees Awarded to Music Majors July 1, 2004 - June 30, 2005
1. <u>Bachelor of Music Degree Programs or Other Professional Degree Program</u> (Enter only number of major students enrolled in music programs with at least 65% music content.)			
Accompanying	_____	_____	_____
<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
History/Literature	_____	_____	_____
Jazz Studies	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	_____	_____
Piano/Harpsichord	_____	_____	_____
Piano Pedagogy	_____	_____	_____
Sacred Music	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
Theory	_____	_____	_____
Theory/Composition	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____

Alto	_____	_____	_____
Voice - Male	_____	_____	_____
Tenor	_____	_____	_____
Bass	_____	_____	_____
Woodwinds			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.B.1 only)	_____	_____	_____

2. **Baccalaureate Degree Programs in Music Education, Music Therapy, and Music Combined with an Outside Field**
 (Enter only number of major students enrolled in music programs with at least 50% music content.)

Music Education			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Music Therapy	_____	_____	_____
Music/Business Arts Administration	_____	_____	_____
Music/Engineering	_____	_____	_____
Musical Theatre	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.B.2 only)	_____	_____	_____

3. **Baccalaureate Liberal Arts Degree Programs in Music (B.A., B.S.)**
 (Enter only number of major students enrolled in music programs with 30-45% music content.)

Liberal Arts Degree	_____	365	63
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.B.3 only)	_____	365	63

Section II.C: MASTER'S DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2005 and the Fall of 2005 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all

three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, **either** (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2004 through June 30, 2005.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2005	(b) Music Major Enrollment Fall 2005	(c) Number of Degrees Awarded to Music Majors July 1, 2004 - June 30, 2005
1. <u>Specific Master's Degree Programs (M.M.)</u> (Enter only number of major students enrolled in music degree programs.)			
Accompanying	_____	_____	_____
Arts Administration	_____	_____	_____
<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Conducting	_____	_____	_____
Ethnomusicology	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpsichord	_____	_____	_____
Jazz Studies	_____	_____	_____
<i>Music Education</i>			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Music History/Musicology	_____	_____	_____
Music Therapy	_____	_____	_____
Opera	_____	_____	_____
Organ	_____	_____	_____
Pedagogy	_____	_____	_____
Percussion	_____	_____	_____
Piano	_____	_____	_____
Sacred Music	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Double Bass	_____	_____	_____
Theory	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice -Male</i>			
Tenor	_____	_____	_____

Bass	_____	_____	_____
Woodwinds			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.C.1 only)	_____	_____	_____

2. **General Master's Degree Programs (M.A., or M.S.)**
 (Enter only number of major students enrolled in music degree programs.)

General Master's in Music	_____	17	5
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.C.2 only)	_____	17	5

Section II.D: DOCTORAL DEGREES

INSTRUCTIONS

In Section II, provide the actual number (i.e., headcount) of music major students only who are enrolled in or have graduated from your music degree programs.

In columns (a) and (b), please provide data on the number of music majors enrolled in the Summer of 2005 and the Fall of 2005 respectively.

Definition: A "music major" is defined as (1) a full-time student declared as a music major, (2) a currently enrolled part-time student declared as a music major, or (3) a currently enrolled student studying applied music, performing in a major ensemble and taking first-year theory (students must be enrolled in all three courses). Students listed in (3) above should be included in the category "Other." If students have double majors or similar arrangements, **either** (1) enter them in only one category based on your judgment, or (2) enter them in the "Other" category. Do not enter any student twice.

In column (c), record the number of degrees awarded in the various areas of music during the period July 1, 2004 through June 30, 2005.

It is imperative that the totals provided equal the sum of enrollments listed in each specific major area. Please enter each individual in only one category. All individuals entered in any category must be music majors as defined above. These data are used throughout the compilation process to place institutions in appropriate categories. Therefore, it is imperative that figures be entered accurately. If exact figures are not available, please estimate.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

	(a) Music Major Enrollment Summer 2005	(b) Music Major Enrollment Fall 2005	(c) Number of Degrees Awarded to Music Majors July 1, 2004 - June 30, 2005
Accompanying	_____	_____	_____
Brass			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____

Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Conducting	_____	_____	_____
Ethnomusicology	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpsichord	_____	_____	_____
<i>Music Education</i>			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Musicology	_____	_____	_____
Opera	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	_____	_____
Piano	_____	_____	_____
Sacred Music	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
Theory	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice - Male</i>			
Tenor	_____	_____	_____
Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.D only)	_____	_____	_____

Section II.E: GRAND TOTAL MUSIC MAJOR ENROLLMENT

INSTRUCTIONS

In columns (a) and (b) the total number of music majors enrolled in the Summer of 2005 and the Fall of 2005 respectively have been computed.

In column (c) the number of degrees awarded in the various areas of music during July 1, 2004 through June 30, 2005 has been computed.

The grand total music major enrollment figures are derived by adding the answers from sections II.A.1., II.A.2., II.A.3., II.B.1., II.B.2., II.B.3., II.C.1., II.C.2., II.D. You do not have to enter the figure; it has been completed for you.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

(a) Music Major Enrollment
Summer 2005

(b) Music Major Enrollment
Fall 2005

(c) Number of Degrees
Awarded to Music Majors
July 1, 2004 - June 30, 2005

Grand Total _____ 0 _____ 382 _____ 68

Section II.F: ETHNIC BREAKDOWN OF STUDENTS

For each degree level, please indicate the number of students presently enrolled in the following categories.

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Associate Degrees:														
Professional	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Liberal Arts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Baccalaureate Degrees:														
Professional	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Liberal Arts	5	3	1	4	_____	_____	40	15	166	55	5	3	49	19
Master's Degrees:														
Specific	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General	_____	_____	_____	_____	_____	_____	_____	_____	6	4	_____	1	3	3
Doctoral Degrees:														
Specific	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total:	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

Section III: TOTAL INSTRUCTIONAL SERVICE (IN SEMESTER CREDIT OR QUARTER HOURS)

INSTRUCTIONS

The information requested in this section is vital to the HEADS database. The answer to question III.C. is of particular importance, providing the database with information used in many of the ratios calculated from the data. Its exclusion limits the value of much of the other data submitted. If the figures are unknown to you, your registrar may be able to provide them. If not, multiply the semester credit hours (or quarter hours) allotted for each course by the number of students enrolled and total the figures for all courses offered.

If your institution computes credits in quarter hours, please place figures in column (a). If your institution uses semester credit hours, please place the figures in column (b).

In question III.D., please provide the number of students (headcount, i.e., nonduplicated) involved in the curricular activities of the music unit in any way. An approximation of this figure would be useful to the database even if exact figures are not available. This figure cannot be smaller than II.E.b.

DEFINITION: For the purposes of this section of the survey, an academic year should include all instructional periods except summer. Please be sure to exclude summer sessions from all calculations in this section.

A. What is the projected total number of semester quarter hours OR credit hours generated in music courses offered during the 2005-2006 academic year (excluding summer) by non-music major students? (Please answer only one.) EXAMPLE: If your unit offers three courses to non-majors worth three credits to each student, and there are twelve students in each class, the answer would be 108 (3 x 3 x 12).

Quarter Hours _____ (a) OR Semester Hours _____ (b) 1994

B. What is the projected total number of semester quarter hours OR credit hours generated in music courses offered during the 2005-2006 academic year (excluding summer) by music major students? (Please answer only one.) EXAMPLE: If your unit has twenty-five full-time music majors each taking twelve credits of music courses during the academic year, the answer would be 300 (25 x 12).

Quarter Hours _____ (a) OR Semester Hours _____ (b) 4584

C. Total number of semester quarter hours OR credit hours generated in music courses offered during the 2005-2006 academic year (excluding summer). **This figure is derived by adding the answers to A and B above. You do not have to enter the figure. It is computed for you.**

Quarter Hours _____ (a) OR Semester Hours _____ (b) 6578

D. What is the projected number of students (headcount, i.e., nonduplicated) involved in any curricular aspect of the music unit during the 2005-2006 academic year (excluding summer)? **Please approximate this figure if you do not have access to an exact answer.** This figure cannot be smaller than II.E.b.

_____ 1691 students

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

Please complete each applicable section of each chart. Data cannot be processed unless all information is provided.

A. FULL TIME FACULTY: 2005-2006 DATA ONLY

INSTRUCTIONS

Two charts are provided for full-time music faculty: one for male faculty and one for female faculty. Only information regarding full-time faculty should be entered in these charts. Do not include part-time faculty data in Sections IV.A.1. and IV.A.2. (specific information covering part-time faculty is requested in Sections IV.B. and IV.C.). Please provide information about full-time faculty by gender. Institutions unable to do so should check the box marked "We are unable to provide faculty data by gender and are providing combined faculty data" and enter the total figures in the "Male" chart.

PLEASE NOTE

The charts in Section IV.A. should include all full-time individuals with faculty status. The intent of the data in this section is to develop average full-time faculty salaries. Salary figures should be based on a nine-month academic year, exclusive of benefits.

Do not include in Sections IV.A.1. or IV.A.2. any information about the music executive or other administrators who will be recorded in Section V. of the survey (i.e., Deans, Chairs, and Directors, and Assistant/Associate Deans, Chairs, and Directors). Salaries and other specific data regarding the music executive(s) and assistant/associate music executive(s) are requested in Section V.

Do not include individuals who are not full-time faculty members. Do not include faculty members on sabbatical, or those in early retirement programs and therefore not teaching full-time and/or not receiving a full-time salary.

RANKS

The various ranks of the professoriate are consistent with those of "A Common Language for Postsecondary Accreditation," a joint project of COPA and NCHEMS. If your rankings are not consistent with those listed, please check with your research office to determine institutional policy in relation to these common ranks.

NUMBER - Column (a)

In column (a) the number of individuals in each rank is automatically totalled.

HIGHEST DEGREE EARNED - Columns (b) through (g)

In columns (b) through (g), record the number of individuals in that particular rank who have earned the highest degree indicated. Total the column. The total of columns (b) through (g) must equal column (a).

LENGTH OF SERVICE AT THE INSTITUTION - Columns (h) through (j)

In columns (h) through (j), record the number of individuals in that particular rank who have served continuously at your institution for the number of years indicated. Total the column. The total of columns (h) through (j) must equal column (a).

SALARIES FOR 2005-2006 - Columns (k) through (m)

Please note: actual salary figures are requested in columns (k) and (l), not the general salary range for music faculty at that rank.

In column (k), please provide the lowest individual salary for a faculty member in that rank (salary based on a nine-month academic year appointment, exclusive of benefits).

In column (l), please provide the highest individual salary for a faculty member in that rank (salary based on a nine-month academic year appointment, exclusive of benefits).

In column (m), please provide the total salary expenditures (salary based on a nine-month academic year appointment, exclusive of benefits) for all individuals recorded in column (a). Salary data should be budget figures for the 2005-2006 academic year only. In order for HEADS to utilize the data, lowest, highest, and total salary expenditure figures must be filled in, even if there is only one faculty member in a category.

TENURE - Column (n)

In column (n), please record the number of individuals in each rank who have tenure. If there is no tenure system at your institution, check the box provided.

1. Full-Time Faculty: Male (2005-2006 Data Only)
 (Please read detailed [instructions](#) above before completing this section.)

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data.
 This is recorded in the "Full-Time Faculty: Male" chart only.

SPECIAL NOTE: Please do not include salary or other data regarding music executives in this chart. Section V. requests specific data for music administrators.

CONFIDENTIALITY. Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

Salaries ¹	Highest Degree Earned						Length of Service at Institution				LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure ²
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
EXAMPLE	5	3	1	1				2		3	\$ 30500	\$ 41765	\$ 178865	4
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors	15	12	2	1				2	4	9	\$ 53232	\$ 92904	\$ 995004	15
Associate Professors											\$	\$	\$	
Assistant Professors	1	1						1			\$ 47808	\$ 47808	\$ 47808	0
Instructors											\$	\$	\$	
Lecturers											\$	\$	\$	
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total¹	16	13	2	1				3	4	9			\$ 1042812	15

¹Salary figures should be based on a nine-month academic year, exclusive of benefits.

²If a tenure system does not exist, check here:

Reminders

- Do not include Music Executives or Assistant/Associate Executives in this section. (See Section V.)
- Do not include part-time faculty salaries in this chart (see sections IV.B. and IV.C. for part-time faculty)
- Do not include partial salaries for faculty in early retirement programs or on sabbatical.

2. Full-Time Faculty: Female (2005-2006 Data Only)
 (Please read detailed [instructions](#) above before completing this section.)

SPECIAL NOTE: Please do not include salary or other data regarding music executives in this chart. Section V. requests specific data for music administrators.

CONFIDENTIALITY. Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

Salaries ¹	Highest Degree Earned						Length of Service at Institution				LOWEST	HIGHEST	TOTAL	Number
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				

	Number	Doct.	Mast.	Bacc.	Assoc.	or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.	Individual Salary	Individual Salary	Salary Expenditure	with Tenure
EXAMPLE	5	3	1	1				2		3	\$ 30500	\$ 41765	\$ 178865	4
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors	1	1							1		\$ 57624	\$ 57624	\$ 57624	1
Associate Professors	1	1							1		\$ 65076	\$ 65076	\$ 65076	0
Assistant Professors											\$	\$	\$	
Instructors											\$	\$	\$	
Lecturers											\$	\$	\$	
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	2	2							2				\$ 122700	1

¹Salary figures should be based on a nine-month academic year, exclusive of benefits.

Reminders

- Do not include Music Executives or Assistant/Associate Executives in this section. (See Section V.)
- Do not include part-time faculty salaries in this chart (see sections IV.B. and IV.C. for part-time faculty)
- Do not include partial salaries for faculty in early retirement programs or on sabbatical.

3. Ethnic Breakdown of Full-Time Faculty

For each faculty rank, please indicate the total number of full-time faculty in each category. Please note that music executive(s) entered in Sections V.A. and V.B. who have teaching responsibilities should also be counted below (Section IV.A.3.)

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Full Professors	1								14	1				
Associate Professors												1		
Assistant Professors									1					
Instructors														
Lecturers														
Unranked														
Visiting														
Total														

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

B. PART-TIME INSTRUCTIONAL STAFF FOR DEGREE PROGRAMS ONLY

INSTRUCTIONS

For the purposes of this survey, three categories of part-time instruction have been developed.

- i. WITH FACULTY STATUS
Individuals who hold faculty rank and are considered faculty members by the institution. They are employed on an ongoing basis to perform assigned duties for which the individual receives salaries and wages.
- ii. ADJUNCT FACULTY AND TEACHING ASSOCIATES
Individuals without faculty rank who teach at the institution and are not graduate students. They serve in a temporary or auxiliary capacity.
- iii. GRADUATE TEACHING ASSISTANTS AND ASSOCIATES

Graduate students who teach at the institution.

It is requested that institutions provide part-time music instruction data by gender. However, institutions unable to do so should check the box marked "We are unable to provide data by gender and are providing combined data" and enter figures in the "Male" chart. It is extremely important that the box be checked if male/female salary figures are combined.

Columns (a), (b), and (c) must all be filled out for each applicable section. Incomplete information cannot be processed by the HEADS system.

In column (a), please record the number of individuals. **In column (b)**, please record the full-time equivalence of the individuals in column (a) based on your institutional definition of full-time equivalence. **(Note: A full-time equivalent personnel resource is the equivalent of one employee who is deemed to be carrying a full load in accordance with an institutionally agreed upon convention for converting numbers of specific employees to an equivalent number of full-time employees).** To determine the full-time equivalence, add the teaching loads of the individuals included in column (a) and divide by the definition of a full teaching load at your institution. **In column (c)**, please provide the total salary figure for all individuals in column (a).

In this section, **please include only those part-time instructors who teach courses related to the degree programs at your institution.** Do not include continuing education or preparatory department instructors unless they are teaching in the degree-granting program.

EXAMPLE: The institution employs six males with faculty status. The institution's definition of full-time is 15 semester credit hours per week. Each individual in this example teaches 4 semester credit hours per week and is paid \$10,000 per year.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	6	1.6	\$ 60000
ii. Adjunct Faculty and Teaching Associates			\$
iii. Graduate Teaching Assistants/Associates			\$

Full-time faculty equivalent (F.T.E.) computation: Six faculty times 4 semester credit hours per week = 24 semester credit hours per week, divided by 15 semester credit hours per week = 1.6 F.T.E. The information above is an example only.

Please read the [instructions](#) before completing this section. All applicable information in the following blocks must be filled in (see example above). This information cannot be processed if any one block in an applicable set is left blank - i.e., if columns (a) and (c) are filled in, a number representing full-time faculty equivalence (F.T.E.) must be entered in column (b).

1. Part-Time Music Instruction: Male

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data.
This is recorded in the "Part-Time Faculty: Male" chart only.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status			\$
ii. Adjunct Faculty and Teaching Associates	11	5.47	\$ 207726
iii. Graduate Teaching Assistants/Associates			\$

2. Part-Time Music Instruction: Female

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status			\$
ii. Adjunct Faculty and Teaching Associates	9	3.97	\$ 117908
iii. Graduate Teaching Assistants/Associates			\$

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

C. PART-TIME PERFORMANCE STAFF ONLY

INSTRUCTIONS

Section IV.C. seeks additional, more specific information on part-time performance instructional staff only (applied music teachers). Please note that Section IV.C. is an extension of Section IV.B. and, therefore, may necessarily duplicate information reported in that section.

NUMBER - Column (a)

In column (a) the number of individuals in each rank is automatically totalled.

HIGHEST DEGREE EARNED - Columns (b) through (g)

In columns (b) through (g), record the number of individuals in that particular rank who have earned the highest degree indicated. Total the column. The total of columns (b) through (g) must equal column (a).

LENGTH OF SERVICE AT THE INSTITUTION - Columns (h) through (j)

In columns (h) through (j), record the number of individuals in that particular rank who have served continuously at your institution for the number of years indicated. Total the column. The total of columns (h) through (j) must equal column (a).

HOURLY* WAGES (k) through (m) (please see note below)

In column (k), please provide the lowest individual hourly* wage for a part-time performance instructional staff member. In column (l), please provide the highest individual hourly* wage for a part-time performance instructional staff member. In column (m), please provide the average hourly* wage for all part-time performance instructional staff members. To calculate average hourly wage, add up all the hourly wages and divide the total by the number of individuals.

*** PLEASE NOTE: For purposes of this survey, "hourly" refers to clock hours. Please report wages per clock hour, rather than on a credit-hour or a semester/quarter-hour basis.**

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Hourly Wage	HIGHEST Individual Hourly Wage	AVERAGE Hourly Wage	Number with Tenure
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				
Full Professors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Associate Professors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Assistant Professors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Instructors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Lecturers	20	1	11	7	_____	_____	1	16	2	2	\$ 0	\$ 0	\$ 0	0
Unranked	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Visiting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Total	20	1	11	7	_____	_____	1	16	2	2			\$ _____	_____

Reminder

- Do not include *full-time* faculty salaries in this chart (see section IV.A. for full-time faculty)

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

A. MUSIC EXECUTIVE

For the purposes of this survey, the "Music Executive" is defined as the chief academic administrator of the music unit (e.g., coordinator of the music program, chair of the music department, director of the school of music. In an independent school, this individual is the chief academic officer).

Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff."

1. Is the music executive appointed by the administration/Board of Trustees? No Yes
2. Is the music executive elected by faculty? No Yes
3. Is the music executive subject to formal review by faculty? No Yes
4. How often is the music executive subject to formal review by faculty? Every _____ 3 Years
5. What percentage (estimate) of the music executive's time is assigned to the following duties?
(Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

- a. Teaching _____ 25 %
- b. Research/Creative Activities _____ %
- c. Administrative Matters _____ 75 %
- d. Service (to professional organizations and community) _____ %
- e. Fundraising _____ %
- TOTAL (Must Equal 100%)** **_____ 100 %**

6. What is the music executive's title? Department Chairman _____

7. What is the music executive's salary for 2005-2006? \$ _____ 80487

(exclusive of benefits)

8. Upon how many months is the music executive's salary based? 9 or 10 11 or 12

9. What is the gender of the music executive? Male Female

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

B. ASSISTANT OR ASSOCIATE MUSIC EXECUTIVE

Definition: For the purposes of this survey, the Assistant or Associate Music Executive is defined as the assistant or associate chief academic administrator of the music unit, (e.g. assistant or associate coordinator of the music program, assistant or associate chair of the music department, assistant or associate director of the school of music. In an independent school, these individuals are assistant or associate chief academic officers.)

Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff." Please ensure that all individuals are counted only once.

For those institutions with more than one Assistant or Associate Music Executive, six columns (a, b, c, d, e, and f) are provided in Questions 2 through 6 for reporting each individual separately. **Do not include clerical/secretarial/administrative staff in this category.**

1. Does your institution have assistant or associate music executives? No Yes

If no, proceed to Section C. If yes, answer questions 2 through 6.

2. What are the titles of the assistant or associate music executives?

(a) _____ (b) _____ (c) _____

(d) _____ (e) _____ (f) _____

3. What percentage (estimate) of the assistant or associate music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
TOTAL (Must Equal 100%)	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %

4. What are the assistant or associate music executives' salaries for 2005-2006 (exclusive of benefits)?

(a) \$ _____ (b) \$ _____ (c) \$ _____

(d) \$ _____ (e) \$ _____ (f) \$ _____

5. Upon how many months are the assistant or associate executives' salaries based?

9 or 10 (a) (b) (c) (d) (e) (f)

11 or 12

6. What is the gender of the assistant or associate music executives?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input type="radio"/>					
Female	<input type="radio"/>					

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

C. OTHER PERSONNEL ASSIGNMENTS (including student help)

DEFINITION: Full-time equivalence for individuals in this section should be based on a 40-hour work week. Example: If there are three full-time secretaries and one part-time secretary for 10 hours a week in the music unit, the answer to (a) would be 3.25 F.T.E. Units (3 + 1/4 of full-time).

Please provide answers to both "a" (F.T.E.) and "b" (total salary expenditures) in each of the three categories below. Incomplete data cannot be used by the HEADS system.

1. Secretarial/Clerical Assistance

- a. How much staff time in the music unit is allotted for secretarial and clerical assistance? _____ 2 F.T.E. Units
(One F.T.E. unit is equivalent to a 40-hour week.)
- b. What are the total salary expenditures (exclusive of benefits) for secretarial and clerical assistance? \$ _____ 75516

2. Library Staff

- a. How much staff time is allotted for library personnel dealing with music holdings, regardless of budget source? (One F.T.E. unit is equivalent to a 40-hour week.)
- Branch Music Library _____ 0.5 F.T.E. Units
- Main Library _____ F.T.E. Units
- Other Library _____ F.T.E. Units
- b. What are the total salary expenditures (exclusive of benefits) for music library staff? \$ _____ 14346

3. Technical Staff

- a. How much staff time in the music unit is allotted for technical/production staff? _____ 1 F.T.E. Units
(One F.T.E. unit is equivalent to a 40-hour week.)
- b. What are the total salary expenditures (exclusive of benefits) for technical/production staff? \$ _____ 40548

4. Professional and Miscellaneous Staff

- a. How much staff time in the music unit is allotted for professional/miscellaneous staff not covered in sections V.A., V.B., V.C.1, V.C.2, or V.C.3 above? (One F.T.E. unit is equivalent to a 40-hour week.) This section should include admissions staff, and all other staff not accounted for. _____ F.T.E. Units
- b. What are the total salary expenditures (exclusive of benefits) for professional/miscellaneous staff? \$ _____

Section VI.A: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET

This section seeks information on the budget of the music unit for the fiscal year related to the 2005-2006 academic year. Please use the categories provided as appropriate. You may use "All Other Expenses" for those that do not fit into any categories listed.

It is important to include all budgeted expenses allocated for music resources under the direct control of the music unit in some section of the questionnaire. If budgeted expenses for a particular category are not under the direct control of the music unit, but are related to the operation of the music unit, place a check in the N/I column.

Before placing dollar amounts in any category, please ensure that the budgeted expense category is under the direct control of the music unit. Do not report personnel expenditures already reported in a previous section. Please round off all figures.

Instructional, Operational, and Performance Budget Figures Administered by the Music Unit (for the entire fiscal year related to the 2005-2006 academic year)

a. Faculty and Professional Travel (to meetings, etc.)

BUDGET 2005-2006	N/I
\$ _____ 5000	<input type="checkbox"/>

b. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$	2000	<input type="checkbox"/>
c. Guest Artists	\$	1000	<input type="checkbox"/>
d. Instructional Supplies	\$	5000	<input type="checkbox"/>
e. Library (collection development other than performance materials)	\$	1000	<input type="checkbox"/>
f. Library (performance scores and parts only)	\$	3000	<input type="checkbox"/>
g. Office Supplies	\$	650	<input type="checkbox"/>
h. Operating Services	\$		<input type="checkbox"/>
i. Postage	\$	3000	<input type="checkbox"/>
j. Printing/Duplication	\$	5500	<input type="checkbox"/>
k. Public Relations and Fundraising	\$	4000	<input type="checkbox"/>
l. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$	75000	<input type="checkbox"/>
m. Student Recruitment	\$	3500	<input type="checkbox"/>
n. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	\$	4000	<input type="checkbox"/>
o. Student Wages	\$	25000	<input type="checkbox"/>
p. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$	24500	<input type="checkbox"/>
q. Technology Services (electronic media, software, fees, etc.)	\$	2000	<input type="checkbox"/>
r. Telephone/Fax/Electronic Communications	\$	11500	<input type="checkbox"/>
s. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$	32000	<input type="checkbox"/>
t. All Other Expenses	\$		<input type="checkbox"/>
TOTAL INSTRUCTIONAL, OPERATIONAL, AND PERFORMANCE BUDGET	\$	207650	

Section VI.B: BENEFITS

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution.

\$ 375000

Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE MUSIC UNIT IN 2005-2006

This figure will include monies that are **directly controlled by the music unit**. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI).

\$ 2284693

Section VI.D: EQUIPMENT AND BUILDING BUDGET

1. Equipment	2005-2006 Academic Year	N/I
a. Purchases	\$ _____	<input type="checkbox"/>
b. Leases and Rentals	\$ _____	<input type="checkbox"/>
c. Repairs	\$ <u>23000</u>	<input type="checkbox"/>
2. Building		
a. Renovation and Repair	\$ _____	<input type="checkbox"/>
b. Leases and Rentals	\$ _____	<input type="checkbox"/>
c. New Construction (Please describe below)	\$ _____	<input type="checkbox"/>

TOTAL EQUIPMENT AND BUILDING BUDGET
(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only)

\$ 23000

Section VI.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT BUDGETED FOR THE MUSIC UNIT IN

2005-2006

This section seeks information on several specific types of income/endowment sources of the music unit for the fiscal year related to the 2005-2006 academic year. Please use the categories provided as appropriate. Include only budgeted income/endowment expected during the fiscal year in question. For example, a three-year grant from a state arts agency would be recorded as including only that amount allocated in the 2005-2006 fiscal year.

Note: It is not intended that the total income/endowment of the music unit will be accounted for in this Section; only income/endowment from the following categories should be included.

The figures should include only income/endowment derived specifically for the music unit.

		Income	Endowment
1. Public Grants (special grants to the music unit from national, state, or local governmental arts funding sources)	\$ _____ 15000	<input checked="" type="radio"/>	<input type="radio"/>
2. Foundation/Corporation Support (special grants to the music unit from private foundations or corporations)	\$ _____ 19750	<input checked="" type="radio"/>	<input type="radio"/>
3. Private Gifts (gifts from individuals given directly to the music unit)	\$ _____ 69000	<input checked="" type="radio"/>	<input type="radio"/>
4. Ticket Sales, Commissions, Rentals, Etc. (earned income of the music unit related to performance)	\$ _____ 70000	<input checked="" type="radio"/>	<input type="radio"/>
5. Fund Raising (controlled by and allocated to the music unit)	\$ _____ 5600	<input checked="" type="radio"/>	<input type="radio"/>
6. Tuition (controlled by and allocated to the music unit)	\$ _____ 0	<input type="radio"/>	<input type="radio"/>
7. Student Fees (controlled by and allocated to the music unit)	\$ _____ 20000	<input checked="" type="radio"/>	<input type="radio"/>
8. Income from Endowment (controlled by and allocated to the music unit)	\$ _____ 26500	<input checked="" type="radio"/>	<input type="radio"/>
TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT BUDGETED FOR THE MUSIC UNIT <i>(Total of VI.E. 1. through 8. above)</i>	\$ _____ 225850		

Section VI.F: TOTAL ENDOWMENT

Provide the total endowment of the music unit restricted for use by the music unit. Include endowment principal for items such as music professorships, music scholarships, music library, music operating funds, concert series, and musical activities. \$ _____ 526435

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

Note: Only institutions granting Doctoral Degrees should complete Section VII.

A. DOCTORAL DEGREE STUDENTS WHO GRADUATED IN 2004-2005

For each major area, please indicate the number of doctoral degree students who graduated in 2004-2005. Every degree student who graduated should be included in one of the categories below.

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Accompanying	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Brass														
Horn	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trumpet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trombone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Euphonium	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Tuba	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Composition	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Conducting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Ethnomusicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Guitar	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harp	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harpsichord	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Music Education	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

Choral	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Instrumental	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Musicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Opera	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Organ	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Percussion	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Piano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sacred Music	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Strings</i>														
Violin	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Viola	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Cello	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Double Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theory	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Female</i>														
Soprano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Alto	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Male</i>														
Tenor	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Woodwinds</i>														
Flute	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Oboe	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Clarinet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bassoon	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Saxophone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

Note: Only institutions granting Doctoral Degrees should complete Section VII.

B. DOCTORAL DEGREE STUDENTS WHO DID NOT GRADUATE

For each major area, please indicate the number of doctoral degree students who did **not** graduate in 2004-2005. Every degree student who did **not** graduate should be included in one of the categories below.

	Black or African-American Non-Hispanic/Latino		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Accompanying Brass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Horn	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trumpet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trombone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Euphonium	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Tuba	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Composition	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Conducting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

Ethnomusicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Guitar	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harp	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harpsichord	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Music Education</i>													
Choral	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Instrumental	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Musicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Opera	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Organ	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Percussion	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Piano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sacred Music	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Strings</i>													
Violin	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Viola	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Cello	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Double Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theory	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Female</i>													
Soprano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Alto	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Male</i>													
Tenor	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Woodwinds</i>													
Flute	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Oboe	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Clarinet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bassoon	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Saxophone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)													
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

**NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC
CALIFORNIA STATE UNIVERSITY, CHICO
APPENDIX II: FINANCIAL DATA SURVEYS**

2007-2008 Financial Summary	II-1
2006-2007 Financial Summary	II-5
2005-2006 Financial Summary	II-8

2007-2008 Account Balances (Music)

G1006 CSU OPERATING FUND							
Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
501M08	Miscellaneous Student Fees			0	0	-404.59	404.59
601100	Academic Salaries			955,706.83	0	955,706.83	0
601300	Support Staff Salaries			113,309.59	0	113,309.59	0
601303	Student Assistant			4,004.25	0	4,218.60	-214.35
601D51	Department Chairs			85,751.87	0	85,751.87	0
601P05	Part-Time Faculty			345,745.85	0	345,745.85	0
601T08	Teaching Associate			6,525.25	0	6,525.25	0
602001	Work Study-On Campus			4,646.00	0	4,646.90	-0.9
604001	Telephone Usage			960.16	0	960.17	-0.01
604002	Computer Networks			1,476.78	0	1,476.78	0
604090	Other Communications			8,061.04	0	8,061.04	0
606001	Travel-In State			607.13	0	607.13	0
606002	Travel-Out Of State			2,030.81	0	2,030.81	0
616N02	NonCap IT Software			4,288.93	0	4,288.93	0
660001	Postage And Freight			2,423.58	0	2,423.58	0
660002	Printing			6,538.24	0	6,538.24	0
660003	Supplies And Services			10,992.84	0	12,716.89	-1,724.05
				1,553,069.15	0	1,554,603.87	-1,534.72
T6300 TIR-INSTR REL ACTVTY							
Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
580090	Revenues-Other			0	0	-5,103.04	5,103.04
580T18	Ticket Sales			-118,952.00	0	-151,574.74	32,622.74
601300	Support Staff Salaries			0	0	0	0
601303	Student Assistant			4,170.36	0	3,361.30	809.06
601S01	Special Consultants			5,779.00	0	6,679.00	-900
603001	Oasdi			0	0	210.8	-210.8
603005	Retirement			0	0	565.53	-565.53
603012	Medicare			0	0	80.91	-80.91
604001	Telephone Usage			11.75	0	11.75	0
604090	Other Communications			239.29	0	239.29	0
606001	Travel-In State			0	0	0	0
606002	Travel-Out Of State			6,019.40	0	6,019.40	0

2007-2008 Account Balances (Music)

616003	It Software-use 616C02 616N02			0	0	0	0
616C01	Capital IT Hardware			0	0	0	0
616N01	NonCap IT Hardware			0	0	0	0
616N02	NonCap IT Software			69.35	0	69.35	0
619N01	NonCap Other Equip			267.05	0	267.05	0
660002	Printing			8,548.99	0	8,548.99	0
660003	Supplies And Services	AD003		0	0	0	0
660003	Supplies And Services			134,304.81	1,965.00	173,935.28	-41,595.47
670A02	Admin Exp - Trsfr same CSU Fd			0	0	0	0
				40,458.00	1,965.00	43,310.87	-4,817.87

T6704 COURSE FEES

Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
501110	Course Fees			0	0	-3,880.00	3,880.00
501112	Category 4 fees in 485			0	0	-27,985.00	27,985.00
501C06	Course Fee Fund Balance			0	0	-14,545.84	14,545.84
501W16	Waiver Course Fees			0	0	170	-170
570000	Transfer In - Same CSU Fund			0	0	-136.11	136.11
616N01	NonCap IT Hardware			0	381.81	95.44	-477.25
616N02	NonCap IT Software			0	0	273.97	-273.97
619N01	NonCap Other Equip			0	1,045.02	1,805.35	-2,850.37
660003	Supplies And Services			0	290.37	3,700.52	-3,990.89
670000	Transfer Out - Same CSU Fund			0	0	136.11	-136.11
				0	1,717.20	-40,365.56	38,648.36

L1033 LOTT CAMPUS DISCRETIONARY

Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
616N01	NonCap IT Hardware			0	0	0	0
616N02	NonCap IT Software			0	0	0	0
660003	Supplies And Services			0	0	0	0
				0	0	0	0

2007-2008 Account Balances (Music)

FRA06 RA HI ED FEES/REVENU 2006/2007							
Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
501M08	Miscellaneous Student Fees			0	0	0	0
				0	0	0	0
GRA06 CSU OPERATING FUND RA							
Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
660003	Supplies And Services			0	0	0	0
				0	0	0	0
D10501 MUSIC PROFESSIONAL DEVELOPMENT							
G1006 CSU OPERATING FUND							
Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
601S01	Special Consultants			600	0	0	600
606002	Travel-Out Of State			2,077.11	0	4,366.09	-2,288.98
616N01	NonCap IT Hardware			413.03	413.03	0	0
616N02	NonCap IT Software			2,972.80	2,170.02	0	802.78
660003	Supplies And Services			1,706.51	0	57.27	1,649.24
				7,769.45	2,583.05	4,423.36	763.04
L1033 LOTT CAMPUS DISCRETIONARY							
Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
606001	Travel-In State			541.55	0	541.55	0
606002	Travel-Out Of State			744.53	0	744.53	0
616N01	NonCap IT Hardware			95.45	0	95.45	0
616N02	NonCap IT Software			957.55	293.47	957.55	-293.47
660003	Supplies And Services			499.47	0	206	293.47
				2,838.55	293.47	2,545.08	0
L1003 LOTT INSTR FUTURE SCHOLAR							
Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
616N01	NonCap IT Hardware			0	0	0	0
				0	0	0	0

2007-2008 Account Balances (Music)

D10503 MUSIC IRA WORKSTUDY							
G1006 CSU OPERATING FUND							
Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
602001	Work Study-On Campus			13,500.00	0	12,981.75	518.25
				13,500.00	0	12,981.75	518.25

2006-2007 Account Balances (Music)

G1006 CSU OPERATING FUND							
Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
506008	Transf In-Cerf			0	0	-2,100.00	2,100.00
601100	Academic Salaries			1,069,677.75	0	1,078,657.75	-8,980.00
601300	Support Staff Salaries			110,989.91	0	111,013.23	-23.32
601303	Student Assistant			15,299.79	0	14,752.71	547.08
601D51	Department Chairs			76,382.06	0	76,383.65	-1.59
601F02	Faculty Salary Transfer			-53,669.00	0	-53,669.00	0
601P05	Part-Time Faculty			244,474.94	0	250,027.74	-5,552.80
601S01	Special Consultants			165	0	465	-300
601T08	Teaching Associate			14,229.08	0	14,229.08	0
602001	Work Study-On Campus			5,557.00	0	5,556.29	0.71
604001	Telephone Usage			1,787.81	0	1,787.81	0
604090	Other Communications			9,846.93	0	9,846.93	0
660001	Postage And Freight			1,940.46	0	1,940.46	0
660002	Printing			7,115.30	0	7,115.30	0
660003	Supplies And Services			5,709.34	0	9,790.30	-4,080.96
660R66	Relocation Expense			0	0	1,000.00	-1,000.00
				1,509,506.37	0	1,526,797.25	-17,290.88
T6300 TIR-INSTR REL ACTVTY							
Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
580017	Cost Recovery Auxilary Org			0	0	0	0
580090	Revenues-Other			-4,000.00	0	-3,208.00	-792
580T18	Ticket Sales			-132,700.00	0	-108,444.06	-24,255.94
601300	Support Staff Salaries			0	0	2,100.00	-2,100.00
601303	Student Assistant			6,385.23	0	6,384.87	0.36
601S01	Special Consultants			2,750.00	0	350	2,400.00
603001	Oasdi			0	0	31	-31
603005	Retirement			0	0	84.99	-84.99
603012	Medicare			0	0	35.54	-35.54
604001	Telephone Usage			0	0	16.68	-16.68
604090	Other Communications			0	0	233.35	-233.35
606001	Travel-In State			0	0	0	0
606002	Travel-Out Of State			0	0	0	0

2006-2007 Account Balances (Music)

616003	It Software-use 616C02 616N02			0	0	0	0
616C01	Capital IT Hardware			0	0	0	0
616N01	NonCap IT Hardware			0	0	585.12	-585.12
616N02	NonCap IT Software			0	0	0	0
619N01	NonCap Other Equip			0	0	0	0
660002	Printing			0	0	7,359.71	-7,359.71
660003	Supplies And Services	AD003		0	0	0	0
660003	Supplies And Services			158,564.77	570	126,711.16	31,283.61
				31,000.00	570	32,240.36	-1,810.36

T6704 COURSE FEES

Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
501110	Course Fees			0	0	-31,095.00	31,095.00
501C06	Course Fee Fund Balance			0	0	-8,795.50	8,795.50
501W16	Waiver Course Fees			0	0	20	-20
606001	Travel-In State			0	0	0	0
616N01	NonCap IT Hardware			0	100	8,106.40	-8,206.40
619N01	NonCap Other Equip			0	0	0	0
660003	Supplies And Services			0	1,312.91	6,960.06	-8,272.97
				0	1,412.91	-24,804.04	23,391.13

T6503 MCCONNELL GRANT

Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
601100	Academic Salaries			0	0	3,000.00	-3,000.00
				0	0	3,000.00	-3,000.00

FRA06 RA HI ED FEES/REVENU 2006/2007

Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
501M08	Miscellaneous Student Fees			0	0	-437.98	437.98
				0	0	-437.98	437.98

2006-2007 Account Balances (Music)

GRA06 CSU OPERATING FUND RA							
Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
660003	Supplies And Services			0	0	411.22	-411.22
				0	0	411.22	-411.22
L1033 LOTT CAMPUS DISCRETIONARY							
Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
616N01	NonCap IT Hardware			0	0	0	0
616N02	NonCap IT Software			0	0	0	0
				0	0	0	0
D10501 MUSIC PROFESSIONAL DEVELOPMENT							
G1006 CSU OPERATING FUND							
Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
606001	Travel-In State			1,267.23	0	1,267.23	0
660003	Supplies And Services			3,001.81	0	3,001.81	0
				4,269.04	0	4,269.04	0
L1033 LOTT CAMPUS DISCRETIONARY							
Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
660003	Supplies And Services			1,000.00	0	0	1,000.00
				1,000.00	0	0	1,000.00
D10503 MUSIC IRA WORKSTUDY							
G1006 CSU OPERATING FUND							
Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
602001	Work Study-On Campus			15,500.00	0	15,856.10	-356.1
				15,500.00	0	15,856.10	-356.1

2005-2006 Account Balances (Music)

FRA05 RA HI ED FEES/REVENU 2005/2006							
Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
501M08	Miscellaneous Student Fees			0	0	-266.2	266.2
				0	0	-266.2	266.2
G1005 GF 2005/2006 EXPENDITURES							
Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
601100	Academic Salaries			1,174,591.00	0	1,159,107.00	15,484.00
601300	Support Staff Salaries			132,159.80	0	132,812.87	-653.07
601303	Student Assistant			7,107.95	0	7,107.95	0
601D51	Department Chairs			81,672.00	0	81,672.00	0
601P05	Part-Time Faculty			153,962.49	0	153,962.50	-0.01
601T08	Teaching Associate			12,259.69	0	12,259.69	0
602001	Work Study-On Campus			6,501.00	0	6,501.01	-0.01
604001	Telephone Usage			2,247.33	0	2,247.33	0
604090	Other Communications			9,182.81	0	9,182.81	0
606001	Travel-In State			435.96	0	435.96	0
606002	Travel-Out Of State			9,525.01	0	9,525.01	0
616C01	Capital IT Hardware			16,107.98	0	16,107.98	0
616C02	Capital IT Software			0	0	0	0
616N01	NonCap IT Hardware			4,640.11	0	4,640.11	0
616N02	NonCap IT Software			10,403.18	0	10,403.18	0
619C01	Capital Other Equip			21,655.28	72.74	21,582.54	0
619N01	NonCap Other Equip			20,243.87	0	20,243.87	0
660001	Postage And Freight			2,526.78	0	2,526.78	0
660002	Printing			6,104.24	0	6,104.24	0
660003	Supplies And Services			21,405.32	0	21,358.60	46.72
				1,692,731.80	72.74	1,677,781.43	14,877.63
GRA05 GF REIMBURSED ACTIVITIES 05_06							
Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
660003	Supplies And Services			0	0	267.79	-267.79
				0	0	267.79	-267.79

2005-2006 Account Balances (Music)

L1033 LOTT CAMPUS DISCRETIONARY							
Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
616N01	NonCap IT Hardware			0	0	0	0
616N02	NonCap IT Software			0	0	559.88	-559.88
660003	Supplies And Services			600	0	0	600
				600	0	559.88	40.12

T6300 TIR-INSTR REL ACTVTY							
Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
580090	Revenues-Other			-4,800.00	0	-17,000.93	12,200.93
580T18	Ticket Sales			-163,310.00	0	-133,002.49	-30,307.51
601300	Support Staff Salaries			0	0	2,660.00	-2,660.00
601303	Student Assistant			3,348.11	0	3,348.11	0
601S01	Special Consultants			0	0	1,385.00	-1,385.00
603012	Medicare			0	0	58.67	-58.67
604001	Telephone Usage			0	0	11.31	-11.31
604090	Other Communications			0	0	215.4	-215.4
606001	Travel-In State			0	0	5,201.16	-5,201.16
606002	Travel-Out Of State			0	0	3,402.74	-3,402.74
616003	It Software-use 616C02 616N02			0	0	0	0
616C01	Capital IT Hardware			0	0	0	0
616N01	NonCap IT Hardware			0	0	288.5	-288.5
616N02	NonCap IT Software			0	0	0	0
619N01	NonCap Other Equip			0	0	0	0
660002	Printing			0	0	11,215.18	-11,215.18
660003	Supplies And Services			199,945.73	-668.87	162,837.91	37,776.69
660003	Supplies And Services	AD003		0	0	0	0
				35,183.84	-668.87	40,620.56	-4,767.85

T6704 COURSE FEES							
Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
501110	Course Fees			0	0	-30,480.00	30,480.00
501C06	Course Fee Fund Balance			0	0	-1,937.68	1,937.68
616N01	NonCap IT Hardware			0	0	1,163.66	-1,163.66
619N01	NonCap Other Equip			0	0	2,862.14	-2,862.14

2005-2006 Account Balances (Music)

660003	Supplies And Services			0	500.42	9,247.47	-9,747.89
				0	500.42	-19,144.41	18,643.99
D10503	MUSIC IRA WORKSTUDY						
G1005	GF 2005/2006 EXPENDITURES						
Account	Account Ldesc	Class	Class Desc	Budget	Encumbered	Actual	Balance
602001	Work Study-On Campus			17,000.00	0	16,151.31	848.69
				17,000.00	0	16,151.31	848.69

**NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC
CALIFORNIA STATE UNIVERSITY, CHICO
APPENDIX III: FACULTY DATA & BIOS**

Faculty Data - Full-Time	III-1
Faculty Bios - Full-Time	III-5
Faculty Data - Temporary	III-9
Faculty Bios - Temporary	III-14

CALIFORNIA STATE UNIVERSITY, CHICO
FACULTY DATA - FULL-TIME FACULTY

Joseph M. Alexander

Year Hired: 1999
 Rank: Associate Professor
 Tenure Status: Tenured
 Degrees/Credentials: BFA, Edinboro University of Pennsylvania, Visual Arts/Multimedia
 Areas of Teaching: Recording Arts, Music Industry
 # of Lessons/Week: N/A
 Teaching Experience: N/A

Russell C. Burnham

Year Hired: 1974
 Rank: Professor
 Tenure Status: Tenured
 Degrees/Credentials: DMA, Louisiana State University, Clarinet Performance
 MM, Louisiana State University, Clarinet Performance
 BM, Louisiana State University, Clarinet Performance
 Areas of Teaching: Theory, History and Literature, Studio Clarinet
 # of Lessons/Week: 8
 Teaching Experience: N/A

Paul Friedlander

Year Hired: 1997
 Rank: Professor
 Tenure Status: Tenured
 Degrees/Credentials: Ph.D, University of Oregon, Higher Education Administration, M.S.W., Columbia University, Community Organization and Public Administration
 B.A. Earlham College, Modern American History
 Areas of Teaching: Music Industry, Popular Music Studies, World Music
 # of Lessons/Week: N/A
 Teaching Experience: N/A

Warren Pinckney

Year Hired: 1989
 Rank: Professor
 Tenure Status: Tenured
 Degrees/Credentials: Ph.D, Princeton University, Composition
 MFA, Princeton University, Composition
 MM, The Hartt College of Music, Composition
 BM, The Hartt College of Music, Composition
 BME, The Hartt College of Music, Instrumental Methods
 Areas of Teaching: Theory and Composition, Instrumentation and Arranging, History of African American Music
 # of Lessons/Week: N/A
 Teaching Experience: N/A

Llyod Roby

Year Hired: 1995
 Rank: Professor
 Tenure Status: Tenured
 Degrees/Credentials: DMA, Indiana University, Trombone performance
 MM, Northwestern University, Trombone Performance
 BS, Duquesne University, Music Education
 Areas of Teaching: Studio Trombone, Low Brass Ensemble, Aural Musicianship, Education Capstone,
 School Instrumental Techniques: Brass
 # of Lessons/Week: 10
 Teaching Experience: Public schools in Florida and Illinois

David Scholz

Year Hired: 2007
 Rank: Assistant Professor
 Tenure Status: Tenure Track
 Degrees/Credentials: DMA, University of Minnesota, Conducting
 MM, Michigan State University, Choral Conducting
 BM, St. Olaf College, Music Education
 Areas of Teaching: Vocal Music (Choir), Conducting, Studio Voice
 # of Lessons/Week: 4
 Teaching Experience: N/A

Keith Seppanen

Year Hired: 1990
 Rank: Professor
 Tenure Status: Tenured
 Degrees/Credentials: MA, California State University, Chico, Multimedia Instructional Design
 BM, The University of Miami, Music Engineering
 Areas of Teaching: Recording Arts, Music Industry
 # of Lessons/Week: N/A
 Teaching Experience: N/A

Natalya Shkoda

Year Hired: 2008
 Rank: Assistant Professor
 Tenure Status: Tenure Track
 Degrees/Credentials: DMA, Arizona State University, Piano Performance
 MM, Arizona State University, Piano Performance
 Areas of Teaching: Studio Piano, Group Piano, Harpsichord, Keyboard Pedagogy
 # of Lessons/Week: 10
 Teaching Experience: N/A

Hope Munro Smith

Year Hired: 2008
 Rank: Associate Professor
 Tenure Status: Tenure Track
 Degrees/Credentials: Ph.D., The University of Texas at Austin, Ethnomusicology
 MM, The University of Texas at Austin, Ethnomusicology
 BA, the University of Vermont, Music and Comparative Religion
 Areas of Teaching: Ethnomusicology, Music History
 # of Lessons/Week: N/A
 Teaching Experience: N/A

Royce S. Tevis

Year Hired: 2000
 Rank: Associate Professor
 Tenure Status: Tenured
 Degrees/Credentials: DMA, Michigan State University, Conducting
 California Life Single Subject Credential, Music
 MA, California State University, Chico, Trumpet Performance and Conducting
 BA, California State University, Chico, Trumpet Performance and Music
 Education
 Areas of Teaching: Wind Ensemble, Concert Band, Aural Musicianship, School Instrumental
 Ensemble Techniques
 # of Lessons/Week: N/A
 Teaching Experience: 16 years California Public schools; 3 years Willits High School, Bands, Willits,
 CA; 3 years Enterprise High School, Bands, Choirs, Redding, CA; 10 Years Tokay
 High School, Bands Lodi, CA

Michael Rock Winslow

Year Hired: 2002
 Rank: Associate Professor
 Tenure Status: Tenured
 Degrees/Credentials: MM, University of North Texas, Jazz Studies
 BM, University of North Texas, Jazz Studies and Music Theory
 Areas of Teaching: Studio Trumpet, Jazz Ensemble and Combos, Jazz History, Jazz Composition and
 Arranging, Jazz Theory and Improvisation
 # of Lessons/Week: 7-10
 Teaching Experience: 1980-1991, Lewisville ISD, Lewisville TX
 1984-1991, Birdville ISD, Haltom City TX

Ying Yeh

Year Hired:	1997
Rank:	Professor
Tenure Status:	Tenured
Degrees/Credentials:	DMA, State University of New York at Stony Brook, Voice and Opera MM, State University of New York at Stony Brook, Voice and Opera Bachelor Degree, Beijing Central Conservatory of Music, Voice Artist Diploma, University of Illinois, Vocal and Opera
Areas of Teaching:	Studio Voice, Opera Workshop, Vocal Diction and Literature, Vocal Literature, Beginning Voice
# of Lessons/Week:	10
Teaching Experience:	N/A

CALIFORNIA STATE UNIVERSITY, CHICO
FACULTY BIOS - FULL-TIME FACULTY

Joseph M. Alexander

Joseph Alexander has over 30 years of music industry experience as a musician, engineer/producer, music business consultant and co-owner of internationally recognized World Class Recording Studios. His clients have included a wide stylistic range of multi-platinum & gold selling artists including Boys II Men, DJ Jazzy Jeff & Fresh Prince, AC/DC, George Clinton, and Jon Bon Jovi among others. He is a voting member of The National Academy of Recording Arts & Sciences (The Grammy Awards), the Audio Engineering Society (2 time Chair and Planning Committee member for International AES Convention in San Francisco & Los Angeles), The Music & Entertainment Industry Educators Association and has been invited to sit on the Music Producers Guild of the Americas Board of Governors New York Chapter (Engineers & Producers Wing of the National Academy of Recording Arts & Sciences).

Russell C. Burnham

Russell Burnham is principal clarinetist with the North State Symphony. He is past Director of the Chico Chamber Music Workshop (now The Sacramento Chamber Music Workshop) and KIXE TV, a local Public Broadcasting station. He is current Director of the CSU, Chico Chamber Music Series and a member of the College Music Society and the International Clarinet Society.

Burnham proposed and instituted Music From A Global Perspective, a Core requirement for majors in the BA program, and was its sole teacher until 2009. He has taught clarinet and saxophone, harmony, counterpoint, orchestration, history (Classic/Romantic, Modernism), and world music for music majors, as well as appreciation and fundamentals courses for nonmajors. His graduate classes have included Mozart in Vienna, Rhythm in Music, Music and the History of European Ideas, and The Essays of Edward T. Cone. He has also taught in the Honors Program and the Freshman General Studies Thematic.

Burnham is a composer of vocal music (mostly). His catalog includes about 50 songs and 30 choral pieces. He has been Composer in Residence for the San Francisco Choral Artist, and his choral works have been performed by the CSU, Chico Chamber Singers, the San Francisco Girl's Chorus, the University of Nebraska Women's Chorus, and the Tonronto Camerata.

Paul Friedlander

Dr. Paul Friedlander is Director of the Music Industry Program at California State University, Chico where he also teaches popular music history. He was Chair of the International Association for the Study of Popular Music/American chapter, Secretary of the Music and Entertainment Industry Educator's Association and on the Editorial Board of the Journal of Music Industry Studies. He is the author of "Rock and Roll: A Social History," 2nd ed. (Westview/Perseus) and numerous journal articles and reviews. He has presented papers and lectured extensively at colleges and universities on 5 continents and at the Rock and Roll Hall of Fame. As a musician, he has sung with Pete Seeger's Children's Chorus at Carnegie Hall, played bluegrass banjo at southern music festivals, hit some notes with New York homeboys the Chapters, played folk music in Moscow's Gorki Park, and rock and rolled all across the U.S.A.

Warren Pinckney

Professor Pinckney is a composer and musicologist. He has written works for instrumental ensembles, instrumental ensembles combined with voices, and electro-acoustic music. Dr. Pinckney has published numerous scholarly articles as well as educational materials for class use. He also plays the clarinet in the community band and has conducted that ensemble.

Llyod Roby

Dr. Lloyd Roby is the Low Brass Specialist, Band Director, and Director of Secondary Music Education at California State University, Chico. As a trombonist, he has performed with the Glenn Miller Orchestra, The Tommy Dorsey Band, Woody Herman's Thundering Herd, the Cincinnati Symphony Orchestra, the Pittsburgh Symphony Orchestra, and in back-up ensembles for entertainers such as Barry Manilow, Bob Hope, Charo, Glenn Campbell, Steve Martin, Englebert Humperdinck, the O'Jays, Vic Damone, etc. Prior to coming to Chico, he has taught at Indiana Wesleyan University and public schools in Florida and Illinois. Dr. Roby holds a Bachelor of Science in Music Education from Duquesne University, a Master of Music from Northwestern University, and a Doctor of Music from Indiana University.

David Scholz

Dr. David Scholz is the Director of Choral Activities at California State University, Chico, where he directs the Acappella Choir, the Chamber Singers and the University Chorus, is a studio voice instructor, and teaches advanced choral conducting. In addition to his work at CSU, Chico, Dr. Scholz is the director of the Chancel Choir at Bidwell Presbyterian Church and founder and director of the Bidwell Youth Chorale, an auditioned community choir for high school age singers in the Chico area. Dr. Scholz holds a Bachelor of Music degree in Vocal Music Education from St. Olaf College (1994), a Master of Music degree in Choral Conducting from Michigan State University (1999), and a Doctorate of Musical Arts in Conducting from the University of Minnesota (2006).

Prior to his appointment to CSU Chico, he was the Director of Choral Activities at the University of Texas at Tyler. He has directed choral programs at high schools in Minnesota and Florida and served in the music ministry of churches in Michigan, Minnesota and Texas. He was the Founder/Artistic Director of The Great River Chorale, an adult community choir based in St. Cloud, Minnesota. Choirs under his direction have sung at state conventions of the American Choral Directors Association and the Minnesota Music Educators Association. In addition to directing high school, community and church choirs, he has served as the director of numerous children's choirs, directed the Men's Chorus at the University of Wisconsin - River Falls, and was a sabbatical replacement faculty member at St. Olaf College, where he directed the Viking Chorus and Chapel Choir in 2003.

In 2002, Scholz was named the Young Conductor of the Year by the Minnesota chapter of the American Choral Directors Association. While working in Minnesota, he was the editor of Star of the North, the state journal of the Minnesota Choral Directors Association. Under his leadership, the Star of the North received the national award for Outstanding State Newsletter in the national ACDA newsletter competition. He is a contributing author to the GIA publication Teaching Music through Performance in Choir, Volumes II and III, and is a member of the American Choral Directors Association, the National Collegiate Choral Organization, Music Educators National Conference, California Music Educators Association, Pi Kappa Lambda, and Phi Kappa Phi.

Keith C. Seppanen

Professor Keith Seppanen is currently Chair of the Department of Music and Director of the Recording Arts Program at California State University, Chico (Chico, CA). He holds a Master's of Art degree from California State University, Chico; emphasis in Multimedia Instructional Design and Bachelor's of Music degree from the University of Miami; emphasis in Music Engineering Technology. Keith has been involved in the recording industry as a freelance recording engineer, Chief Engineer for Yamaha Recording Studios (Glendale, CA), Studio Manager/Chief Engineer for Kiva Recording Studios (Memphis, TN), Production Coordinator/Chief Engineer for Atlanta Artist Productions (Miami, FL), and director of The Edgar Stanton Recording Institute (ESARI). He has credit on more than 100 recording projects including: David Sanborn, Jermaine Jackson, Cameo, Whitney Houston, Ringo Starr, Bill Withers, Anita Baker, Michael Jackson, and Earth, Wind & Fire.

Natalya Shkoda

Dr. Natalya Shkoda joined the Music Department at California State University, Chico, as an Assistant Professor of Piano and Coordinator of Keyboard Studies in the fall 2008. A native of Kharkiv, Ukraine, Dr. Shkoda holds degrees and diplomas from Arizona State University (2006, Doctor of Musical Arts in piano performance; 2001, Master of Music in piano performance), the Kharkiv State University of the Arts (1999,

diplomas with distinction in piano and musicology and concert performer's qualification), and the Kharkiv Special Music School for Gifted Children in Ukraine (1994, diploma with the gold medal in piano and composition). Before coming to Chico State, Dr. Shkoda was on the faculty at Kharkiv State University for the Arts in Ukraine, Arizona State University and Maricopa Community Colleges in Arizona.

Since presenting her first solo recital and winning her first National Composer's Competition in Kiev, Ukraine, at the age 13, Natalya Shkoda performed numerous solo, accompanying, and chamber music recitals in Ukraine, Russia, Latvia, Lithuania, the Czech Republic, France, and throughout the U.S. She has appeared as a soloist with the MasterWorks Symphony Orchestra in New York, and the Mesa Symphony Orchestra in Arizona. Dr. Shkoda is a laureate of the National Competitions for the Young Composers in Ukraine (1990 and 1993, Kiev; 1996, Odesa); winner of the Young Journalists' Contests (1998 and 1999, Kharkiv); winner of the Joseph and Ida Klitzkin Competitions for the Contemporary American Keyboard Music in both harpsichord (2000) and piano (2005); and winner of the MasterWorks Festival Concerto Competitions in Houghton, New York (both in 1997 and 2000).

Dr. Shkoda's most recent performances included recitals at the prestigious Ukrainian Institute of America in New York City, the Ukrainian Institute of Modern Art in Chicago, and the Washington Group Cultural Fund Recital Series in Alexandria, Virginia. Dr. Shkoda's upcoming appearances include recitals in California, Arizona, New Mexico, and Texas, including a guest artist recital and piano workshop at the Arizona State Music Teachers Association Conference in Phoenix, AZ, and a performance of the Prokofiev's First Piano Concerto with the North State Symphony. Natalya Shkoda's performances and compositions were broadcast by the numerous state radio and television companies in her native Ukraine as well as in the United States, Great Britain, Sweden, Belgium, and New Zealand.

Natalya Shkoda's debut commercial CD featuring the first Western recording of "Eleven Etudes in the Form of Old Dances," Opus 19, by Viktor Kosenko was released on the "Toccata Classics" label in London, U.K., in 2006 and received outstanding reviews both in the U.S. and internationally.

Hope Munro Smith

Hope Munro Smith earned her PhD in ethnomusicology from the University of Texas at Austin in 2001. Her dissertation is based on fieldwork conducted in Trinidad and Tobago from 1998–1999 and focuses on the Caribbean popular song genres calypso and soca, as well as the music of the Trinidad steel band. She is currently revising her dissertation for publication with Temple University Press for their series Studies in Latin American and Caribbean music.

Dr. Smith is an accomplished musician and has played in a variety of musical ensembles, including the University of Texas's Gamelan Kyahi Rosowibowo and the University of Texas Brazilian and Afro-Caribbean ensembles, and she was a founding member of the University of Texas steel band. Dr. Smith has done a number of musical collaborations since she moved to California, including performances with guitarist Corey Whitehead.

Royce S. Tevis

For thirty years, Dr. Royce S. Tevis has earned national recognition for quality performances of both high school and university bands under his direction. Currently as the Director of University Bands at California State University, Chico, he conducts the Wind Ensemble, the Symphonic Band and guides all aspects of the University Band Program. Presently, Dr. Tevis teaches courses in conducting, wind literature, and instrumental education. Professor Tevis maintains an active schedule as guest conductor, clinician, adjudicator, and consultant of concert, marching and jazz bands throughout the United States. With diverse experience demonstrated at all grade levels in the Midwest, South, and West, his conducting and clinician appearances have received resounding acclaim from his peers, musicians, and audiences. A nationally recognized music education authority, Dr. Tevis is at the leading edge of innovations in the art of band directing.

Michael Rock Winslow

Rocky Winslow has been the Director of Jazz Studies at California State University, Chico since joining our music faculty in the fall of 2002. The Jazz Studies area boasts two big bands and several jazz combos. The premier ensemble Jazz X-Press has been proud to host concerts with guest artists such as Grammy Award singer Terry Richards, Bobby Shew, Greg Gisbert, Sinatra's Jazz Pianist and conductor Mr. Vincent Falcone, trombonist Mark Patterson, drummer and recipient of the 2006 Presidential Teaching Award Paul Romaine, along with many others. Prior to CSU, Chico Rocky was also on the music faculty as the Director of Jazz Studies at the University of Nevada, Las Vegas for ten years. Rocky, also a top call professional trumpet artist and clinician himself, appearing regularly at high schools and universities around the country. He has served as the all-state guest conductor and clinician for Music Education Associations in Texas, Nevada, California, Arkansas, Hawaii, Australia, Japan, and Scotland. As a performer, Rocky has shared the stage with, recorded, and toured with artists such as Maynard Ferguson, Tony Bennett, Vincent Falcone Orchestra, Chaka Khan, Peabo Bryson, The Temptations, Don Menza Big Band, Natalie Cole, Drew Carey, Paul Anka, The Four Tops, Bob Newhart, and many others. Rocky's last two CD recordings, both on Troppe Note Records, "Simple Complications, and "Out of the Blue" feature many of his original compositions and boast some terrific side men including former members of the famed Bill Evans trio, Eddie Gomez and Elliot Zigmund.

Ying Yeh

Dr. Ying Yeh has received her bachelor's in voice at the Central Conservatory of Music in Beijing, China, and Master's and Doctoral degrees at SUNY (New York State University in Stony Brook) and Artist Diploma at Univ. of Illinois.

Dr. Ying Yeh makes her home in Chico, California where she teaches in the Department of Music at California State University, Chico, as the director of the Opera Workshop and the head of the Vocal Program.

In the past she has won the First Prize of the Metropolitan Opera Audition, Luciano Pavarotti International Singing Competition, Bel Canto Competition, the China National Conservatories and Music Schools competition, Liederkrantz Foundation Audition, The Kate Kinley Memorial Award, and many others.....

Luciano Pavarotti, stated that "Miss Ying Yeh possesses a soprano voice of beauty, assured technique, and a sure sense of musical style. As a winner of the Luciano Pavarotti International Singing Competition,

I predicted that she would have a brilliant future in opera." This prediction is coming true. "Truly this is a splendid voice and talent and her opportunities in the United States and Europe are infinite."

She was as a honored guest-singer, to join the two most celebrating performances of 50th Chinese Birthday at Tian-an Men Square and the Temple of New Millennium.

The audience hailed her world-class performance." by Opera News. Her repertoire encompasses roles from opera, oratorio, and solo literature. She is one of China's most celebrated singers and the subject of countless Chinese newspaper, magazine, records, and TV interviews as well as documentary films.

CALIFORNIA STATE UNIVERSITY, CHICO
FACULTY DATA - TEMPORARY FACULTY

Raymond Barker

Year Hired: 1973
 Rank: Professor Emeritus
 Tenure Status: Tenured
 Degrees/Credentials: DMA, The University of Oregon, Composition
 MM, The University of Oregon, Composition
 BA, California State University, Chico, Music
 Areas of Teaching: Recording Arts, Theory, Composition
 # of Lessons/Week: N/A
 Teaching Experience: N/A

Greg D'Augelli

Year Hired: 2006
 Rank: Lecturer
 Tenure Status: Non-Tenure Track
 Degrees/Credentials: Professional Equivalence Consideration
 Areas of Teaching: Studio Saxophone, Studio Bass, Jazz History, Jazz Arranging, Jazz Theory and
 Improvisation
 # of Lessons/Week: 8
 Teaching Experience: N/A

Jan Doney

Year Hired: 2002
 Rank: Lecturer
 Tenure Status: Non-Tenure Track
 Degrees/Credentials: MA, California State University, Chico, Fine Arts
 BA, California State University, Chico, Liberal Studies
 Areas of Teaching: Music for Children
 # of Lessons/Week: N/A
 Teaching Experience: Taught 5 years as a music specialist, 20 more years as a Fine Arts and Music
 Specialist in Chico Unified School District.

David Dvorin

Year Hired: 2006
 Rank: Lecturer
 Tenure Status: Non-Tenure Track
 Degrees/Credentials: MFA, California Institute of the Arts, Composition
 BFA, University of California Los Angeles, Composition
 Areas of Teaching: Music Theory, Composition for Electronic Media, Audio for Video, Composition
 # of Lessons/Week: N/A
 Teaching Experience: N/A

Amelia Hilsee

Year Hired: 2005
 Rank: Lecturer
 Tenure Status: Non-Tenure Track
 Degrees/Credentials: Professional Equivalence Consideration
 Areas of Teaching: String Techniques
 # of Lessons/Week: N/A
 Teaching Experience: Blue Oak Charter School

Malcolm Jackson

Year Hired: 2001
 Rank: Lecturer
 Tenure Status: Non-Tenure Track
 Degrees/Credentials: Certificate of Completion, Full Sail Center For The Recording Arts
 Professional Equivalence Consideration
 Areas of Teaching: Gospel Choir
 # of Lessons/Week: N/A
 Teaching Experience: N/A

Dan Kinkle

Year Hired: 1996
 Rank: Lecturer
 Tenure Status: Non-Tenure Track
 Degrees/Credentials: MA, California State University, Chico, Music
 California Teaching Credential/CLAD
 BA, California State University, Northridge, Music Education
 Areas of Teaching: Studio Percussion, Percussion Ensemble, School Instrument Techniques:
 Percussion
 # of Lessons/Week: 7
 Teaching Experience: Grades K-8, for the Corning Union Elementary School District. His assignment for C.U.E.S.D. includes Beginning/Intermediate/Advanced Bands, Chorus and Recorder.

Grant Levin

Year Hired: 2006
 Rank: Lecturer
 Tenure Status: Non-Tenure Track
 Degrees/Credentials: BM, The University of Nevada, Reno, Jazz Studies
 Areas of Teaching: Studio Piano, Theory
 # of Lessons/Week: 8
 Teaching Experience: N/A

Susie Lundberg

Year Hired: 2004
 Rank: Lecturer
 Tenure Status: Non-Tenure Track
 Degrees/Credentials: MA, California State University Chico, Music
 BS, Cal Poly San Luis Obispo, Ag Business Management
 BA, California State University Chico, English
 Professional Clear Credential, California State University Chico; BCLAD
 (Spanish)
 Areas of Teaching: Music History, Studio Oboe
 # of Lessons/Week: N/A
 Teaching Experience: 2 yeas GRades 9-12

Clark Minor

Year Hired: 2005
 Rank: Lecturer
 Tenure Status: Non-Tenure Track
 Degrees/Credentials: MA, California State University Chico, Music
 BA, California State University Chico, Music-Keyboards Performance
 Areas of Teaching: Beginning Class Piano, Fundamentals of Music
 # of Lessons/Week: N/A
 Teaching Experience: N/A

Kyle Wiley Picket

Year Hired: 2000
 Rank: Lecturer
 Tenure Status: Non-Tenure Track
 Degrees/Credentials: DMA, Peabody Conservatory of Johns Hopkins University, Orchestral Conducting
 MA, California State University Chico, Music
 AB, Stanford University, Music, Emphases Flute Performance and Conducting
 Areas of Teaching: North State Symphony, Graduate History, Research and Bibliography, Graduate
 Theory
 # of Lessons/Week: N/A
 Teaching Experience: N/A

Yael Ronen

Year Hired: 2004
 Rank: Lecturer
 Tenure Status: Non-Tenure Track
 Degrees/Credentials: MM, California State University, Sacramento, Flute Performance
 BM, Tel Aviv University, Israel. Flute Performance
 Areas of Teaching: Studio Flute
 # of Lessons/Week: 5
 Teaching Experience: N/A

Tobin Roye

Year Hired: 2005
 Rank: Lecturer
 Tenure Status: Non-Tenure Track
 Degrees/Credentials: MM, San Francisco Conservatory of Music, Guitar Performance
 BA, California State University Chico, Guitar Performance
 Areas of Teaching: Studio Guitar, Theory, Guitar Ensemble
 # of Lessons/Week: 10
 Teaching Experience: N/A

Daniel Sargent

Year Hired: 2007
 Rank: Lecturer
 Tenure Status: Non-Tenure Track
 Degrees/Credentials: BA, California State University Chico, Recording Arts
 Areas of Teaching: Audio Recording, Computer Literacy
 # of Lessons/Week: N/A
 Teaching Experience: N/A

Linda Snodgrass

Year Hired: 1997
 Rank: Lecturer
 Tenure Status: Non-Tenure Track
 Degrees/Credentials: MA, California State University Chico, Music
 BA, California State University Chico, Vocal Performance
 Areas of Teaching: Studio Voice, Voice Class
 # of Lessons/Week: 15
 Teaching Experience: N/A

Daun Weiss

Year Hired: 2000
 Rank: Lecturer
 Tenure Status: Non-Tenure Track
 Degrees/Credentials: M.M., University of Oregon, Vocal Performance
 B.A., Western Baptist College, Music Education
 Areas of Teaching: Vocal Pedagogy, Voice Class for Musical Theatre Students, Music for Children, Jr
 Hi/High School Vocal Ensemble Techniques, Studio Vocie
 # of Lessons/Week: 10
 Teaching Experience: K-4 Music Teacher, St. Mary's Public School, Mt. Angel, OR

Richard Winslow

Year Hired:	1973
Rank:	Professor Emeritus
Tenure Status:	Tenured
Degrees/Credentials:	MM, The University of Kentucky, Trumpet performance BME, University of Indiana, Music Education
Areas of Teaching:	American Music, Studio Trumpet
# of Lessons/Week:	5
Teaching Experience:	N/A

CALIFORNIA STATE UNIVERSITY, CHICO
FACULTY BIOS - TEMPORARY FACULTY

Raymond Barker

Raymond Barker was educated at CSU, Chico and the University of Oregon where he was awarded the Doctor of Musical Arts in Composition. He has also studied electronic and computer music composition with Robert Moog, Donald Buchla, Jon Appelton, Barry Vercoe, Herbert Howe, and John Rogers.

Raymond Barker composes both for traditional and electronic media. Major works include Martha (a quadraphonic electronic composition), Improvisations for Orchestra, Lassen Idyll (a chamber symphony), Toccata & Passacaglia for Organ, and Moodscape, a composition for orchestra and quadraphonic electronic sound.

Barker has been teaching at Chico for 35 years and is presently in the Faculty Early Retirement Program, teaching one full-time semester each year. His teaching duties have included theory, American Music, Introduction to Non-Western Musics, 20th Century Music, and Audio Recording, as well as seminars in Schenkerian and Color Analysis. He is the founder of CSU, Chico's Electronic Music Studio and Recording Arts program and currently teaches Fundamentals of Digital Audio, Composition With Electronic Media and graduate Theory Seminar. He chaired the Department of Music from 1982 to 1987.

Barker has also served as a faculty member and recording engineer at the Aspen Music Festival and Recording Arts Institute, recording such artists as Midori, James Gallway, Lynn Harrell, Nadja Salerno-Sonnenberg, Misha Dichter, Cleveland Quartet, Emerson String Quartet, American Brass Quintet, Maxim Shostakovich, Jorge Mester, James DePreist, and Luciano Berio.

Greg D'Augelli

Greg D'Augelli joined the CSU Chico Jazz Faculty Fall 2006 and currently teaches bass, saxophone, and other related jazz courses. Greg is quite the versatile musician and can be heard throughout northern California in any type of musical setting on bass, woodwinds, and piano. Greg has appeared with numerous top name artists including Don Rickles, The Four Tops, Greg Gisbert, Paul Romaine, Frankie Avalon, the Sacramento Symphony, and the North State Symphony.

Jan Doney

Jan Doney earned an MA in Fine Arts and a BA in Liberal Studies from California State University, Chico. She has taught for 5 years as a music specialist and 20 more years as a Fine Arts and Music Specialist in Chico Unified School District. Presently Jan is in her second year teaching sixth grade. She has been a presenter for numerous music and art workshops throughout California's school districts, for California Arts Project, and American Orff Association.

David Dvorin

Composer, educator, and author, David Dvorin received a B.A. in Music Composition from the University of California, Los Angeles, and a M.F.A. in Music Composition from the California Institute of the Arts, where he studied with Morton Subotnick, Stephen L. Mosko, and Wadada Leo Smith. While attending both schools, he worked professionally as a film, multi-media and television composer, and was nominated for an Emmy Award in the category of Outstanding Achievement in a Craft: Music Composition, as an undergraduate. David's scores have been featured in the Cannes Film Festival, Sundance Film Festival, Bombay Film Festival, Mill Valley Film Festival, Film Arts Festival, and Spike & Mike's Festival of Animation, as well as in multiple commercial video game titles.

David's activity as a composer/performer includes performances at numerous new music venues, technology conferences, and music festivals, including the Carmel Performing Arts Festival, Big Sur Experimental Music Festival, Music in the Mountains Festival, Wet Ink, Palais Ideal, Sound & Vision Festival, and the 60x60 Project. In 2000, he joined the artistic board of the Nevada County Composers Cooperative, a non-profit group dedicated to presenting contemporary American music in the Sierra Foothills of California. In 2007,

David took over as director for the annual California State University, Chico New Music Symposium, which showcases new music performances and master classes from both university and visiting composers.

In addition to producing several CDs and DVDs of his own work, David has collaborated extensively with such musical luminaries as composer Terry Riley and the Kronos Quartet. David's electro-acoustic transformations of celestial sounds recorded by the Galileo and Voyager satellites are highlighted in Riley's NASA commissioned piece, "Sun Rings", which received its premiere in October 2002, and continues to tour the world as a distinct part of the Kronos Quartet's repertoire. Released on Nonesuch records in 2008, Riley's "The Cusp of Magic" was written for Kronos Quartet, Chinese pipa virtuoso Wu Man and featured electronic sounds enhanced and mixed by David.

In addition to his musical activities, David has worked as a consultant and education specialist for numerous music software companies including Native Instruments, Emagic, and Apple Computer. His textbook, *Logic Pro 8: Beyond the Basics* (Peachpit Press), now in its second edition, has been adopted by educational institutions worldwide, and is the basis for Apple Computer's certified training. His instructional DVD, *Exploring the EXS24* (distributed by MacProVideo) which illuminates the use of samplers in modern music making, has sold over 2000 copies and is also in its second edition. As an educator, David has served on faculty at Sierra College and is currently a professor of music composition and electronic music at California State University, Chico.

Amelia Hilsee

Amalie Hilsee has studied violin at the University of Oregon and Schola Cantorum, Basel Switzerland. Amalie is a violinist with the North State Symphony. She was the principle violinist with the Rogue Valley Symphony from 1991-1993. She has performed at the Oregon Shakespeare Festival on contemporary and historical bowed instruments. She has been teaching violin at Blue Oak Charter in Chico and string techniques at CSU Chico.

Malcolm Jackson

Malcolm Jackson was born and raised in Chicago, IL. Interest in music started at an early age and Malcolm began playing drums and organ at church. Later he played trumpet in the school band throughout high school and began to take keyboard lessons.

After graduating from high school, Malcolm took Liberal Arts classes at Columbia College in Chicago, then went on to attend Full Sail Center For The Recording Arts in Orlando.

Following Full Sail, Malcolm went to Los Angeles and began studio and live sound work as well as playing in bands and writing. Eventually he went to Portland where he worked for Concert Sound and did many studio engineering and production projects as well as leading a popular rock band in the area.

Malcolm was offered an in-house producer job in Chico Ca. with a local hip-hop label and relocated. During this time he started the Gospel Choir at CSU Chico and it became offered as a 1 unit class.

Malcolm continues to teach at CSU Chico and also is actively involved in studio and live sound work as well as leading worship at Second Baptist Church.

Dan Kinkle

Mr. Kinkle teaches Music, Grades K-8, for the Corning Union Elementary School District. His assignment for CUESD includes Beginning/Intermediate/Advanced Bands, Chorus and Recorder.

Kinkle, has been a Corning Elementary Faculty Association Teacher of the Year, CEFA Vice President, District Mentor Teacher, Middle School Student Body Advisor, Site Council Member, Grant Writer and Visual And Performing Arts Committee Member.

Mr. Kinkle is an instructor at CSU, Chico, teaching Studio Instruction, Percussion Ensemble and Music Education Classes. He is also a member of the newly formed CSUC Faculty Jazz Quartet, featuring Rocky Winslow, Grant Levin, Greg D'Augelli and Dan Kinkle.

Mr. Kinkle teaches Percussion Lessons at Bernie's Guitar in Redding, and also performs on a regular basis with: Swing City, Skyliners Big Band, Charles Valona Trio, Holly Taylor Trio, & the Linda Regan All-Star Band.

Mr. Kinkle has had the honor of performing with the following legendary artists: Sherri Lewis, Les Elgart, Nelson Riddle Orchestra, Smothers Brothers, Kathy Lee Gifford, Merle Haggard, Vincent Herring, Jose' Rossy, Dianne Reeves, Walt Blanton, Richie Cole, Rob McConnel, Ladd Macintosh, Don Menza, Mark Murphy, Gene Peurling, Brad Turner, Roger Emerson, Kirby Shaw, and the Los Angeles Brass Quintet.

Mr. Kinkle has also performed with the CSU, Chico Spring Musicals, North State Symphony, (Principal Percussionist), Chico Symphony Orchestra, Redding Symphony, Renaissance Apollo Orchestra, CSUC Wind Ensemble/Jazz Express, University Recitals, and the Alfred Loeffler New Music Symposium.

In November 2002, Mr. Kinkle performed and recorded under the direction of Pulitzer Prize-winning composer George Crumb at CSU, Chico.

Mr. Kinkle is a member of the California Teachers Association, California Faculty Association, and the Percussive Arts Society.

Grant Levin

Grant Levin joined the CSU Chico Jazz Faculty Fall 2006 and currently teaches piano, music theory, and related jazz courses while working on an M.A. in Music. One of California's best jazz pianist, Grant is an artist with Besswax Records and has worked with some major jazz figures such as Terence Blanchard, Bob Berg, Richard Stoltzman, Paul Romaine, Mark Patterson, Bob Berg, and Ravi Coltrane. Grant has recently recorded a new CD, *The Bust*.

Susie Lundberg

Susie Lundberg has been the Principal Oboist of the North State Symphony since 2001. She regularly performs as oboist or English hornist in the CSU Chamber Series, the Chico Bach Festival, in the Chico Early Music Ensemble, and other North State productions. She has performed with the Paradise Symphony, the Redding Symphony, and the Shasta Symphony. She teaches oboe at CSU Chico and in her private studio. Her publications include "Oboe Teaching Resources," BandWorld, 2001, and "What an Oboist Needs to Know: Methods and Repertoire," IDRS Double Reed, 2002. In addition to teaching musicology courses at CSU Chico, Ms. Lundberg has also taught English at the secondary school level and is fluent in Spanish.

Clark Minor

Clark Minor has performed, directed, and taught music in the North State since 1980. He has performed as piano soloist with the Shasta Symphony on three occasions, and has presented solo recitals in Redding, Chico and Sacramento. He has directed church choirs, vocal groups, and Christian worship bands across the region. He regularly performs as pianist, organist, vocalist, accompanist, and worship leader in area churches. He has recently accompanied choral groups at California State University, Chico and Shasta College in Redding, as well as graduate student recitals. He is a published composer of worship music, and recently completed work on "D minor Variations" for solo piano (an intermediate/early advanced level teaching composition). He has taught private piano, class piano at Butte Community College, and presently instructs class piano and music fundamentals courses at California State University, Chico.

Kyle Wiley Pickett

Kyle Pickett is the Music Director and Conductor for the North State Symphony at CSU, Chico and the Juneau Symphony. Following his doctoral studies at Peabody Conservatory with renowned conducting teacher Frederik Prausnitz, Pickett was hired as music director by both the Redding Symphony, a community orchestra in Redding, CA, and the Chico Symphony at CSU, Chico. Within a year of his appointments, Pickett drove the merger of the two orchestras to create a single symphony that would be a hybrid university/professional orchestra and bridge the two communities to ensure the future of symphonic music in Northern California. A year later, the North State Symphony was launched. The result has been the creation of the only professional and high caliber orchestra north of the San Francisco Bay Area in California. This orchestra, now in its eighth season, plays a full season of concerts in three cities, sells out nearly every performance, and importantly, ends each season with a balanced budget.

Kyle Pickett's reputation as an outstanding young professional conductor and orchestra builder also extends to his work with his other orchestra, the Juneau Symphony in Alaska's state capital. In seven seasons with the orchestra, he has increased the size of the community/semi-professional orchestra from 50 to 80 players,

raised the standard of musicianship, doubled the audience, tripled the budget, instituted a popular pre-concert "Conversation with the Conductor" series that routinely draws more than 500 people, and added a summer pops concert to the orchestra's season. He has also created a symphonic chorus, collaborated with local opera companies, and instituted live radio and web broadcasts of Sunday matinee performances. Additionally, his leadership in fundraising has led to annual budget surpluses of more than 15% of the annual operating budget, even with the additional concerts.

Kyle Pickett holds a Doctorate of Musical Arts degree in orchestral conducting from the Peabody Conservatory in Baltimore. He also holds a Bachelor's degree in music from Stanford University and a Master's degree in choral conducting from the California State University at Chico. Pickett is an accomplished flutist, having studied with Frances Blaisdell and Robert Willoughby. He also trained in voice with Wayne Connor and Judith Bettina. He is currently music director of both the North State Symphony in California, and the Juneau Symphony in Alaska.

Yael Ronen

Yael Ronen holds a bachelor of music degree from the Rubin Academy of Music at Tel Aviv University, and a master of music from California State University, Sacramento. She studied with William Bennett and Trevor Wye in London for two years. She has performed as a soloist and chamber musician throughout Europe, including appearances at the Piccadilly Festival, City of London Festival in England and Music Unlimited à La Valette in Belgium. She also has recorded for the BBC, the Australian Broadcasting Commission and Israeli National Radio. In Israel, she performed with the Jerusalem Symphony Orchestra and the Israel Philharmonic, under conductors Zubin Mehta and Leonard Bernstein.

Ms. Ronen lives in California where, she has served as the principal flutist with the Camellia Symphony Orchestra in Sacramento. Currently, she is principal flutist with the North State Symphony. She is a founding member of the Ronen Trio, with cellist Burke Schuchman and pianist Aileen James. The trio performs regularly on concert series in California and throughout the U.S. In the 2006-7 season, she went on a tour of northern California as a member of the Ensemble Chiaroscuro with bassoonist Benjamin Kamins, percussionist/composer/conductor, David Colson and double bass player Bill Everett, performing all new music composed for the ensemble.

Yael Ronen is a part time lecturer at the music department at California State University, Chico, where she teaches the flute. She has conducted the Chico State Flute Choir, and taught beginning theory classes.

Since October 2008 Yael Ronen has been teaching the Hebrew courses at the foreign language department of CSU, Chico.

Outside of CSU, Chico Ms Ronen is a much sought after chamber music coach. She has been a coach at the California Capital Chamber Music Workshop at CSU, Sacramento for the past seven years, as well as coaching regular weekend chamber music workshops in the Bay Area for the Chamber Musicians of Northern California, the Palomar Chamber Music Foundation and in Mendocino for the Symphony of the Redwoods Chamber Music Workshops.

In May 2009 Ms. Ronen is scheduled to give a chamber music master class at the Contra Costa Performing Arts Society in The Bay Area.

In her private flute studio in Grass Valley, apart from teaching the flute, she regularly coaches student chamber ensembles. Two of them were first prize winners at the Music in the Mountains Young Musicians Competition in recent years. Past chamber music coaching includes teaching at the School of the Arts Music department, Tel Aviv, Israel, and Montauroux Summer Music School, in the south of France.

A CD of her recording together with Israeli flutist Idit Shemer of the Six Sonatas for Two Flutes by W.F. Bach was produced by Empire Master Sound, Belgium. The CD has been recently reproduced by the Liri label in the US and received a very favorable review from Flute Talk Magazine.

Tobin Roye

Passionate about the guitar since the age of 12, Tobin holds a BA in music from California State University, Chico and a MM from the San Francisco Conservatory of Music, both in Guitar Performance. A dedicated

guitar instructor who has inspired many students of all ages to learn and love the guitar since 1992, he is currently a music professor at Chico State. His many influential teachers include Marc Teicholtz, Dusan Bogdanovic, Warren Haskell, Richard Savino, Charlie Robinson, and Leonard Duarte. He is a versatile and proficient soloist and band member in classical, jazz, and rock guitar styles. His classical repertoire spans many eras, from Baroque to modern, with emphasis in South American composers.

Daniel Sargent

Dann Sargent, a native of Cincinnati, OH, earned his degree in Music with an option Recording Arts and an option in Music Industry at California State University, Chico. He has been a lecturer of Recording Arts at CSUC since 2007 and has also served on the staff of the prestigious summer music school, Aspen Music Festival and School, as a Recording Engineer. He is currently a freelance Recording Engineer and owner of dSound Media Services based in Chico, CA.

Dann is currently focused on writing and publishing a book on audio production in a software environment, more specifically audio production in Apple's music software Logic Pro. His research involves observation of software use and behaviors between software and traditional 'analog' style tasks employed in a recording studio environment.

Before arriving in California, Dann served in the US Navy as a Surface Sonar Technician after the first gulf war. A very fitting beginning, to a life of audio and computers.

Linda Snodgrass

Linda M. Snodgrass holds a BA and MA in Music with Vocal Performance from CSU, Chico.

She is an active member of the National Association of Teachers of Singing and is the treasurer of the Sierra North Chapter of NATS. A voice instructor of both studio voice and class voice at CSU, Chico for over 11 years, she also has a private voice studio. As an instructor at Butte College for 14 years, she taught voice and music theory, and directed many musical theatre productions. She has performed in many local operas, art song recitals, and as an oratorio soloist. She has directed excellent church choirs for 14 years. She also has participated in many voice workshops nationwide. She is also an active clinician and adjudicator for MENC and CMEA in Northern California.

Daun (Hayes) Weiss

Daun Hayes holds a B.S. in Music Education from Western Baptist College and an M.Mus. in Vocal Performance from the University of Oregon. She teaches singing lessons at Simpson University in Redding and at California State University, Chico. Daun has also taught Singer-Actor Workshop, Vocal Pedagogy, Vocal Diction & Literature and Theory Lab at Simpson University. She has taught Opera Workshop, A Cappella Choir, Chamber Choir, Vocal Pedagogy, and Beginning Voice for Musical Theatre at CSU, Chico. In the past Daun has taught on the faculties of Western Baptist College, Salem, Oregon and the University of Oregon in Eugene. She is currently the president of the Sierra North Chapter of the National Association of Teachers of Singing.

A frequent regional soloist and a founding member of the Chico Early Music Ensemble, Daun specializes in Baroque music. She is a featured soloist at Chico's Bach Festival each Spring. She has performed the role of the Queens in Handel's Solomon and of Rodisette in Telemann's The Patience of Socrates. Daun also enjoys work as an oratorio soloist, having recently sung Orff's Carmina Burana, Beethoven's Ninth Symphony, and Mozart's Requiem. Daun has performed with the North State Symphony, the Sacramento Early Music Consort and with the Sacramento Baroque Soloists. She has recently returned from the bay area where she sang the role of the Angel in Stradella's L'Anime del Purgatorio with the California Bach Society.

Richard Winslow

Rick Winslow is active as a trumpet soloist, clinician, performer, and arranger. Professor Winslow has been at CSU, Chico since 1973 and was director of CSUC JAZZ EXPRESS and the Jazz Studies Program from 1973-2000. Presently he is teaching Studio Trumpet, Brass Chamber Ensembles and American Music classes. In 1980, Winslow was given the National Association of Jazz Educator's Jack Lewerke Memorial Jazz Education Award.

In 1984, Winslow recorded an LP titled "Toccatas, Dances, and Concertos" for Baroque Trumpet and Organ with Dr. Rothe, CSUC Faculty organist. In addition, he has performed with the Cincinnati, Lexington, Phoenix, Sacramento, Oakland, Redding, and Chico Symphony Orchestras. As a "legit" soloist he has performed the U.S. premiere of Planel's 'Concerto for Trumpet and Orchestra'. Other performances have been Copland's 'Quiet City' with Sacramento Symphony, Bach's 'Cantata #51 for Trumpet, Soprano, and Chamber Orchestra' with the Redding and CSO Symphonies, Shostakovich's 'Concerto for Trumpet, Piano, and Orchestra' with the Chico Symphony, and the famous Stravinsky chamber work "Histoire de Soldat". While on sabbatical leave in spring 2004, Professor Winslow will record a CD of his published arrangements of J.S. Bach's Orchestra Suites #1, #3 and #4 for Trumpet/s and Organ. Professors Alexander, Rocky Winslow and Dr. Rothe, CSUC Music Faculty, will also perform on this new Baroque Trumpet/Organ CD recording.

As a "commercial player", Winslow has performed with many Las Vegas/Atlantic City/Lake Tahoe headliners, including Frank Sinatra, Sammy Davis Jr., Tom Jones, Kenny Rogers, Lena Horne/Vic Damone, Ella Fitzgerald, Tony Bennett, and with Paul Anka's International Tour.

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

CALIFORNIA STATE UNIVERSITY, CHICO

INDEX FOR CURRICULAR TABLES

APPENDIX IV

Renewal for Final Approval

Bachelor of Arts in Music: Option in General Music	IV - 1
Bachelor of Arts in Music: Option in Music Education	IV - 2
Bachelor of Arts in Music: Option in Music Composition	IV - 6
Bachelor of Arts in Music: Option in Performance-Instrumental	IV - 8
Bachelor of Arts in Music: Option in Performance-Keyboards	IV - 11
Bachelor of Arts in Music: Option in Performance-Vocal	IV - 14
Bachelor of Arts in Music Industry & Technology: Option in Recording Arts	IV - 16
Bachelor of Arts in Music Industry & Technology: Option in Music Industry	IV - 18
Master of Arts in Music	IV - 20

Plan Approval

Bachelor of Arts in Music: Option in Jazz Studies	IV - 21
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Degree Title: BA in Music: Option in General Music **Number of Years to Complete Degree:** 4

Degree Submitted for: Renewal of Final Approval

Musicianship	Performance/ Required Music Electives	General Studies	General Curricula Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
29 credits 24.2% of credits	20 credits 16.7% of credits	54 credits 45% of credits	17 credits 14.2% of credits	120	39	Hope Munro Smith

Musicianship

MUSC 101	Theory I	3 credits
MUSC 102	Theory II	3 credits
MUSC 103	Aural Musicianship I	1 credits
MUSC 104	Aural Musicianship II	1 credits
MUSC 105	Beginning Piano I	1 credits
MUSC 106	Beginning Piano II	1 credits
MUSC 108	Computer Literacy for Musicians	1 credits
MUSC 201	Theory III	3 credits
MUSC 202	Theory IV	3 credits
MUSC 203	Music History (Antiquity-1750)	3 credits
MUSC 302	Music History (1750-1900)	3 credits
MUSC 303	Music History (1900-the Present)	3 credits
MUSC 304	Music from a Global Perspective	3 credits

Total Musicianship 29 credits

Musical Performance/Required Music Electives

1 course selected from: 3 credits

MUSC 291	American Music	3 credits
MUSC 293	History of Jazz	3 credits
MUSC 294	History of Rock Music	3 credits
MUSC 296	African American Music	3 credits

6 units selected from: 6 credits

MUSC 276	Jazz Theory & Improv I	3 credits
MUSC 222	Fundamentals of Conducting	2 credits
MUSC 360	Studies Instrumentatn/Arrangng	3 credits
MUSC 361	Composition I	3 credits
MUSC 463	Band Scoring	2 credits
MUSC 464	Jazz Comp & Arranging	3 credits
MUSC 465	Songwriting	3 credits

1 course selected from: 3 credits

MUSC 109	Intro to Music Technology	3 credits
MUSC 309	Music Industry	3 credits

2 units selected from: 2 credits

MUSC 110	Studio Instruction Appl Music	1 credits
MUSC 111	Large Ensembles	1 credits
MUSC 112	Small Ensembles	1 credits

APPENDIX IV: CURRICULAR TABLES

MUSC 113	Vocal Performance	1 credits
MUSC 310	Studio Instruction Appl Music	1 credits
MUSC 411	Large Ensembles	1 credits
MUSC 412	Small Ensembles	1 credits
MUSC 413	Vocal Performance	1 credits

6 units selected from: 6 credits

Any Music (MUSC) course offerings except MUSC 190 selected in consultation with an advisor.

Studio instruction is available to students in the Option in General Music who can qualify by audition.

Total Musical Performance/Required Music Electives 20 credits

General Studies

HIST 130	United States History	3 credits
POLS 155	American Government	3 credits

Students select 1 course from each of the following groups:

Area A-1	Oral Communication	3 credits
Area A-2	Written Communication	3 credits
Area A-3	Critical Thinking	3 credits
Area A-4	Mathematics	3 credits
Area B-1	Physical Universe	3 credits
Area B-2	Life Forms	3 credits
Area C-1	The Arts	3 credits
Area C-2	Languages and Literature	3 credits
Area C-3	Philosophy, Religion, and Humanities	3 credits
Area D-1	Individual and Society	3 credits
Area D-2	Political and Economic Situations	3 credits
Area D-3	Culture and Social Institutions	3 credits
Area E	Lifelong Learning	3 credits

Students select an upper-division theme:

Upper-Division Theme	Course 1	3 credits
Upper-Division Theme	Course 2	3 credits
Upper-Division Theme	Course 3	3 credits

Total General Studies 54 credits

Students must also satisfy 6 credits of Cultural Diversity in Ethnic Studies and Non-Western Studies. These units may be taken in General Studies or as additional elective units. (See list on pages 135-137 of the University Catalog)

Electives

Students may select courses from the total University offerings to bring their total credits to 120. Students consult an adviser regarding the selection of courses which will provide breadth to their University experience and apply to a supportive second major or minor.

Total Electives 17 credits

Degree Title: BA in Music: Option in Music Education **Number of Years to Complete Degree:** 4

Degree Submitted for: Renewal of Final Approval

Basic Musicianship and Performance	Professional Education	General Studies	General Curricula Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
65-66 credits 36.7-37.3% of credits	57 credits 32.2% of credits	54 credits 30.5% of credits	0-1 credits 0-0.8% of credits	177	40	Keith Seppanen

Basic Musicianship and Performance

MUSC 101	Theory I	3 credits
MUSC 102	Theory II	3 credits
MUSC 103	Aural Musicianship I	1 credits
MUSC 104	Aural Musicianship II	1 credits
MUSC 105	Beginning Piano I	1 credits
MUSC 106	Beginning Piano II	1 credits
MUSC 108	Computer Literacy for Musicians	1 credits
MUSC 201	Theory III	3 credits
MUSC 202	Theory IV	3 credits
MUSC 203	Music History (Antiquity-1750)	3 credits
MUSC 302	Music History (1750-1900)	3 credits
MUSC 303	Music History (1900-the Present)	3 credits
MUSC 304	Music from a Global Perspective	3 credits
6 units required:		6 credits
MUSC 110	Studio Instruction Appl Music	1 credits
MUSC 310	Studio Instruction Appl Music	1 credits
4 units selected from:		4 credits
MUSC 111	Large Ensembles	1 credits
MUSC 411	Large Ensembles	1 credits
1 course selected from:		1 credits
MUSC 112	Small Ensembles	1 credits
MUSC 412	Small Ensembles	1 credits
1 course selected from:		1 credits
MUSC 111	Large Ensembles	1 credits
MUSC 112	Small Ensembles	1 credits
MUSC 113	Vocal Performance	1 credits
MUSC 411	Large Ensembles	1 credits
MUSC 412	Small Ensembles	1 credits
MUSC 413	Vocal Performance	1 credits
7 courses required:		
MUSC 220	Foundations of Music Education	3 credits
MUSC 221	Elem General Music Methods	3 credits
MUSC 222	Fundamentals of Conducting	2 credits
MUSC 316	Recital	1 credits
MUSC 324	Middle/Jr High Voc Ensem Tech	2 credits
MUSC 325	School Instrumental Ensemble	2 credits
MUSC 420	Synthesis School Music Tech	2 credits

APPENDIX IV: CURRICULAR TABLES

5 courses selected from: 5 credits

MUSC 331	School Instrumental Tech: Woodwinds	1 credits
MUSC 332	School Instrumental Tech: Brass	1 credits
MUSC 333	School Instrumental Tech: Strings	1 credits
MUSC 334	School Instrumental Tech: Percuss	1 credits
MUSC 335	School Instrumental Tech:Class Inst	1 credits
MUSC 336	School Instrumental Tech: Keyboard	1 credits

1 course selected from: 2 credits

MUSC 322	Advanced Choral Conducting	2 credits
MUSC 323	Advanced Instrumental Conducting	2 credits

1 course selected from: 2-3 credits

MUSC 109	Intro to Music Technology	3 credits
MUSC 296	African American Music	3 credits
MUSC 309	Music Industry	3 credits
MUSC 322	Advanced Choral Conducting	2 credits
MUSC 463	Band Scoring	2 credits
MUSC 464	Jazz Comp & Arranging	3 credits

Total Musicianship 65-66 credits

Professional Education

EDTE 255	Intro to Democratic Perspectives in K-12 Teaching	3 credits
EDTE 302	Access and Equity in Education	3 credits
EDTE 530	Fundamentals of Teaching Practice	3 credits
EDTE 531	Teaching with Technology	1 credits
ENGL 471	Intensive Theory/Practice of Second Lang Acquisition	3 credits
EDTE 532	Literacy Development	3 credits
EDTE 533	Subject Area Pedagogy I	3 credits
EDTE 534	Teaching Special Populations	2 credits
EDTE 535	Teaching Practicum I	6 credits
EDTE 536	Subject Area Pedagogy II	3 credits
EDTE 537	Applications for Democratic Education	3 credits
EDTE 538	Teaching Practicum II	9 credits
CMST 131	Speech Communication Fundamentals	3 credits
EDTE 580	Educational Psychology	3 credits
HCSV 451	Health Ed for Secondary School Teachers	3 credits
	Foreign Language (6 units or equivalent)	6 credits

Total Professional Education 57 credits

General Studies

HIST 130	United States History	3 credits
POLS 155	American Government	3 credits

Students select 1 course from each of the following groups:

Area A-1	Oral Communication	3 credits
Area A-2	Written Communication	3 credits
Area A-3	Critical Thinking	3 credits
Area A-4	Mathematics	3 credits
Area B-1	Physical Universe	3 credits
Area B-2	Life Forms	3 credits
Area C-1	The Arts	3 credits
Area C-2	Languages and Literature	3 credits

APPENDIX IV: CURRICULAR TABLES

Area C-3	Philosophy, Religion, and Humanities	3 credits
Area D-1	Individual and Society	3 credits
Area D-2	Political and Economic Situations	3 credits
Area D-3	Culture and Social Institutions	3 credits
Area E	Lifelong Learning	3 credits

Students select an upper-division theme:

Upper-Division Theme	Course 1	3 credits
Upper-Division Theme	Course 2	3 credits
Upper-Division Theme	Course 3	3 credits

Total General Studies 54 credits

Students must also satisfy 6 credits of Cultural Diversity in Ethnic Studies and Non-Western Studies. These units may be taken in General Studies or as additional elective units. (See list on pages 135-137 of the University Catalog)

Electives

Students may select courses from the total University offerings to bring their total credits to 120. Students consult an adviser regarding the selection of courses which will provide breadth to their University experience and apply to a supportive second major or minor.

Total Electives 0-1 credits

Degree Title: BA in Music: Option in Music Composition **Number of Years to Complete Degree:** 4

Degree Submitted for: Renewal of Final Approval

Musicianship	Performance/ Required Music Electives	General Studies	General Curricula Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
29 credits 24.2% of credits	36 credits 30% of credits	54 credits 45% of credits	1 credits 0.8% of credits	120	20	Keith Seppanen/ Warren Pinckney

Musicianship

MUSC 101	Theory I	3 credits
MUSC 102	Theory II	3 credits
MUSC 103	Aural Musicianship I	1 credits
MUSC 104	Aural Musicianship II	1 credits
MUSC 105	Beginning Piano I	1 credits
MUSC 106	Beginning Piano II	1 credits
MUSC 108	Computer Literacy for Musicians	1 credits
MUSC 201	Theory III	3 credits
MUSC 202	Theory IV	3 credits
MUSC 203	Music History (Antiquity-1750)	3 credits
MUSC 302	Music History (1750-1900)	3 credits
MUSC 303	Music History (1900-the Present)	3 credits
MUSC 304	Music from a Global Perspective	3 credits

Total Musicianship 29 credits

Musical Performance/Required Music Electives

MUSC 109	Intro to Music Technology	3 credits
MUSC 241	Fundamentals of Digital Audio	3 credits
MUSC 266	Intermediate Piano	1 credits
MUSC 316	Recital	1 credits
MUSC 342	Comp with Electronic Media I	3 credits
MUSC 343	Comp with Electronic Media II	3 credits
MUSC 360	Studies Instrumentatn/Arrangng	3 credits
MUSC 361	Composition I	3 credits
MUSC 362	Composition II	3 credits
MUSC 461	Composition III	3 credits
MUSC 462	Composition IV	3 credits

4 units required: 4 credits

MUSC 111	Large Ensembles	1 credits
MUSC 112	Small Ensembles	1 credits
MUSC 113	Vocal Performance	1 credits
MUSC 411	Large Ensembles	1 credits
MUSC 412	Small Ensembles	1 credits
MUSC 413	Vocal Performance	1 credits

3 units selected from: 3 credits

MUSC 110	Studio Instruction Appl Music	1 credits
MUSC 222	Fundamentals of Conducting	2 credits

APPENDIX IV: CURRICULAR TABLES

MUSC 267	Advanced Piano	1 credits
MUSC 310	Studio Instruction Appl Music	1 credits
MUSC 442	Comp with Electronic Media III	3 credits
MUSC 463	Band Scoring	2 credits
MUSC 464	Jazz Comp & Arranging	3 credits
MUSC 465	Songwriting	3 credits

Total Musical Performance/Required Music Electives 36 credits

General Studies

HIST 130	United States History	3 credits
POLS 155	American Government	3 credits

Students select 1 course from each of the following groups:

Area A-1	Oral Communication	3 credits
Area A-2	Written Communication	3 credits
Area A-3	Critical Thinking	3 credits
Area A-4	Mathematics	3 credits
Area B-1	Physical Universe	3 credits
Area B-2	Life Forms	3 credits
Area C-1	The Arts	3 credits
Area C-2	Languages and Literature	3 credits
Area C-3	Philosophy, Religion, and Humanities	3 credits
Area D-1	Individual and Society	3 credits
Area D-2	Political and Economic Situations	3 credits
Area D-3	Culture and Social Institutions	3 credits
Area E	Lifelong Learning	3 credits

Students select an upper-division theme:

Upper-Division Theme	Course 1	3 credits
Upper-Division Theme	Course 2	3 credits
Upper-Division Theme	Course 3	3 credits

Total General Studies 54 credits

Students must also satisfy 6 credits of Cultural Diversity in Ethnic Studies and Non-Western Studies. These units may be taken in General Studies or as additional elective units. (See list on pages 135-137 of the University Catalog)

Electives

Students may select courses from the total University offerings to bring their total credits to 120. Students consult an adviser regarding the selection of courses which will provide breadth to their University experience and apply to a supportive second major or minor.

Total Electives 1 credits

BA in Music: Option in Performance

Degree Title: Instrumental Pattern Number of Years to Complete Degree: 4Degree Submitted for: Renewal of Final Approval

Musicianship	Performance/ Required Music Electives	General Studies	General Curricula Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
29 credits 24.2% of credits	31 credits 25.8% of credits	54 credits 45% of credits	6 credits 5% of credits	120	19	Michael R. Winslow

Musicianship

MUSC 101	Theory I	3 credits
MUSC 102	Theory II	3 credits
MUSC 103	Aural Musicianship I	1 credits
MUSC 104	Aural Musicianship II	1 credits
MUSC 105	Beginning Piano I	1 credits
MUSC 106	Beginning Piano II	1 credits
MUSC 108	Computer Literacy for Musicians	1 credits
MUSC 201	Theory III	3 credits
MUSC 202	Theory IV	3 credits
MUSC 203	Music History (Antiquity-1750)	3 credits
MUSC 302	Music History (1750-1900)	3 credits
MUSC 303	Music History (1900-the Present)	3 credits
MUSC 304	Music from a Global Perspective	3 credits

Total Musicianship 29 credits**Musical Performance/Required Music Electives**

8 units required: 8 credits

At least 4 units must be at the 310 level.

MUSC 110	Studio Instruction Appl Music	1 credits
MUSC 310	Studio Instruction Appl Music	1 credits

2 courses required:

MUSC 316	Recital	1 credits
MUSC 416	Senior Recital	2 credits

4 units selected from: 4 credits

MUSC 111	Large Ensembles	1 credits
MUSC 411	Large Ensembles	1 credits

2 units selected from: 2 credits

MUSC 112	Small Ensembles	1 credits
MUSC 412	Small Ensembles	1 credits

2 units selected from: 2 credits

MUSC 111	Large Ensembles	1 credits
MUSC 112	Small Ensembles	1 credits
MUSC 113	Vocal Performance	1 credits
MUSC 411	Large Ensembles	1 credits

APPENDIX IV: CURRICULAR TABLES

MUSC 412	Small Ensembles	1 credits
MUSC 413	Vocal Performance	1 credits
1 course selected from:		3 credits
MUSC 109	Intro to Music Technology	3 credits
MUSC 309	Music Industry	3 credits
9 units selected from:		9 credits
MUSC 222	Fundamentals of Conducting	2 credits
MUSC 276	Jazz Theory & Improv I	3 credits
MUSC 280	Introduction to Accompanying	1 credits
MUSC 291	American Music	3 credits
MUSC 293	History of Jazz	3 credits
MUSC 296	African American Music	3 credits
MUSC 317	Studio Class	1 credits
MUSC 360	Studies Instrumentatn/Arrangng	3 credits
MUSC 370	Sem Mus Hist & Lit: Instrumtl	3 credits
MUSC 463	Band Scoring	2 credits
MUSC 464	Jazz Comp & Arranging	3 credits

Total Musical Performance/Required Music Electives 31 credits

General Studies

HIST 130	United States History	3 credits
POLS 155	American Government	3 credits

Students select 1 course from each of the following groups:

Area A-1	Oral Communication	3 credits
Area A-2	Written Communication	3 credits
Area A-3	Critical Thinking	3 credits
Area A-4	Mathematics	3 credits
Area B-1	Physical Universe	3 credits
Area B-2	Life Forms	3 credits
Area C-1	The Arts	3 credits
Area C-2	Languages and Literature	3 credits
Area C-3	Philosophy, Religion, and Humanities	3 credits
Area D-1	Individual and Society	3 credits
Area D-2	Political and Economic Situations	3 credits
Area D-3	Culture and Social Institutions	3 credits
Area E	Lifelong Learning	3 credits

Students select an upper-division theme:

Upper-Division Theme	Course 1	3 credits
Upper-Division Theme	Course 2	3 credits
Upper-Division Theme	Course 3	3 credits

Total General Studies 54 credits

Students must also satisfy 6 credits of Cultural Diversity in Ethnic Studies and Non-Western Studies. These units may be taken in General Studies or as additional elective units. (See list on pages 135-137 of the University Catalog)

Electives

Students may select courses from the total University offerings to bring their total credits to 120. Students consult an adviser regarding the selection of courses which will provide breadth to their University experience and apply to a supportive second major or minor.

Total Electives

17 credits

BA in Music: Option in Performance

Degree Title: Keyboard Pattern **Number of Years to Complete Degree:** 4

Degree Submitted for: Renewal of Final Approval

Musicianship	Performance/ Required Music Electives	General Studies	General Curricula Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
29 credits 24.2% of credits	31-32 credits 25.8-26.7% of credits	54 credits 45% of credits	5-6 credits 4.2-9-5% of credits	120	3	Natalya Shkoda

Musicianship

MUSC 101	Theory I	3 credits
MUSC 102	Theory II	3 credits
MUSC 103	Aural Musicianship I	1 credits
MUSC 104	Aural Musicianship II	1 credits
MUSC 105	Beginning Piano I	1 credits
MUSC 106	Beginning Piano II	1 credits
MUSC 108	Computer Literacy for Musicians	1 credits
MUSC 201	Theory III	3 credits
MUSC 202	Theory IV	3 credits
MUSC 203	Music History (Antiquity-1750)	3 credits
MUSC 302	Music History (1750-1900)	3 credits
MUSC 303	Music History (1900-the Present)	3 credits
MUSC 304	Music from a Global Perspective	3 credits

Total Musicianship 29 credits

Musical Performance/Required Music Electives

8 units required: 8 credits

At least 4 units must be at the 310 level.

MUSC 110	Studio Instruction Appl Music	1 credits
MUSC 310	Studio Instruction Appl Music	1 credits

2 courses required:

MUSC 316	Recital	1 credits
MUSC 416	Senior Recital	2 credits

3 courses required:

MUSC 280	Introduction to Accompanying	1 credits
MUSC 380	Vocal Accompanying Repertoire	1 credits
MUSC 381	Adv Accompanying Techniques	1 credits

3 units selected from: 3 credits

MUSC 111	Large Ensembles	1 credits
MUSC 112	Small Ensembles	1 credits
MUSC 113	Vocal Performance	1 credits
MUSC 411	Large Ensembles	1 credits
MUSC 412	Small Ensembles	1 credits
MUSC 413	Vocal Performance	1 credits

APPENDIX IV: CURRICULAR TABLES

4 units required:		4 credits
MUSC 317	Studio Class	1 credits
3 courses required:		
MUSC 277	Keyboard Pedagogy I	2 credits
MUSC 310C	Studio Instruction: Keyboard	1 credits
MUSC 371	Sem Mus Hist & Lit: Keyboard	3 credits
1 course selected from:		2 credits
MUSC 278	Keyboard Pedagogy II	2 credits
MUSC 383	Serv Playing Church Organist	2 credits
1 course selected from:		2-3 credits
MUSC 276	Jazz Theory & Improv I	3 credits
MUSC 309	Music Industry	3 credits
MUSC 377	Keyboard Pedagogy Project	2 credits
MUSC 383	Serv Playing Church Organist	2 credits
Total Musical Performance/Required Music Electives		<u>31-32</u> credits

General Studies

HIST 130	United States History	3 credits
POLS 155	American Government	3 credits
Students select 1 course from each of the following groups:		
Area A-1	Oral Communication	3 credits
Area A-2	Written Communication	3 credits
Area A-3	Critical Thinking	3 credits
Area A-4	Mathematics	3 credits
Area B-1	Physical Universe	3 credits
Area B-2	Life Forms	3 credits
Area C-1	The Arts	3 credits
Area C-2	Languages and Literature	3 credits
Area C-3	Philosophy, Religion, and Humanities	3 credits
Area D-1	Individual and Society	3 credits
Area D-2	Political and Economic Situations	3 credits
Area D-3	Culture and Social Institutions	3 credits
Area E	Lifelong Learning	3 credits
Students select an upper-division theme:		
Upper-Division Theme	Course 1	3 credits
Upper-Division Theme	Course 2	3 credits
Upper-Division Theme	Course 3	3 credits
Total General Studies		<u>54</u> credits

Students must also satisfy 6 credits of Cultural Diversity in Ethnic Studies and Non-Western Studies. These units may be taken in General Studies or as additional elective units. (See list on pages 135-137 of the University Catalog)

Electives

Students may select courses from the total University offerings to bring their total credits to 120. Students consult an adviser regarding the selection of courses which will provide breadth to their University experience and apply to a supportive second major or minor.

Total Electives

16-18 credits

BA in Music: Option in Performance

Degree Title: Vocal Pattern **Number of Years to Complete Degree:** 4

Degree Submitted for: Renewal of Final Approval

Musicianship	Performance/ Required Music Electives	General Studies	General Curricula Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
29 credits 24.2% of credits	30-32 credits 25-26.7% of credits	54 credits 45% of credits	5-7 credits 4.2-5.8% of credits	120	19	Ying Yeh

Musicianship

MUSC 101	Theory I	3 credits
MUSC 102	Theory II	3 credits
MUSC 103	Aural Musicianship I	1 credits
MUSC 104	Aural Musicianship II	1 credits
MUSC 105	Beginning Piano I	1 credits
MUSC 106	Beginning Piano II	1 credits
MUSC 108	Computer Literacy for Musicians	1 credits
MUSC 201	Theory III	3 credits
MUSC 202	Theory IV	3 credits
MUSC 203	Music History (Antiquity-1750)	3 credits
MUSC 302	Music History (1750-1900)	3 credits
MUSC 303	Music History (1900-the Present)	3 credits
MUSC 304	Music from a Global Perspective	3 credits

Total Musicianship 29 credits

Musical Performance/Required Music Electives

8 units required:		8 credits
At least 4 units must be at the 310 level.		
MUSC 110	Studio Instruction Appl Music	1 credits
MUSC 310	Studio Instruction Appl Music	1 credits
2 courses required:		
MUSC 316	Recital	1 credits
MUSC 416	Senior Recital	2 credits
2 units selected from:		
MUSC 111	Large Ensembles	1 credits
MUSC 411	Large Ensembles	1 credits
2 units selected from:		
MUSC 113	Vocal Performance	1 credits
MUSC 413	Vocal Performance	1 credits
2 units selected from:		
MUSC 111	Large Ensembles	1 credits
MUSC 112	Small Ensembles	1 credits
MUSC 113	Vocal Performance	1 credits
MUSC 411	Large Ensembles	1 credits

APPENDIX IV: CURRICULAR TABLES

MUSC 412	Small Ensembles	1 credits
MUSC 413	Vocal Performance	1 credits
4 courses required:		
MUSC 372	Sem in Mus Hist & Lit: Vocal	3 credits
MUSC 373	Vocal Diction and Literature I	3 credits
MUSC 374	Vocal Diction & Literature II	3 credits
MUSC 375	Vocal Pedagogy	3 credits
1 course selected from:		1-3 credits
MUSC 222	Fundamentals of Conducting	2 credits
MUSC 280	Introduction to Accompanying	1 credits
MUSC 309	Music Industry	3 credits
MUSC 310C	Studio Instruction: Keyboard	1 credits
MUSC 380	Vocal Accompanying Repertoire	1 credits

Total Musical Performance/Required Music Electives 30-32 credits

General Studies

HIST 130	United States History	3 credits
POLS 155	American Government	3 credits

Students select 1 course from each of the following groups:

Area A-1	Oral Communication	3 credits
Area A-2	Written Communication	3 credits
Area A-3	Critical Thinking	3 credits
Area A-4	Mathematics	3 credits
Area B-1	Physical Universe	3 credits
Area B-2	Life Forms	3 credits
Area C-1	The Arts	3 credits
Area C-2	Languages and Literature	3 credits
Area C-3	Philosophy, Religion, and Humanities	3 credits
Area D-1	Individual and Society	3 credits
Area D-2	Political and Economic Situations	3 credits
Area D-3	Culture and Social Institutions	3 credits
Area E	Lifelong Learning	3 credits

Students select an upper-division theme:

Upper-Division Theme	Course 1	3 credits
Upper-Division Theme	Course 2	3 credits
Upper-Division Theme	Course 3	3 credits

Total General Studies 54 credits

Students must also satisfy 6 credits of Cultural Diversity in Ethnic Studies and Non-Western Studies. These units may be taken in General Studies or as additional elective units. (See list on pages 135-137 of the University Catalog)

Electives

Students may select courses from the total University offerings to bring their total credits to 120. Students consult an adviser regarding the selection of courses which will provide breadth to their University experience and apply to a supportive second major or minor.

Total Electives 16-18 credits

BA in Music Industry & Technology
Degree Title: Option in Recording Arts **Number of Years to Complete Degree:** 4

Degree Submitted for: Renewal of Final Approval

Musicianship	Performance/ Required Music Electives	General Studies	General Curricula Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
25 credits 20.8% of credits	23 credits 19.2% of credits	54 credits 45% of credits	18 credits 15% of credits	120	151	Keith Seppanen

Musicianship

MUSC 101	Theory I	3 credits
MUSC 102	Theory II	3 credits
MUSC 103	Aural Musicianship I	1 credits
MUSC 104	Aural Musicianship II	1 credits
MUSC 105	Beginning Piano I	1 credits
MUSC 106	Beginning Piano II	1 credits
MUSC 201	Theory III	3 credits
MUSC 291	American Music	3 credits
MUSC 292	Major Musical Figures in Western Civ	3 credits

Students select 1 course from: 3 credits

MUSC 202	Theory IV	
MUSC 360	Studies in Instrumentation/Arranging	
MUSC 264	Jazz Composition and Arranging	
MUSC 265	Songwriting	

Students select 1 course from: 3 credits

MUSC 293	History of Jazz	
MUSC 294	History of Rock Music	
MUSC 296	African American Music	
MUSC 304	Music from a Global Perspective	

Total Musicianship 25 credits

Musical Performance/Required Music Electives

EECE 110	Basic Electricity/Instruments	3 credits
MUSC 241	Fundamentals of Digital Audio	3 credits
MUSC 342	Comp with Electronic Media I	3 credits
MUSC 343	Comp with Electronic Media II	3 credits
MUSC 344	Audio Recording I	3 credits
MUSC 345	Audio Recording II	3 credits

1 course selected from: 3 credits

MUSC 442	Comp with Electronic Media III	3 credits
MUSC 444	Audio Recording III	3 credits
MUSC 445	Audio for Video	3 credits
MUSC 489	Dir Field Proj in Music	3 credits
MUSC 447	Remote Audio Recording	3 credits

APPENDIX IV: CURRICULAR TABLES

2 courses selected from:		2 credits
MUSC 110	Studio Instruction Appl Music	1 credits
MUSC 111	Large Ensembles	1 credits
MUSC 112	Small Ensembles	1 credits
MUSC 113	Vocal Performance	1 credits
MUSC 310	Studio Instruction Appl Music	1 credits
MUSC 411	Large Ensembles	1 credits
MUSC 412	Small Ensembles	1 credits
MUSC 413	Vocal Performance	1 credits

Total Musical Performance/Required Music Electives 23 credits

General Studies

HIST 130	United States History	3 credits
POLS 155	American Government	3 credits

Students select 1 course from each of the following groups:

Area A-1	Oral Communication	3 credits
Area A-2	Written Communication	3 credits
Area A-3	Critical Thinking	3 credits
Area A-4	Mathematics	3 credits
Area B-1	Physical Universe	3 credits
Area B-2	Life Forms	3 credits
Area C-1	The Arts	3 credits
Area C-2	Languages and Literature	3 credits
Area C-3	Philosophy, Religion, and Humanities	3 credits
Area D-1	Individual and Society	3 credits
Area D-2	Political and Economic Situations	3 credits
Area D-3	Culture and Social Institutions	3 credits
Area E	Lifelong Learning	3 credits

Students select an upper-division theme:

Upper-Division Theme	Course 1	3 credits
Upper-Division Theme	Course 2	3 credits
Upper-Division Theme	Course 3	3 credits

Total General Studies 54 credits

Students must also satisfy 6 credits of Cultural Diversity in Ethnic Studies and Non-Western Studies. These units may be taken in General Studies or as additional elective units. (See list on pages 135-137 of the University Catalog)

Electives

Students may select courses from the total University offerings to bring their total credits to 120. Students consult an adviser regarding the selection of courses which will provide breadth to their University experience and apply to a supportive second major or minor.

Students are advised to take electives in the area of Recording Arts.

Total Electives 18 credits

BA in Music Industry & Technology
Degree Title: Option in Music Industry **Number of Years to Complete Degree:** 4

Degree Submitted for: Renewal of Final Approval

Musicianship	Performance/ Required Music Electives	General Studies	General Curricula Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
25 credits 20.8% of credits	22 credits 18.3% of credits	54 credits 45% of credits	19 credits 15.8% of credits	120	147	Paul Friedlander

Musicianship

MUSC 101	Theory I	3 credits
MUSC 102	Theory II	3 credits
MUSC 103	Aural Musicianship I	1 credits
MUSC 104	Aural Musicianship II	1 credits
MUSC 105	Beginning Piano I	1 credits
MUSC 106	Beginning Piano II	1 credits
MUSC 201	Theory III	3 credits
MUSC 291	American Music	3 credits
MUSC 292	Major Musical Figures in Western Civ	3 credits

Students select 1 course from: 3 credits

MUSC 202	Theory IV	
MUSC 360	Studies in Instrumentation/Arranging	
MUSC 264	Jazz Composition and Arranging	
MUSC 265	Songwriting	

Students select 1 course from: 3 credits

MUSC 293	History of Jazz	
MUSC 294	History of Rock Music	
MUSC 296	African American Music	
MUSC 304	Music from a Global Perspective	

Total Musicianship 25 credits

Musical Performance/Required Music Electives

ACCT 201	Intro to Financial Accounting	3 credits
MGMT 303	Survey of Management	3 credits
MKTG 305	Survey of Marketing	3 credits
MUSC 108	Computer Lit for Musicians	1 credits
MUSC 350	Wild Oak Records Admin I	3 credits
MUSC 452	Legal Issues in Music	3 credits

1 course selected from: 3 credits

MUSC 399	Special Problems	3 credits
MUSC 489	Dir Field Proj in Music	3 credits

APPENDIX IV: CURRICULAR TABLES

1 course selected from:		3 credits
MUSC 351	Wild Oak Records Admin II	3 credits
MUSC 489	Dir Field Proj in Music	3 credits

Total Musical Performance/Required Music Electives 22 credits

General Studies

HIST 130	United States History	3 credits
POLS 155	American Government	3 credits

Students select 1 course from each of the following groups:

Area A-1	Oral Communication	3 credits
Area A-2	Written Communication	3 credits
Area A-3	Critical Thinking	3 credits
Area A-4	Mathematics	3 credits
Area B-1	Physical Universe	3 credits
Area B-2	Life Forms	3 credits
Area C-1	The Arts	3 credits
Area C-2	Languages and Literature	3 credits
Area C-3	Philosophy, Religion, and Humanities	3 credits
Area D-1	Individual and Society	3 credits
Area D-2	Political and Economic Situations	3 credits
Area D-3	Culture and Social Institutions	3 credits
Area E	Lifelong Learning	3 credits

Students select an upper-division theme:

Upper-Division Theme	Course 1	3 credits
Upper-Division Theme	Course 2	3 credits
Upper-Division Theme	Course 3	3 credits

Total General Studies 54 credits

Students must also satisfy 6 credits of Cultural Diversity in Ethnic Studies and Non-Western Studies. These units may be taken in General Studies or as additional elective units. (See list on pages 135-137 of the University Catalog)

Electives

Students may select courses from the total University offerings to bring their total credits to 120. Students consult an adviser regarding the selection of courses which will provide breadth to their University experience and apply to a supportive second major or minor.

Students are advised to take electives in the area of Music Industry.

Total Electives 19 credits

Degree Title: Master of Arts in Music **Number of Years to Complete Degree:** 2

Degree Submitted for: Renewal of Final Approval

Core of General Studies in Music	Other Studies in Music	Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
9 credits 30% of credits	9 credits 30% of credits	12 credits 40% of credits	30	12	Warren Pinckney

Core of General Studies in Music

MUSC 601	Research Methods and Bibliography	3 credits
MUSC 602	Music History Seminar	3 credits
MUSC 603	Theory Seminar	3 credits

Total Major Area 9 credits

Other Studies in Music

2 courses selected from: 2 credits

MUSC 611	Large Ensembles	1 credits
MUSC 612	Small Ensembles	1 credits
MUSC 613	Vocal Performance	1 credits

At least 7 units from the discipline of music 7 credits

Total Other Studies in Music 9 credits

Electives

Two-thirds of the units required for the degree in 600-level courses.

Not more than 9 semester units of transfer and/or extension credit (correspondence courses and U.C. extension course work are not acceptable).

Not more than 15 units taken before admission to classified status.

Not more than a total of 10 units of Independent Study (697), Master's Recital (616), and Master's Thesis (699T) or Master's Project (699P); not more than 6 units of Master's Thesis (699T) or Master's Project (699P).

Total Other Studies in Music 12 credits

Degree Title: BA in Music: Option in Jazz Studies **Number of Years to Complete Degree:** 4

Degree Submitted for: Plan Approval

Musicianship	Performance/ Required Music Electives	General Studies	General Curricula Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
29 credits 24.2% of credits	35-36 credits 29.2-30% of credits	54 credits 45% of credits	1-2 credits 0.8-1.7% of credits	120	3	Michael R. Winslow

Musicianship

MUSC 101	Theory I	3 credits
MUSC 102	Theory II	3 credits
MUSC 103	Aural Musicianship I	1 credits
MUSC 104	Aural Musicianship II	1 credits
MUSC 105	Beginning Piano I	1 credits
MUSC 106	Beginning Piano II	1 credits
MUSC 108	Computer Literacy for Musicians	1 credits
MUSC 201	Theory III	3 credits
MUSC 202	Theory IV	3 credits
MUSC 203	Music History (Antiquity-1750)	3 credits
MUSC 302	Music History (1750-1900)	3 credits
MUSC 303	Music History (1900-the Present)	3 credits
MUSC 304	Music from a Global Perspective	3 credits

Total Musicianship 29 credits

Musical Performance/Required Music Electives

MUSC 266	Intermediate Piano	1 credits
MUSC 276	Jazz Theory & Improv I	3 credits
MUSC 293	History of Jazz	3 credits
MUSC 309	Music Industry	3 credits
MUSC 316	Recital	1 credits
MUSC 376	Jazz Theory & Improv II	3 credits
MUSC 464	Jazz Comp & Arranging	3 credits

8 units required: 8 credits

At least 4 units must be at the 310 level

MUSC 110	Studio Instruction Appl Music	1 credits
MUSC 310	Studio Instruction Appl Music	1 credits

2 units required: 2 credits

MUSC 112C	Jazz Ensemble I	1 credits
MUSC 412C	Jazz Ensemble I	1 credits

2 courses required: 2 credits

MUSC 112K	Mixed Ensembles	1 credits
MUSC 412K	Mixed Ensembles	1 credits

2 courses required: 2 credits

MUSC 111B	Band	1 credits
MUSC 411B	Band	1 credits

APPENDIX IV: CURRICULAR TABLES

1 course selected from:		2-3 credits
MUSC 109	Intro to Music Technology	3 credits
MUSC 222	Fundamentals of Conducting	2 credits
MUSC 291	American Music	3 credits
MUSC 294	History of Rock Music	3 credits
MUSC 296	African American Music	3 credits

Total Musical Performance/Required Music Electives 35-36 credits

General Studies

HIST 130	United States History	3 credits
POLS 155	American Government	3 credits

Students select 1 course from each of the following groups:

Area A-1	Oral Communication	3 credits
Area A-2	Written Communication	3 credits
Area A-3	Critical Thinking	3 credits
Area A-4	Mathematics	3 credits
Area B-1	Physical Universe	3 credits
Area B-2	Life Forms	3 credits
Area C-1	The Arts	3 credits
Area C-2	Languages and Literature	3 credits
Area C-3	Philosophy, Religion, and Humanities	3 credits
Area D-1	Individual and Society	3 credits
Area D-2	Political and Economic Situations	3 credits
Area D-3	Culture and Social Institutions	3 credits
Area E	Lifelong Learning	3 credits

Students select an upper-division theme:

Upper-Division Theme	Course 1	3 credits
Upper-Division Theme	Course 2	3 credits
Upper-Division Theme	Course 3	3 credits

Total General Studies 54 credits

Students must also satisfy 6 credits of Cultural Diversity in Ethnic Studies and Non-Western Studies. These units may be taken in General Studies or as additional elective units. (See list on pages 135-137 of the University Catalog)

Electives

Students may select courses from the total University offerings to bring their total credits to 120. Students consult an adviser regarding the selection of courses which will provide breadth to their University experience and apply to a supportive second major or minor.

Total Electives 1-2 credits

**CALIFORNIA STATE UNIVERSITY, CHICO
DEPARTMENT OF MUSIC**

SHEETS & BROCHURES USED FOR RECRUITING

APPENDIX V

FOR ADDITIONAL INFORMATION:

Department of Music
California State University, Chico
400 West First Street

Office: 530-898-5152
Fax: 530-898-4082
Department Website: www.csuchico.edu/mus
University Website: www.csuchico.edu



Department of Music

☛ California State University, Chico



Where excellent curricular programs and opportunities produce a variety of musical career objectives

ABOUT CHICO STATE

California State University, Chico is located approximately 90 miles north of Sacramento close to the Sierra Nevada foothills. The university has 16,000 students and the Chico area has a population of more than 100,000 residents. Please go to the university website for more information at www.csuchico.edu.

ADMISSION TO THE UNIVERSITY

Contact the University Admissions office at 530-898-6322 or see the university website at www.csuchico.edu for information about admissions. There are very important applications deadlines and very specific requirements that must be met for admission to the university. Contact Admissions as soon as possible.

CAMPUS AND DEPARTMENT TOURS

It is strongly recommend that you make your campus tour reservation through the Office of Admissions (<http://em.csuchico.edu/admissions>). You are welcomed to schedule a tour of the Music Department on the same day, before or after your campus tour. Please contact the Music Department at (530) 898-5152 two weeks in advance to make arrangements.

ABOUT THE COMMUNITY OF CHICO

The city of Chico provides a student of the arts with the perfect atmosphere for creative development and the honing of one's skills. Chico revolves around the University which in turn provides our city with a unique, truly college town evolutionary type environment, filled with artistic energy, character, and opportunities.



Jazz Combo

Lasson Auditorium

Recording Studio

PROGRAMS

Music Education – an excellent program designed to prepare students for a professional educational career. Single and dual credential programs offered to qualified students.

Performance (instrumental, keyboard, and voice) a program offering private instruction, group lessons, and performing opportunities for professional training and career preparation.

Music Composition – an exciting program which provides students with the theoretical and practical skills to compose and arrange music. The curriculum includes one-on-one instruction with faculty.

General Music – a broad yet comprehensive degree program with a less tightly structured series of courses. Intended to give a "broad brush" view of the music discipline, courses include music technology, conducting, non-Western music scoring/arranging, and many others.

Jazz Studies – offers a well-rounded curriculum to prepare students for a wide variety of professional music opportunities. The jazz studies program offers specific study in improvisation, jazz history, arranging and composition, applied performance lessons in jazz, form and analysis and jazz theory.

Recording Arts – one of the best audio engineering programs in the country, focusing on recording/production, sound reinforcement, and the music industry.

Music Industry – the country's 5th largest program. It features course work in music, record label operations, concert promotion, music and event management, and all aspects of business. Students operate Wild Oak Records, Wild Cat Publishing Company, and the Wild Cat Songwriter's Showcase.

Master of Arts in Music – an excellent master's degree program that is flexible and rigorous. Each program is tailored to the individual student's specific area of interest while providing focused courses in music and related disciplines. Enjoy the challenges and opportunities offered through our master's degree program.

PERFORMING ENSEMBLES

Bands
(Symphonic/Concert)
Dr. Royce Tevis
Director of Bands
rtevis@csuchico.edu

Brass Ensembles
Dr. Lloyd Roby
Director
lroby@csuchico.edu

Chamber Music
Dr. Russell Burnham
Coordinator
rburnham@csuchico.edu

Choral Ensembles
Dr. David Scholz
Director of Choral
Activities
dmscholz@csuchico.edu

Gospel Choir
Malcolm Jackson
Director
mjackson@csuchico.edu

Guitar Ensembles
Prof. Tobin Roye
Coordinator
troyc@csuchico.edu

Jazz Ensembles
Prof. Rocky Winslow
Director of Jazz Studies
mrwinslow@csuchico.edu

North State Symphony
Dr. Kyle Wiley Pickett
Music Director
kpickett@csuchico.edu

Opera Workshop
Dr. Ying Yeh
Director
yyeh@csuchico.edu

Piano/Keyboard
Dr. Natalya Shkoda
Coordinator
nshkoda@csuchico.edu

MUSIC DEPARTMENT STUDENT CLUBS AND ORGANIZATIONS

- Audio Engineering Society (AES)
- Band Staff
- Chico Guitar Society (CGS)
- Chico Songwriters' Guild (CSG)
- Choral Staff
- Music Educators National Conference (MENC)
- National Band Directors Association (NBA)
- Wild Oak Records (WOR)

SCHOLARSHIPS

Dr. Royce Tevis, Scholarship Chair
rtevis@csuchico.edu

We offer more than \$75,000 in music scholarships each year. Auditions and/or interviews are required. On-campus auditions are held in October and February of each year. Contact Dr. Tevis for details about application procedures or go to the Financial Aid website at <http://fa.csuchico.edu/fa>.

FACILITIES

- **Excellent performance halls** – Laxson Auditorium (1,300-seat proscenium theatre); Harlen Adams Theatre (510-seat proscenium theatre); Taylor Recital Hall (210 seats)
- **Rehearsal areas for instruments and vocal ensembles**
- **Practice rooms with pianos**
- **Computer lab** – one of the best in California with computers, synthesizers, and MIDI capabilities
- **Recording Studio** – Outstanding facility with state of the art electronics
- **Electronic music studios** – Three excellent studios equipped with the best equipment and software
- **Music Library (located in the PAC) and Meriam Library (the main campus library)** – Excellent collections of books, research materials, periodicals, and recordings
- **Mediated classrooms with surround sound, video, CD, and CD-ROM capabilities**



Remote audio recording

MUSIC DEGREES AND OPTIONS

MASTER OF ARTS IN MUSIC

Master of Arts in Music
Dr. Warren Pinckney, Coordinator
wpinckney@csuchico.edu

BACHELOR OF ARTS IN MUSIC: OPTIONS

Composition

Prof. David Dvorin, Advisor
ddvorin@csuchico.edu

General Music

Dr. Hope Munro Smith, Advisor
hmsmith@csuchico.edu

Prof. Richard Winslow, Advisor
rwinslow@csuchico.edu

Jazz Studies

Prof. Rocky Winslow, Advisor
mrwinslow@csuchico.edu

Music Education

Prof. Keith Seppanen, Advisor
kseppanen@csuchico.edu

Music Industry

Dr. Paul Friedlander, Advisor
pfriedlander@csuchico.edu

Recording Arts

Dr. Raymond Barker, Advisor
rbarker@csuchico.edu

Prof. Keith Seppanen, Advisor
kseppanen@csuchico.edu

Performance

Instrumental

Prof. Rocky Winslow, Advisor
mrwinslow@csuchico.edu

Keyboard

Dr. Natalya Shkoda, Advisor
nshkoda@csuchico.edu

Vocal

Dr. Ying Yeh, Advisor
yyeh@csuchico.edu

CERTIFICATE PROGRAMS

Keyboard Pedagogy

Dr. Natalya Shkoda, Advisor
nshkoda@csuchico.edu

Vocal Pedagogy

Dr. Ying Yeh, Advisor
yyeh@csuchico.edu

MINOR IN MUSIC

Dr. Hope Munro Smith, Advisor
hmsmith@csuchico.edu
Prof. Richard Winslow, Advisor
rwinslow@csuchico.edu

DEPARTMENT OF MUSIC FACULTY

Joseph Alexander, BA; *Music Industry/Recording A*
Raymond Barker, DMA; *Recording Arts, Composit*
Russell Burnham, DMA; *Woodwinds, History,*

World Music

Paul Friedlander, PhD; *Music Industry, History,*

Popular Cultures

Warren Pinckney, PhD; *African American Music,*
Theory, Composition

Lloyd Roby, DMA; *Music Education Low Brass*

David Scholz, DMA; *Choral*

Keith Seppanen, MA; *Recording Arts,*

Music Dept. Chair

Natalya Shkoda, DMA; *Keyboard, Pedagogy*

Hope Munro Smith, PhD; *Music History,*

Ethnomusicology

Royce S. Tevis, DMA; *Director of Bands,*

Music Education

Richard Winslow, MM; *American Music, Trumpet,*

Brass Ensembles

Rocky Winslow, MM; *Director of Jazz Studies*

Ying Yeh, DMA; *Opera Workshop, Voice Repertoi*

Adjunct Faculty

Barbara D'Augelli, MA; *Bassoon*

Greg D'Augelli; *Jazz Studies*

Jan Doney, MA; *Music Education*

David Dvorin; *Theory, Composition, Electronic Me*

Jerry Grant; *Instrumentation, Songwriting*

Malcolm Jackson, BA; *Gospel Choir*

Dan Kinkle, MA; *Percussion*

Grant Levin; *Theory, Jazz Studies*

Susie Lundberg, MA; *World Music, Oboe*

Clark Minor; *Beginning Piano*

Kyle Wiley Pickett, DMA; *Orchestra*

Eric Peter; *Songwriting*

Yael Ronen, MM; *Flute*

Tobin Roye, MM; *Guitar, Theory*

Dann Sargent, BA; *Recording Arts*

Linda Snodgrass, MA; *Voice*

Daun Weiss, MM; *Voice*

Department of Music Faculty

Joseph Alexander, BA; *Music Industry/Recording Arts*
Raymond Barker, DMA; *Recording Arts, Composition*
Russell Burnham, DMA; *Woodwinds, History, World Music*
Paul Friedlander, PhD; *Music Industry, History, Popular Cultures*
Warren Pinckney, PhD; *African American Music, Theory, Composition*
Lloyd Roby, DMA; *Music Education, Low Brass*
David Scholz, DMA, *Choral*
Keith Seppanen, MA; *Recording Arts, Music Depart. Chair*
Natalya Shkoda, DMA, *Keyboard, Pedagogy*
Hope Munro Smith, PhD, *Music History, Ethnomusicology*
Royce S. Tevis, DMA; *Director of Bands, Music Education*
Richard Winslow, MM; *American Music, Trumpet, Brass Ensembles*
Rocky Winslow, MM; *Director of Jazz Studies*
Ying Yeh, DMA; *Opera Workshop, Voice Repertoire*

Adjunct Faculty

Barbara D'Augelli, MA; *Bassoon*
Greg D'Augelli, *Jazz Studies*
Jan Doney, MA; *Music Education*
David Dvorin, *Theory, Composition, Electronic Media*
Jerry Grant, *Instrumentation, Songwriting*
Daun Hayes, MM; *Voice*
Malcolm Jackson, BA; *Gospel Choir*
Dan Kinkle, MA; *Percussion*
Grant Levin, *Theory, Jazz Studies*
Susie Lundberg, MA; *World Music, Oboe*
Clark Minor, *Beginning Piano*
Kyle Wiley Pickett, DMA; *Orchestra*
Yael Ronen, MM; *Flute*
Tobin Roye, MM; *Guitar, Theory*
Dann Sargent, BA; *Recording Artist*
Linda Snodgrass, MA; *Voice*
Jonathan Stoyanoff, *Electric Bass*

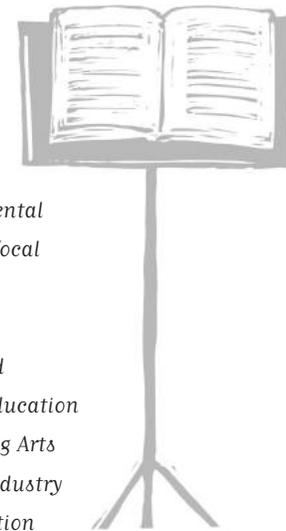
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Department of Music
Chico, CA 95929-0805

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Music Department

*Scholarships and Awards
2009–2010*



*Instrumental
Choral/Vocal
Jazz
Opera
Keyboard
Music Education
Recording Arts
Music Industry
Composition*

**Applications due October 26, 2008
for audition on November 3, 2008**

**Applications due February 22, 2009
for audition on March 1, 2009**

Department of Music

The Department of Music offers the Bachelor of Arts in Music with options in

Music Education—an excellent program designed to prepare students for a professional education career. Single and dual credential programs are offered to qualified students.

Performance (instrumental, keyboard, and vocal)—a program offering private instruction, group lessons, performing opportunities for pre-professional training, and preparation for a career as a performer.

Music Composition—an exciting new program which provides students with the theoretical and practical skills to compose and arrange music. The curriculum is flexible and allows for students to have one-on-one instruction with faculty.

General Music—a broad yet comprehensive degree program with a less tightly structured series of courses. Intended to give a “broad brush” view of the music discipline, courses include music technology, conducting, non-Western music, scoring/arranging, and many others. Students, with the help of an advisor, tailor this program to specific interests.

The BA in Music Industry and Technology provides options in

Recording Arts—one of the best audio engineering programs in the country, focusing on recording/production, sound reinforcement, and the music industry.

Music Industry—the country’s 5th largest program, it features course work in music, record label operations, concert promotion, music and arts management, and all aspects of business. Students operate Wild Oak Records, Wild Oak Publishing Company, and the Wild Oak Songwriter’s Showcase, and they host a major music industry conference every two years. Our program graduates will have both classroom and practical music industry experience.

Master of Arts in Music—an excellent master’s degree program that is flexible and rigorous. Each program is tailored to the individual student’s specific area of interest while providing focused courses in music and related disciplines. Enjoy the challenges and opportunities offered through our master’s degree program.

Performing opportunities include

Symphony Orchestra
Concert Band
Symphonic Wind Ensemble
Choral Ensembles
Opera Workshop
Large Jazz Ensembles
Piano/Keyboard Accompanying
Organ/Harpsichord
Jazz Combos
Popular Music Ensembles
Chamber Ensembles

Additionally, there are percussion, woodwind, and brass ensembles, special productions, musicals, and many opportunities to perform with community organizations, including student recitals.

Auditions are limited to 10 minutes.

You may provide your own accompanist, or we can provide one for you, but only if we receive your piano music accompaniment two weeks before the audition date.

Select repertoire that demonstrates both technical and lyrical performance abilities.

We prefer personal auditions, but if you cannot come to campus, you may send an audition tape.

Be sure to find CSU, Chico on the World Wide Web at

www.csuchico.edu

Important Note

All music scholarship applicants must also file a CSU, Chico scholarship application, available online at <http://fa.csuchico.edu/fa/basics/howtoapply/scholarships/index.aspx> by February 1, 2009

Music Scholarships/Awards

Instrumental

Archie E. Gobba Music Scholarship
Margaret Marie Graf and Jack Browne Music Scholarship
E. John Hagen Music Scholarship
George Longazo Double Reed Scholarship
Pennie Lindsey String Bass Scholarship
Low Brass Scholarship
Russ Sanchez Scholarship
North State Symphony Scholarship
Colonel Jack H. Taylor U.S.A.F. Jazz Studies Scholarship

Keyboard:

Jane Bowman Jewett and John Svec Memorial Keyboard Award
Robert Laxson Memorial Scholarship
E. Luella Lofgren Award

Music Education

Arvel V. Allread Memorial Scholarship
Daniel Hiestand Music Education Scholarship
Josh Read Memorial Scholarship
Professor Ruth Rowland-Taylor Scholarship
Dorothy Wilson Music Education Scholarship

Vocal/Opera

Bravo Prize
Marilyn Curtis Opera Scholarship
James H. Kinnee Memorial Opera Scholarship
Marshal A. and Andrea Lerner Thompson Award
Manuel Esteban Sr. Aspiring Tenor Scholarship

Music Scholarship/Award

Edith Gould Scholarship
Music Faculty Scholarship

CSU, Chico

COLLEGE OF HUMANITIES & FINE ARTS

Scholarships



- **American Studies**
 - **Art & Art History**
 - **English**
 - **Foreign Languages & Literatures**
 - **History**
 - **Humanities**
 - **Music**
 - **Philosophy**
 - **Religious Studies**
-

How to apply

There are two types of awards: University scholarships, available to all students, and department scholarships, offered to students within particular programs and departments. The College of Humanities and Fine Arts awards nearly \$100,000 to entering and continuing students who demonstrate outstanding potential and achievement.

1. Fill out the University Scholarship application on the web: www.csuchico.edu/scholarships. This must be submitted by February 1. You should submit this regardless of your major because there are many university scholarships and your application will be reviewed for eligibility for ALL scholarships. Be sure to fill out all sections of the application.

2. Check with these departments for special requirements and deadlines:

Music • Theatre and Musical Theatre • Art

CSU, Chico

COLLEGE OF HUMANITIES & FINE ARTS

Scholarships

Humanities & Fine Arts

Academic & Performance Awards for entering freshmen

Art

Mary Ahlquist Memorial Scholarship • Harlan & Martha Hagen Memorial Scholarship • Sarah Frisbee Hamilton Scholarship • Mary Ellen Morris Endowment • Ken & Donna Morrow Memorial Scholarship • Pierce/Truckess Water Media Scholarship • Ruby Ravekes Scholarship • Florence V. Ritchie Scholarship • Christopher Small Memorial Art History Endowment • Janet Turner Memorial Scholarship • Luella Hopton Madsen Scholarship • Danny West Memorial Scholarship

English

Frank & Marie Burr Scholarship • John C. Conway Memorial Scholarship • Charles & Marie Felver Prize in English • Jean Nedrow Kutz Scholarship • Fannie Mae McDaniel Scholarship • Ellen Walker Prize in Editing

Foreign Languages & Literatures

Maria S. Haynes - Italian Studies Advisory Council Scholarship

History

Jacqueline Barnhart Memorial Scholarship • Lois E. Christensen Scholarship • Sarah Libby Mahood Merit Scholarship • Lois H. McDonald History Grad Research Award • Clarence McIntosh – William Hutchinson Memorial Scholarship • E. I. Miller History Award • Lew D. Oliver Scholarship • History Essay Award

Music

Arvel V. Allread Memorial Music Scholarship • J. S. Bach Keyboard Award • BRAVO Performance Award • North State Symphony Performance Award • Choral Music Scholarship • Steve Connolly Music Education Scholarship • Marilyn Curtis Vocal Music Scholarship • Gwen Curatilo Honorary Award • Esteban Aspiring Tenor Scholarship • Music Faculty Scholarship • Archie E. Gobba Memorial Music Scholarship • Edith Gould Music Award • Margaret Marie Graf Brass- Percussion Scholarship • E. John Hagen Music Scholarship • Daniel Hiestand Music Education Scholarship • Music Department Jazz Scholarship • Jane Bowman Jewett Memorial Keyboard Performance Award • James H. Kinnee Memorial Opera Scholarship • Earl R. & Marilyn A. Kruschke Keyboard Prize • E. Luella Lofgren Scholarship • Pennie Lindsey String Bass Scholarship • Longazo Presidential Music Fellowship • George Longazo Double Reed Scholarship • C. Robert Laxson Memorial Scholarship • Keyboard Accompanying Scholarship • Low Brass Scholarship • Ruth Rowland Taylor Scholarship • Col. Jack H. Taylor Jazz Studies Scholarship • Marshall A. & Andrea Lerner Thompson Award • William Wallace / Thomas Taylor Opera Award • G. Harrold Music Composition • Gladys Harrold String Scholarship • Evelyn Riddell and Ada McKinney Scholarship • Russ Sanchez Scholarship • John Svec Scholarship

Philosophy

Tse Liang Tsong Memorial Scholarship

Religious Studies

John Bash Scholarship • Kurt Stai Scholarship • Tse Liang Tsong Memorial Scholarship • Religious Studies Student Scholarship

Theatre

Harlen M. Adams Scholarship • Donna Stone Breed Memorial Scholarship • Musical Theatre Award • Herbert Lewis Swan Award • Marilyn Warrens Musical Theatre Award • Larry Wismer Drama Scholarship • Court Theatre Scholarship • Musical Theatre Dance Scholarship



THE OPTION IN GENERAL MUSIC BACHELOR OF ARTS IN MUSIC

A TYPICAL FOUR- YEAR PROGRAM

Note: This illustrates just one possibility ... many variations exist.

Fall

Freshman (15 + 14) = 29

MUSC 101	Theory I	(3)
MUSC 103	Aural Musicianship I	(1)
MUSC 105	Beg Piano I	(1)
MUSC 108	Comp Literacy for Musicians	(1)
<i>POLS 155</i>	<i>American Government</i>	(3)
General Ed	(<i>Engl 1</i>)	(3)
General Ed		(3)

Spring

MUSC 102	Theory II	(3)
MUSC 104	Aural Musicianship II	(1)
MUSC 106	Beg Piano II	(1)
<i>HIST 130</i>	<i>United States History</i>	(3)
General Ed		(3)
General Ed		(3)

Sophomore (14 + 16 = 30 units)

MUSC 201	Theory III	(3)
MUSC 110, 111, 112, 113, 310, 411, 412, 413		(1)
General Ed		(3)
General Ed		(3)
General Ed		(3)
Elective		(1)

MUSC 202	Theory IV	(3)
MUSC 291, 293, 294, or 296		(3)
MUSC 110, 111, 112, 113, 310, 411, 412, 413		(1)
General Ed		(3)
General Ed		(3)
General Ed		(3)

Junior (15 + 15 = 30 units)

MUSC 109 or	Intro to Music Tech or	(3)
MUSC 309	Music Industry	(3)
MUSC 203	Music Hist (Antiquity-1750)	(3)
MUSC 276, 222, 360, 361, 463, 464, or 465		(3)
General Ed		(3)
General Ed	Upper Division Theme	(3)

MUSC 302	Music Hist (1750-1900)	(3)
MUSC 276, 222, 360, 361, 463, 464, or 465		(3)
General Ed		(3)
General Ed		(3)
Elective		(3)

Senior (15 + 16 = 31 units)

MUSC 303	Music Hist (1900-Present)	(3)
MUSC Elective (meet w/advisor)		(3)
General Ed	Upper Division Theme	(3)
Elective		(3)
Elective		(3)

MUSC 304	Music from a Global Perspective	(3)
MUSC Elective (meet w/advisor)		(3)
General Ed	Upper Division Theme	(3)
Elective		(3)
Elective		(3)
Elective		(1)

Total Units = 120

THE OPTION IN MUSIC COMPOSITION BACHELOR OF ARTS IN MUSIC

A TYPICAL FOUR- YEAR PROGRAM

Note: This illustrates just one possibility ... many variations exist.

Fall	Spring
<u>Freshman (15 + 14) = 29</u>	
MUSC 101 Theory I (3)	MUSC 102 Theory II (3)
MUSC 103 Aural Musicianship I (1)	MUSC 104 Aural Musicianship II (1)
MUSC 105 Beg Piano I (1)	MUSC 106 Beg Piano II (1)
MUSC 108 Comp Literacy for Musicians (1)	<i>HIST 130 United States History</i> (3)
General Ed (<i>Engl 1</i>) (3)	General Ed (3)
General Ed (3)	General Ed (3)
General Ed (3)	
<u>Sophomore (14 + 16 = 30 units)</u>	
MUSC 201 Theory III (3)	MUSC 202 Theory IV (3)
MUSC 266 Intermediate Piano (1)	MUSC 360 Studies Inst/Arranging (3)
MUSC Ensemble (1)	MUSC Ensemble (1)
<i>POLS 155 American Government</i> (3)	General Ed (3)
General Ed (3)	General Ed (3)
General Ed (3)	General Ed (3)
<u>Junior (16 + 14 = 30 units)</u>	
MUSC 109 Intro to Music Tech (3)	MUSC 241 Fundamentals of Digital Audio (3)
MUSC 203 Music Hist (Antiquity-1750) (3)	MUSC 302 Music Hist (1750-1900) (3)
MUSC 361 Composition I (3)	MUSC 362 Composition II (3)
MUSC Ensemble (1)	MUSC Ensemble (1)
General Ed (3)	General Ed (3)
General Ed Upper Division Theme (3)	Elective (1)
<u>Senior (15 + 16 = 31 units)</u>	
MUSC 303 Music Hist (1900-Present) (3)	MUSC 304 Music from a Global Perspective (3)
MUSC 342 Comp w/Electronic Media I (3)	MUSC 316 Recital (1)
MUSC 461 Composition III (3)	MUSC 343 Comp w/Electronic Media II (3)
MUSC *Elective (3)	MUSC 462 Composition IV (3)
General Ed Upper Division Theme (3)	General Ed (3)
	General Ed Upper Division Theme (3)

Total Units = 120

**Elective Music Courses. 3 units selected from:*

*MUSC 110 Studio Instruction 1.0
MUSC 222 Fund of conducting 2.0
MUSC 267 Advanced Piano 1.0
MUSC 310 Studio Instruction 1.0
MUSC 442 Comp w/Electronic Media III 3.0
MUSC 464 Jazz Arranging 3.0
MUSC 465 Songwriting 3.0*

THE OPTION IN MUSIC EDUCATION BACHELOR OF ARTS IN MUSIC

A TYPICAL FOUR- YEAR PROGRAM

Note: This illustrates just one possibility ... many variations exist.

Fall

Freshman (14 + 16) = 30

MUSC 101	Theory I	(3)
MUSC 103	Aural Musicianship I	(1)
MUSC 105	Beg Piano I	(1)
MUSC 108	Comp Literacy for Musicians	(1)
MUSC 110 or 310	Studio Instruction	(1)
MUSC 111 or 411	Large Ensemble	(1)
POLS 155	American Government	(3)
General Ed	(Engl 1)	(3)

Spring

MUSC 102	Theory II	(3)
MUSC 104	Aural Musicianship II	(1)
MUSC 106	Beg Piano II	(1)
MUSC 110 or 310	Studio Instruction	(1)
MUSC 111 or 411	Large Ensemble	(1)
HIST 130	United States History	(3)
General Ed		(3)
General Ed		(3)

Sophomore (14 + 16 = 30 units)

MUSC 201	Theory III	(3)
MUSC 110 or 310	Studio Instruction	(1)
MUSC 111 or 411	Large Ensemble	(1)
MUSC 220 or	Found of Music Ed (F1)	(3)
MUSC 221	Elem Gen Music Methods (F2)	(3)
General Ed		(3)
General Ed		(3)

MUSC 202	Theory IV	(3)
MUSC 110 or 310	Studio Instruction	(1)
MUSC 111 or 411	Large Ensemble	(1)
MUSC	*School Instrumental Tech	(1)
MUSC 316	Recital	(1)
General Ed		(3)
General Ed		(3)
General Ed		(3)

Junior (16 + 15 = 31 units)

MUSC 220 or	Found of Music Ed (F1)	(3)
MUSC 221	Elem Gen Music Methods (F2)	(3)
MUSC 203	Music Hist (Antiquity-1750)	(3)
MUSC 111, 112, 113, 411, 412, or 413	Ensemble	(1)
MUSC	*School Instrumental Tech	(1)
MUSC 222	Fund of Conducting	(2)
General Ed	Upper Division Theme	(3)
General Ed		(3)

MUSC 302	Music Hist (1750-1900)	(3)
MUSC 324	Jr High Voc Ensem Tech (S1)	(2)
MUSC	*School Instrumental Tech	(1)
MUSC 112 or 412	Small Ensemble	(1)
MUSC 322 or	Adv Choral Conducting	(2)
MUSC 323	Adv Instrumental Conducting	(2)
General Ed		(3)
General Ed		(3)

Senior (14-15 + 15 = 30 units)

MUSC 303	Music Hist (1900-Present)	(3)
MUSC	*School Instrumental Tech	(1)
MUSC 325	School Instrumental Ensem (F2)	(2)
MUSC	**Elective	(2-3)
General Ed	Upper Division Theme	(3)
General Ed		(3)

MUSC 304	Music from a Global Perspective	(3)
MUSC	*School Instrumental Tech	(1)
MUSC 420	Synth School Music Tech	(2)
General Ed	Upper Division Theme	(3)
General Ed		(3)
General Ed		(3)

Total Units = 120-121

*School Instrumental Technique. **5 course selected from:**

- MUSC 331 Woodwinds 1.0 F1
- MUSC 332 Brass 1.0 F2
- MUSC 333 Strings 1.0 S1
- MUSC 334 Percussion 1.0 S2
- MUSC 335 Classroom Instruments 1.0 S2
- MUSC 336 Keyboard

1.0 FA

Elective Music Courses. **1 course selected from:

- MUSC 109 Intro to Music Technology 3.0 FA
- MUSC 296 African American Music 3.0 FS
- MUSC 309 Music Industry 3.0 FS
- MUSC 322 Advanced Choral Conducting 2.0 SP
- MUSC 464 Jazz Arranging 3.0 FS

THE OPTION IN PERFORMANCE - INSTRUMENTAL BACHELOR OF ARTS IN MUSIC

A TYPICAL FOUR- YEAR PROGRAM

Note: This illustrates just one possibility ... many variations exist.

Fall

Freshman (14 + 16) = 30

MUSC 101	Theory I	(3)
MUSC 103	Aural Musicianship I	(1)
MUSC 105	Beg Piano I	(1)
MUSC 108	Comp Literacy for Musicians	(1)
MUSC 110 or 310	Studio Instruction	(1)
MUSC 111 or 411	Large Ensemble	(1)
<i>POLS 155</i>	<i>American Government</i>	(3)
General Ed	<i>(Engl 1)</i>	(3)

Spring

MUSC 102	Theory II	(3)
MUSC 104	Aural Musicianship II	(1)
MUSC 106	Beg Piano II	(1)
MUSC 110 or 310	Studio Instruction	(1)
MUSC 111 or 411	Large Ensemble	(1)
<i>HIST 130</i>	<i>United States History</i>	(3)
General Ed		(3)
General Ed		(3)

Sophomore (14 + 16 = 30 units)

MUSC 201	Theory III	(3)
MUSC 110 or 310	Studio Instruction	(1)
MUSC 111 or 411	Large Ensemble	(1)
General Ed		(3)
General Ed		(3)
General Ed		(3)

MUSC 202	Theory IV	(3)
MUSC 110 or 310	Studio Instruction	(1)
MUSC 111 or 411	Large Ensemble	(1)
MUSC	* Elective	(2)
General Ed		(3)
General Ed		(3)
General Ed		(3)

Junior (15 + 15 = 30 units)

MUSC 203	Music Hist (Antiquity-1750)	(3)
MUSC 110 or 310	Studio Instruction	(1)
MUSC 112 or 412	Small Ensemble	(1)
MUSC 109 or	Intro to Music Tech or	(3)
MUSC 309	Music Industry	(3)
MUSC	* Elective	(1)
General Ed	Upper Division Theme	(3)
General Ed		(3)

MUSC 302	Music Hist (1750-1900)	(3)
MUSC 110 or 310	Studio Instruction	(1)
MUSC 316	Recital	(1)
MUSC 112 or 412	Small Ensemble	(1)
MUSC	* Elective	(3)
General Ed		(3)
General Ed		(3)

Senior (15 + 15 = 30 units)

MUSC 303	Music Hist (1900-Present)	(3)
MUSC 110 or 310	Studio Instruction	(1)
MUSC 111, 112, 113, 411, 412, or 413	Ensemble	(1)
MUSC	* Elective	(3)
General Ed	Upper Division Theme	(3)
General Ed		(3)
Elective		(1)

MUSC 304	Music from a Global Perspective	(3)
MUSC 110 or 310	Studio Instruction	(1)
MUSC 416	Senior Recital	(1)
MUSC 111, 112, 113, 411, 412, or 413	Ensemble	(1)
General Ed	Upper Division Theme	(3)
Elective		(3)
Elective		(3)

Total Units = 120

* Elective Music Courses. 9 units selected from:

MUSC 222 Fundamentals of Conducting
MUSC 276 Jazz Theory & Improvisation
MUSC 280 Intro to Accompanying
MUSC 291 American Music 3.0 FS
MUSC 293 History of Jazz 3.0 SP

2.0 FA
3.0 FA
1.0 FA

MUSC 296 African American Music 3.0 FS
MUSC 317 Studio Class 1.0 FS
MUSC 360 Studies Instrumentation/Arranging 3.0 FS
MUSC 370 Sem Music Hist & Lit: Instrumental 3.0 FS
MUSC 464 Jazz Arranging 3.0 FS

THE OPTION IN PERFORMANCE - KEYBOARD BACHELOR OF ARTS IN MUSIC

A TYPICAL FOUR- YEAR PROGRAM

Note: This illustrates just one possibility ... many variations exist.

Fall			Spring		
Freshman (14 + 16) = 30					
MUSC 101	Theory I	(3)	MUSC 102	Theory II	(3)
MUSC 103	Aural Musicianship I	(1)	MUSC 104	Aural Musicianship II	(1)
MUSC 105	Beg Piano I	(1)	MUSC 106	Beg Piano II	(1)
MUSC 108	Comp Literacy for Musicians	(1)	MUSC 110 or 310	Studio Instruction	(1)
MUSC 110 or 310	Studio Instruction	(1)	MUSC 111 or 411	Large Ensemble	(1)
MUSC 111 or 411	Large Ensemble	(1)	<i>HIST 130</i>	<i>United States History</i>	(3)
<i>POLS 155</i>	<i>American Government</i>	(3)	General Ed		(3)
General Ed	<i>(Engl 1)</i>	(3)	General Ed		(3)

Sophomore (15 + 15 = 30 units)

MUSC 201	Theory III	(3)	MUSC 202	Theory IV	(3)
MUSC 110 or 310	Studio Instruction	(1)	MUSC 110 or 310	Studio Instruction	(1)
MUSC 111 or 411	Large Ensemble	(1)	General Ed		(3)
MUSC 280	Intro to Accompanying	(1)	General Ed		(3)
General Ed		(3)	General Ed		(3)
General Ed		(3)	Elective		(2)
General Ed		(3)			

Junior (16 + 14 = 30 units)

MUSC 203	Music Hist (Antiquity-1750)	(3)	MUSC 302	Music Hist (1750-1900)	(3)
MUSC 110 or 310	Studio Instruction	(1)	MUSC 110 or 310	Studio Instruction	(1)
MUSC 278 or	Keyboard Pedagogy I	(2)	MUSC 316	Recital	(1)
MUSC 380	Vocal Accompanying Repertoire	(1)	MUSC 278 or	Keyboard Pedagogy II or	(2)
MUSC 371	Sem Music Hist & Lit: Keyboard	(3)	MUSC 383	Service Playing Church Organ	
General Ed	Upper Division Theme	(3)	MUSC 381	Adv Accompanying Tech	(1)
General Ed		(3)	General Ed		(3)
			General Ed		(3)

Senior (15 + 15 = 30 units)

MUSC 303	Music Hist (1900-Present)	(3)	MUSC 304	Music from a Global Perspective	(3)
MUSC 110 or 310	Studio Instruction	(1)	MUSC 110 or 310	Studio Instruction	(1)
MUSC 317	Studio Class	(1)	MUSC 317	Studio Class	(1)
MUSC	* Elective	(2-3)	MUSC 416	Senior Recital	(1)
MUSC 310C	Studio Instruction	(1)	General Ed	Upper Division Theme	(3)
General Ed	Upper Division Theme	(3)	Elective		(3)
General Ed		(3)	Elective		(3)

Total Units = 120

* Elective Music Courses. **1 course selected from:**

MUSC 276 Jazz Theory & Improvisation

MUSC 309 Music Industry 3.0 FS

MUSC 377 Keyboard Pedagogy Project 2.0 FS

MUSC 383 Service Playing Church Organ 2.0 Inq

3.0 FA

THE OPTION IN PERFORMANCE - VOCAL BACHELOR OF ARTS IN MUSIC

A TYPICAL FOUR- YEAR PROGRAM

Note: This illustrates just one possibility ... many variations exist.

Fall	Spring
Freshman (14 + 16) = 30	
MUSC 101 Theory I (3)	MUSC 102 Theory II (3)
MUSC 103 Aural Musicianship I (1)	MUSC 104 Aural Musicianship II (1)
MUSC 105 Beg Piano I (1)	MUSC 106 Beg Piano II (1)
MUSC 108 Comp Literacy for Musicians (1)	MUSC 110 or 310 Studio Instruction (1)
MUSC 110 or 310 Studio Instruction (1)	MUSC 111 or 411 Large Ensemble (1)
MUSC 111 or 411 Large Ensemble (1)	<i>HIST 130 United States History</i> (3)
<i>POLS 155 American Government</i> (3)	General Ed (3)
General Ed (<i>Engl 1</i>) (3)	General Ed (3)

Sophomore (14 + 16 = 30 units)

MUSC 201 Theory III (3)	MUSC 202 Theory IV (3)
MUSC 110 or 310 Studio Instruction (1)	MUSC 110 or 310 Studio Instruction (1)
MUSC 113 or 413 Vocal Performance (1)	MUSC 113 or 413 Vocal Performance (1)
General Ed (3)	General Ed (3)
General Ed (3)	General Ed (3)
General Ed (3)	General Ed (3)
	Elective (2)

Junior (17 + 14 = 31 units)

MUSC 203 Music Hist (Antiquity-1750) (3)	MUSC 302 Music Hist (1750-1900) (3)
MUSC 110 or 310 Studio Instruction (1)	MUSC 110 or 310 Studio Instruction (1)
MUSC 111, 112, 113, 411, 412, or 413 Ensemble (1)	MUSC 111, 112, 113, 411, 412, or 413 Ensemble (1)
MUSC 373 Vocal Diction & Lit I (3)	MUSC 374 Vocal Diction & Lit II (3)
MUSC 372 Sem Music Hist & Lit: Vocal (3)	General Ed (3)
General Ed Upper Division Theme (3)	General Ed (3)
General Ed (3)	

Senior (15 + 14 = 29 units)

MUSC 303 Music Hist (1900-Present) (3)	MUSC 304 Music from a Global Perspective (3)
MUSC 110 or 310 Studio Instruction (1)	MUSC 110 or 310 Studio Instruction (1)
MUSC 375 Vocal Pedagogy (3)	MUSC 416 Senior Recital (1)
MUSC * Elective (1-3)	General Ed Upper Division Theme (3)
General Ed Upper Division Theme (3)	Elective (3)
General Ed (3)	Elective (3)

Total Units = 120

* Elective Music Courses. **1 course selected from:**

<i>MUSC 222 Fundamentals of Conducting</i>	2.0 FA
<i>MUSC 280 Intro to Accompanying</i>	1.0 FA
<i>MUSC 309 Music Industry 3.0 FS</i>	
<i>MUSC 310C Studio Instruction Keyboard 1.0 FS</i>	
<i>MUSC 380 Vocal Accompanying Repertoire</i>	1.0 FA

THE OPTION IN JAZZ STUDIES

BACHELOR OF ARTS IN MUSIC

A TYPICAL FOUR- YEAR PROGRAM

Note: This illustrates just one possibility ... many variations exist.

Fall		Spring	
<u>Freshman (13 + 16) = 29</u>			
MUSC 101 Theory I	3	MUSC 102 Theory II	3
MUSC 103 Aural Musicianship	1	MUSC 104 Aural Musicianship II	1
MUSC 105 Beg Piano I	1	MUSC 106 Beg Piano II	1
MUSC 111B Band	1	MUSC 111B Band	1
MUSC 110 Applied Instruction	1	MUSC 110 Applied Instruction	1
HIST 130 United States History	3	General Ed	3
General Ed (ENG 1)	3	General Ed	3
		POLS 155 American Government	3
 <u>Sophomore (16 + 17) = 31</u>			
MUSC 201 Theory III	3	MUSC 202 Theory IV	3
MUSC 266 Intermediate Piano (Jazz)	1	MUSC 376 Jazz Theory and Improvisation II	3
MUSC 203 Music History (Antiquity – 1750)	3	MUSC 204 Music History (1750 – 1900)	3
MUSC 276 Jazz Theory and Improvisation I	3	MUSC 112C Jazz Ensemble I	1
MUSC 110 Applied Instruction	1	MUSC 110 Applied Instruction	1
MUSC 112C Jazz Ensemble	1	General Ed	3
General Education (ENG 1)	3	General Ed	3
MUSC 108 Computer Literacy for Musicians	1		
 <u>Junior (15 + 15) = 30</u>			
MUSC 293 History of Jazz	3	MUSC 464 Composition and Arranging	3
MUSC 310 Applied Instruction	1	MUSC 310 Applied Instruction	1
MUSC 412C Jazz Ensemble I	1	MUSC 412C Jazz Ensemble I	1
MUSC 412K Mixed Ensembles (Combo)	1	MUSC 412K Mixed Ensembles (Combo)	1
MUSC 309 Music Industry	3	MUSC 109, 222, 296, 291, or 293	2-3
General Ed	3	General Ed	3
General Ed (Ethnic)	3	General Ed (Non-Western)	3
 <u>Senior (15 + 15) = 30</u>			
MUSC 303 Music History (1900-present)	3	MUSC 304 Music From a Global Persp	3
MUSC 310 Applied Instruction	1	MUSC 310 Applied Instruction	1
MUSC 412K Mixed Ensembles (Combo)	1	MUSC 412K Mixed Ensembles (Combo)	1
General Ed	3	General Ed	3
General Ed	3	General Ed	3
General Ed (Ethnic)	3	General Ed	3
Elective	1	MUSC 316 Recital	1

Total Units = 120

THE OPTION IN MUSIC INDUSTRY BACHELOR OF ARTS IN MUSIC INDUSTRY & TECHNOLOGY

A TYPICAL FOUR- YEAR PROGRAM

Note: This illustrates just one possibility ... many variations exist.

FALL

SPRING

Freshman (14 + 15) = 29 units)

MUSC 101	Theory I	(3)	MUSC 102	Theory II	(3)
MUSC 103	Aural Musicianship I	(1)	MUSC 104	Aural Musicianship II	(1)
MUSC 105	Beg Piano I	(1)	MUSC 106	Beg Piano II	(1)
General Ed	<i>(Engl 1)</i>	(3)	MUSC 108	Comp Literacy for Musicians	(1)
General Ed		(3)	<i>HIST 130</i>	<i>United States History</i>	(3)
General Ed		(3)	General Ed		(3)
			General Ed		(3)

Sophomore (15 + 15 = 30 units)

MUSC 201	Theory III	(3)	MUSC 465	Songwriting	(3)
MUSC 109	Intro to Music Tech	(3)	MUSC 309	Music Industry	(3)
MUSC 292	Major Music Figures	(3)	MUSC 291	American Music	(3)
<i>POLS 155</i>	<i>American Government</i>	(3)	MKTG 305	Survey of Marketing	(3)
General Ed		(3)	General Ed		(3)

Junior (15 + 15 = 30 units)

MUSC 350	Wild Oak Records Admin I	(3)	MUSC 351	Wild Oak Records Admin II	(3)
MUSC 294	History of Rock Music	(3)	ACCT 201	Intro to Fin Accounting	(3)
MGMT 303	Survey of Management	(3)	General Ed	<i>(Ethnic Req)</i>	(3)
General Ed	<i>(Non Western Req)</i>	(3)	General Ed	<i>(Upper Division Theme)</i>	(3)
General Ed		(3)	General Ed		(3)

Senior (15 + 16 = 31 units)

MUSC 452	Legal Issues in Music	(3)	General Ed	<i>(Upper Division Theme)</i>	(3)
MUSC 489	Directed Field Project	(3)	General Ed		(3)
General Ed	<i>(Upper Division Theme)</i>	(3)	Elective	*MUSC 351 or 489	(3)
General Ed		(3)	Elective		(3)
Elective	*MUSC 350 or 489	(3)	Elective		(3)
			Elective		(1)

Total Units = 120

**It is recommended to take one or more additional Music Industry related classes as electives*

California State University, Chico

The B.A. in Music Industry and Technology

Option in Recording Arts (2007-2009)

The following information should answer many of your questions regarding the Bachelor of Arts degree in Music Industry and Technology with an Option in Recording Arts. Students already on campus wishing to declare this option should see one of the advisors below to sign up for the "Pre Recording Arts Option."

The Recording Arts Web Page

Go to our web page at <http://www.csuchico.edu/mus/ra>. This site will guide you through the Recording Arts Option at CSU, Chico. It provides detailed information on the option, including a semester by semester list of suggested course work.

Admission Procedures

The Recording Arts Option is an "impacted" area of study. Impaction means that there are more qualified applicants than we have classroom space to accommodate. It also means that acceptance into the Recording Arts Option will follow regular admission procedures for the university, as well as supplemental admission criteria for the Option in Recording Arts. Admission procedures include applying to the University during the initial filing period, being placed in a "Pre-Recording Arts" option, and passing supplemental Recording Arts criteria. After completing the supplemental criteria (usually accomplished during the Freshman year), the student will submit a Recording Arts application. Admission to the Recording Arts Option will be competitive, based on scores received for the supplementary criteria.

Supplemental Criteria

- CSU Chico students and transfer applicants must earn a minimum grade of C in prerequisite courses.
- Prerequisite coursework includes MUSC 101 – Theory I*, MUSC 102 – Theory II, MUSC 109 – Introduction to Music Technology, EECE 110 – Basic Electricity
- All prerequisite courses must be completed before the Recording Arts Application is filed, or during the semester in which the application is filed.
- All applicants must submit SAT I or ACT scores.
- An overall college GPA of 2.50 is required.
- Applicants will be selected on the basis of academic performance in prerequisite courses, GPA, SAT I or ACT scores, musical ability and prior experience.

* *If you do not have any formal music theory training it is recommended that you purchase the self study book **Basic Materials in Music Theory** by Paul O. Harder and Greg A. Steinke to prepare for MUSC 101*

Admission to the University

Students interested in the Recording Arts Option should apply to the University during the initial admission application filing period of October 1 through November 30 for the following Fall semester. Apply for the "Pre Recording Arts" option, not the "Recording Arts" option. Applications submitted after November will not be accepted. If you have not yet applied for admission, here are some additional web sites:

California State University, Chico's main web page is at: <http://www.csuchico.edu>. You can find information about admission, and apply on line, at: <http://em.csuchico.edu/admissions> (this site includes links for Freshmen, Transfer Students, International Students, and Graduate Students). You can also e-mail the university for information at info@csuchico.edu.

The telephone number for Admission is (530) 898-6321.

Internships/ Placement

The Recording Arts Option has been very successful in helping students obtain internships and employment throughout the

industry. A formal internship is not a requirement for completion of the degree.

Required Computer Bundle

Students who choose the Option in Recording Arts will be required to purchase an Apple Computer Bundle. The department has worked with Apple to give students the best price on a MacBook Pro with bundled software and hardware. The computer bundle can be purchased through the Associated Student Bookstore. Visit the [Recording Arts web page](#) for specific information.

Advisors

Keith Seppanen, PAC 206, (530) 898-5152,

kseppanen@csuchico.edu

Raymond Barker (Fall semesters only), PAC 205, (530) 898-5260, rbarker@csuchico.edu

Joseph Alexander, MLIB 007, (530) 898-5334 ,

jalexander@csuchico.edu (Internships/Placement)



THE OPTION IN RECORDING ARTS

A TYPICAL FOUR-YEAR PROGRAM

(2007-2009 Catalog)

For Entering Freshman

Music degree “core” and “special” requirements are listed in plain type.

Courses specific to the Option in Recording Arts are listed in bold type.

Prerequisite courses to apply for acceptance into the Option in Recording Arts are listed in blue type.

Enroll in “Pre Recording Arts Option” until these are passed.

Courses listed in red type may not be taken until a student has been accepted into the Option in Recording Arts and has met with an advisor.

Courses in general education, electives, U.S. history and American government are listed in italics.

** It is recommended to take one additional Audio related class as an elective*

Note: This illustrates just one possibility ... many variations exist.

FALL

SPRING

Freshman (14 + 14) = 28 units)

MUSC 101	Theory I	(3)	MUSC 102	Theory II	(3)
MUSC 103	Aural Musicianship I	(1)	MUSC 104	Aural Musicianship II	(1)
MUSC 105	Beg Piano I	(1)	MUSC 106	Beg Piano II	(1)
MUSC 109	Intro to Mus Tech	(3)	<i>HIST 130</i>	<i>United States History</i>	(3)
EECE 110	Basic Elect & Instr	(3)	<i>General Ed</i>		(3)
<i>General Ed</i>	<i>(Engl 1)</i>	(3)	<i>General Ed</i>		(3)

Sophomore (16 + 16 = 32 units)

MUSC 201	Theory III	(3)	MUSC	202, 360, 464 or 465	(3)
MUS	Ensemble	(1)	MUS	Ensemble	(1)
<i>General Ed</i>		(3)	<i>POLS 155</i>	<i>American Government</i>	(3)
<i>General Ed</i>		(3)	<i>General Ed</i>		(3)
<i>General Ed</i>		(3)	<i>General Ed</i>		(3)
<i>Elective</i>		(3)	<i>General Ed</i>		(3)

Junior (15 + 15 = 30 units)

MUSC 292	Major Music Figures	(3)	MUSC 291	American Music	(3)
MUSC 241	Fund. of Digital Audio	(3)	MUSC 342	Comp with Elect Md I	(3)
MUSC 344	Audio Recording I	(3)	MUSC 345	Audio Recording II	(3)
<i>General Ed</i>	<i>(Non Western Req)</i>	(3)	<i>General Ed</i>	<i>(Ethnic Req)</i>	(3)
<i>General Ed</i>		(3)	<i>General Ed</i>		(3)

Senior (15 + 15 = 30 units)

MUSC 343	Comp with Elect Md II	(3)	MUSC	442, 444, 445, 447 or 489	(3)
MUSC	293, 294, 296 or 304	(3)	<i>General Ed</i>		(3)
MUSC 309	Music Industry	(3)	<i>Elective</i>	<i>*MUSC 442,444, 445, 447, or 489</i>	(3)
<i>General Ed</i>		(3)	<i>Elective</i>		(3)
<i>General Ed</i>		(3)	<i>Elective</i>		(3)

Total Units = 120



Laptop Purchase Program for Recording Arts

California State University, Chico Department of Music's Recording Arts Program now requires all entering students to this program to own an Apple Macintosh laptop computer, peripherals and software that meets certain minimum standards established by the department. This requirement is effective for the Fall 2008 semester. To make this purchase as simple and as inexpensive as possible, the University has established exclusive arrangements for student purchase of the required computers from Apple Computer (and sold through the University Bookstore) bundled with software and peripheral hardware from various companies.

This bulk purchase of computer hardware and software provides a comprehensive system at an exclusive discount price that is well below the best open market price for a comparable package—a savings of approximately 30% based on latest available pricing. Financing the Laptop Package or any additional hardware and software requirements of the Major is the responsibility of the individual. Note, however, that many students receiving financial aid are eligible to fund the purchase of this computer with the proceeds of their aid package.

This computer purchase program will enhance the educational goals of the Recording Arts Program and help in preparing students for success as they enter their professional career.

Package Contents

Overview

The Laptop Package includes an Apple Macintosh laptop computer, and a 25-musical-key external keyboard controller, 2-channel audio interface, and external FireWire hard disk. Much of the software included in the package is pre-installed. Downloadable Apple software upgrades to the included applications are provided free of charge during the student's enrollment at Chico State.

The computer comes with a **three-year** warranty via AppleCare which includes support from Apple Computer. In addition, support is available from the Associated Student's Bookstore.

The warranty ensures that Apple-authorized technicians will perform repairs, and parts and labor will be covered for three years. The AppleCare Protection Plan is subject to terms and conditions, which are provided on the AppleCare Protection Plan website at <http://www.apple.com/support/products/proplan.html>.

Some items are not covered under AppleCare's warranty. Therefore, in addition to AppleCare it is recommended that an individual insures the computer with Safeware The Insurance Agency Inc. Information regarding Safeware can be found at <http://www.safeware.com/>. This plan includes:

- Accidental Damage
- Theft
- Power Surge
- Vandalism
- Fire
- Natural Disaster

Computer specifications and included software

The special Laptop Package for the Academic Year 2008-2009 includes the following:

- Apple MacBook Pro computer with 15-inch Widescreen Display (1440x900 resolution), 2.4GHz Intel Core 2 Duo processor, 2GB 667 DDR2 SDRAM memory - (2x1GB), 200GB Serial ATA Drive @ 5400 rpm, SuperDrive 8x (DVD±R DL/DVD±RW/CD-RW), AirPort Extreme wireless networking, Gigabit Ethernet, USB 2.0, FireWire 400, full-size backlit keyboard
- M-Audio Axiom 25 Keyboard/MIDI Interface
- Edirol UA25 stereo audio interface
- LaCie d2 Quadra Hard Disk (320 GB)
- Special software **licensing** for the following applications *while the student is enrolled at Chico State*. This means that the student may use this software while they are enrolled at Chico, and get updates to these applications when the college transitions to a different version during their enrollment. Note that the majority of manufacturers do not provide discs as part of the agreement. However, students are able to make a backup of the applications if they wish, and can also get applications installed at the Associated Student Bookstore. Due to changes in the curriculum, some of these software items may change or be deleted at any time.
 - OSX Operating System
 - iLife (iMovie, iDVD, iPhoto, iTunes, GarageBand)
 - iWorks (Pages, Numbers, Keynote)
 - Logic Studio Pro
 - QuickTime Pro
 - Roxio Toast
 - Bias PeakPro

Purchase

The Recording Arts Laptop Package for the 2008-2009 Academic Year is \$3,099. The list price for the Laptop Package is approx. \$4,846. The best street prices we could locate, including academic discounts, total approximately \$4,388 for the package. Thus, we feel that this deal offers our students an excellent value for a very powerful package that will support and enhance the quality of the Recording Arts educational experience at cost-sensitive price.

The Recording Arts Laptop Bundle can be purchased at the **Associated Students Bookstore**. You can visit the bookstore at <http://www.asbookstore.com>, call 530-898-4447, or email: ascomputerworks@csuchico.edu.

Must additional software be purchased?

The Laptop Package includes all necessary software to cover the needs of the typical first-year curriculum.

The purchase of other software is at the discretion of the individual. Some specialized classes also require the purchase of additional software.

Financial Aid Information

If you are required to purchase the Recording Arts computer bundle and you are unable to afford the purchase out-of-pocket or with your current financial aid award, please contact the Music Department (530-898-5152). The Music Department will supply the Financial Aid Office with a list of all Recording Arts students needing a computer loan. If possible, the Financial Aid Office will increase your Cost of Attendance to include the additional computer expenses and process a new loan for you. You MUST use these loan proceeds to purchase the required computer system.

IMPORTANT APPLICABLE NOTES:

- You must have filed a 2008/2009 FAFSA to be eligible for loans funds. We will not be able to provide funds without a completed 2008/2009 FAFSA.
- You must be officially admitted into the Recording Arts Program.
- The Financial Aid Office is able to do a one-time budget increase for the purpose of purchasing a computer.
- There are no special loans designated for the above computer purchase. These loans are the standard Direct Subsidized or Direct Unsubsidized loans. Freshman are eligible for up to \$3500/year, sophomores are eligible for up to \$4500/year, and junior and seniors are eligible for up to \$5500/year.
- You must maintain all other relevant financial aid eligibility requirements to be eligible for the above funding.
- If you have additional questions specific to eligibility determination or other financial aid related concerns, you may contact the Financial Aid Office (530-898-6451).

Who is required to purchase?

All Pre-Recording Arts students who are excepted in to the Recording Arts Option, in June 2008, will be required to purchase the Laptop Bundle prior to the Fall 2008 semester.

Continuing/returning students in the Recording Arts Program may opt out of the required purchase.

Pre-Recording Arts majors are not required to purchase the bundle until they have been accepted into the Recording Arts Option. It is recommended to purchase the laptop bundle to help provide an educational advantage.

Support

The Laptop bundle includes Apple Care which is an extended 3-year warranty on the computer. Apple technical support is available via telephone. In addition The Associated Student Bookstore is an Apple Service Center. In the case that a computer needs to be sent out for service there will be a limited amount of computers that will be available as loaners. It is always a good idea to have all of your data backed up.



Apple Notebook Bundle for Recording Arts (2008)



MacBook Pro

15-inch: 2.4GHz

- MacBook Pro 15-inch Widescreen Display
- 2.4GHz Intel Core 2 Duo
- 200GB Serial ATA Drive @ 5400 rpm
- Backlit Keyboard/Mac OS - U.S. English
- SuperDrive 8x (DVD±R DL/DVD±RW/CD-RW)
- 2GB 667MHz DDR2 SDRAM - 2x1GB
- AppleCare Protection (3-year Warranty)*

* It is recommended that an individual insures the computer with Safeware The Insurance Agency Inc. Information regarding Safeware can be found at <http://www.safeware.com>



Software:

- Apple Logic Studio
- Apple iWork
- Quicktime 7 Pro
- Bias Peak Pro 6
- Roxio Toast 9



Hardware:

- Edirol UA25 (Audio Interface)
- M-Audio Axiom 25 (keyboard)
- LaCie d2 Quadra (320GB Hard Disk)

Retail Bundle Price: \$4,846

Recording Arts Bundle Price:
\$3,099



530-898-4447 • www.asbookstore.com
ascomputerworks@csuchico.edu

The Associated Student Bookstore is owned and operated by the students of California State University, Chico. Revenue helps support student services, facilities, and programming.

**CALIFORNIA STATE UNIVERSITY, CHICO
DEPARTMENT OF MUSIC
2007-2009 CATALOG COPY
THE 2007-2009 UNIVERSITY CATALOG CAN BE
FOUND AT**

<http://www.csuchico.edu/catalog/cat07/>

APPENDIX A

Program**BA in Music****Options in:**

- Music Education**
- Music Performance**
- Music Composition**
- General Music**

BA in Music Industry and Technology**Options in:**

- Music Industry**
- Recording Arts**

Minor in Music**Single Subject Teaching Credential in Music****Certificate in Keyboard Pedagogy****Certificate in Vocal Performance****and Pedagogy****MA in Music**

The Department of Music offers excellent curricular programs and opportunities for a variety of career objectives. Students take a core of classes intended to give them a basic understanding of music theory, history, ear training, keyboard proficiencies, and technologies. The degree options allow students to choose areas of specialization.

The option in music education is a comprehensive program for students planning careers in music education for grades K–12. The Single Subject Credential in Music is part of our dynamic music education program.

The option in performance is offered in three patterns: instrumental, vocal, and keyboard. Studio (private) instruction is available in voice, band/orchestra instruments, piano, harpsichord, organ, and guitar. Students who qualify for this option are required to perform in appropriate ensembles/productions and perform a senior recital.

The option in composition provides students with the theoretical and practical skills to compose and arrange music. The curriculum is flexible and allows students to have one-on-one instruction with faculty.

The option in general music is a flexible program designed to serve students desiring to study music as the focus of a broadly based liberal arts education.

The option in music industry prepares students for the many challenging opportunities in the vast music industry. Courses in business and music are designed to give students the knowledge and skills needed in the commercial music industry, entrepreneurial development, and positions in the public art sector.

The option in recording arts is designed to offer enhanced career opportunities in the recording, sound reinforcement, performance audio, and entertainment industries. Students in this option receive intensive, hands-on instruction and experience utilizing state-of-the-art electronic equipment and labs.

The certificate in keyboard pedagogy is a specialized course of study intended for those who will teach private or group piano lessons.

The certificate in vocal performance and pedagogy is a specialized course of study for those whose career goals include either vocal performance or teaching.

The master of arts in music is an excellent master's program which is very flexible and can be tailored to the specific needs of each student.

Entrance Requirements

Assuming all other university requirements are satisfied, students must audition/interview prior to acceptance into the program. These auditions/interviews are conducted the week prior to the beginning of classes each semester. This requirement applies to all entering freshmen, transfer students, and master's degree students.

Facilities

The music department is located in the Performing Arts Center (PAC). The PAC has excellent mediated classrooms, practice rooms, large rehearsal rooms, performance halls, a music library, an excellent recording studio, electronic music studios, labs, and computer rooms.

Career Opportunities

For students interested in pursuing a master's degree either at CSU, Chico or other major universities, the programs and course offerings within the music department offer excellent preparation.

Music education careers are available both in California and throughout the country. Credentialing programs at CSU, Chico are outstanding.

The number and diversity of opportunities in technology-related fields expand each year—ideal for students interested in the Recording Arts and Music Industry options.

Music

College of Humanities and Fine Arts
School of the Arts
Interim Dean: Joel Zimbelman

Department of Music
Performing Arts Center 106
530-898-5152
e-mail: mus@csuchico.edu
<http://www.csuchico.edu/mus/>
Chair: David Colson

Undergraduate Advisors:

Keyboard Performance: John Milbauer
Instrumental Performance: Rocky Winslow
Voice and Certificate in Vocal Performance and Pedagogy: Ying Yeh
Music Education and Single Subject Credential: Lloyd Roby

Keyboard Certificate: Robert Bowman
Recording Arts:

Raymond Barker and Keith Seppanen
Music Industry: Paul Friedlander
Music Composition: David Colson
Guitar Performance: Toby Royce
General Music: Richard Winslow
Music Minor: Richard Winslow
Graduate Coordinator: Warren R. Pinckney

The Bachelor of Arts in Music

Total Course Requirements for the Bachelor's Degree: 120 units

See "Requirements for the Bachelor's Degree" in the *University Catalog* for complete details on general degree requirements. A minimum of 40 units, including those required for the major, must be upper division.

A suggested Major Academic Plan (MAP) has been prepared to help students meet all graduation requirements within four years. Please request a plan from your major advisor or view it and other current advising information on the CSU, Chico Web.

General Education Requirements: 48 units

See "General Education Requirements" in the *University Catalog* and the *Class Schedule* for the most current information on General Education Requirements and course offerings. The course requirements marked below with an asterisk (*) may also be applied toward General Education.

Cultural Diversity Course Requirements: 6 units

See "Cultural Diversity" in the *University Catalog*. Most courses taken to satisfy these requirements may also apply to General Education.

American Institutions Requirement: 6 units

See the "American Institutions Requirement" under "Bachelor's Degree Requirements." This requirement is normally fulfilled by completing HIST 130 and POLS 155. Courses used to satisfy this requirement do not apply to General Education.

Literacy Requirement:

See "Mathematics and Writing Requirements" in the *University Catalog*. Writing proficiency in the major is a graduation requirement and may be demonstrated through satisfactory completion of a course in your major which has been designated as the Writing Proficiency (WP) course for the semester in which you take the course. Students who earn below a C- are required to repeat the course and earn a C- or better to receive WP credit. See the *Class Schedule* for the designated WP courses for each semester. You must pass ENGL 130 (or its equivalent) with a C- or better before you may register for a WP course.

Course Requirements for the Major: 49–66 units

The following courses, or their approved transfer equivalents, are required of all candidates for this degree. Additional required courses, depending upon the selected option or advising pattern, are outlined following the degree core program requirements.

Major Core Program: 29 units

13 courses required:

MUSC 101	Theory I	3.0 FA
Prerequisites: Knowledge of the fundamentals of music and its notation to be determined by diagnostic exam. Concurrent enrollment in MUSC 103. Required for majors, recommended for minors: keyboard proficiency or concurrent enrollment in MUSC 105.		
MUSC 102	Theory II	3.0 SP
Prerequisites: MUSC 101 with a minimum grade of C-. Concurrent enrollment in MUSC 104. Required for majors, recommended for minors: keyboard proficiency or concurrent enrollment in MUSC 106.		
MUSC 103	Aural Musicianship I	1.0 FA
Corequisites: MUSC 101.		
MUSC 104	Aural Musicianship II	1.0 SP
Prerequisites: MUSC 103 with a minimum grade of C-. Corequisites: MUSC 102.		
MUSC 105	Beginning Piano I	1.0 FA
Corequisites: MUSC 101.		
MUSC 106	Beginning Piano II	1.0 SP
Prerequisites: MUSC 105 with a minimum grade of C-, faculty permission. Corequisites: MUSC 102.		
MUSC 108	Computer Lit for Musicians	1.0 FS
MUSC 201	Theory III	3.0 FA
Prerequisites: MUSC 102 with a minimum grade of C-.		
MUSC 202	Theory IV	3.0 SP
Prerequisites: MUSC 201 with a minimum grade of C-.		
MUSC 203	Music History (Antiquity–1750)	3.0 FA
Prerequisites: MUSC 101.		
MUSC 302	Music History (1750–1900)	3.0 SP WP
Prerequisites: ENGL 130 (or its equivalent) with a grade of C- or higher.		
MUSC 303	Music Hist (1900–the Present)	3.0 FA
Prerequisites: MUSC 202, MUSC 302, and faculty permission.		
MUSC 304	Music From a Global Perspec	3.0 SP
Prerequisites: MUSC 102.		

Major Option Course Requirements: 20–37 units

The following courses, or their approved transfer equivalents, are required dependent upon the option chosen. Students must select one of the following options for completion of the major course requirements.

The Option in General Music: 20 units

1 course selected from:

MUSC 291	American Music	3.0 FS *
MUSC 293	History of Jazz	3.0 SP
MUSC 294	History of Rock Music	3.0 FA
MUSC 296	African American Music	3.0 FS * Eth

This course is also offered as AFAM 296.

6 units selected from:

MUSC 176	Jazz Improvisation	1.0 FS
Prerequisites: A basic technique and facility on any band, orchestral, or show band instrument. Must be able to read music with some knowledge of scale-chord relationship.		
MUSC 222	Fundamentals of Conducting	2.0 FA
MUSC 360	Studies Instrumentatn/Arrangng	3.0 FS
Prerequisites: MUSC 201.		
MUSC 361	Composition I	3.0 FA
Prerequisites: MUSC 360, faculty permission.		
MUSC 463	Band Scoring	2.0 FS
Prerequisites: MUSC 360, faculty permission.		
MUSC 464	Jazz Arranging	2.0 FS
Prerequisites: MUSC 201, faculty permission.		
MUSC 465	Songwriting	3.0 FS
Prerequisites: MUSC 201, faculty permission.		

1 course selected from:

MUSC 109	Intro to Music Technology	3.0 FA
MUSC 309	Music Industry	3.0 FS WP

Prerequisites: ENGL 130 (or its equivalent) with a grade of C- or higher.

2 units selected from:

MUSC 110	Studio Instruction Appl Music	1.0 Inq
Prerequisites: Departmental permission by audition.		
MUSC 111	Large Ensembles	1.0 Inq
MUSC 112	Small Ensembles	1.0 Inq
MUSC 113	Vocal Performance	1.0 Inq
MUSC 310	Studio Instruction Appl Music	1.0 Inq
Prerequisites: Departmental permission by audition.		
MUSC 411	Large Ensembles	1.0 Inq
MUSC 412	Small Ensembles	1.0 Inq
MUSC 413	Vocal Performance	1.0 Inq

6 units selected from:

Any Music (MUSC) course offerings except MUSC 190 selected in consultation with an advisor.

Studio instruction is available to students in the Option in General Music who can qualify by audition.

The Option in Music Composition: 36 units

11 courses required:

MUSC 109	Intro to Music Technology	3.0 FA
MUSC 241	Fundamentals of Digital Audio	3.0 SP
Prerequisites: MUSC 109, faculty permission.		
MUSC 266	Intermediate Piano	1.0 FS
Prerequisites: MUSC 106 or faculty permission.		
MUSC 316	Recital	1.0 FS
Prerequisites: Concurrent enrollment in MUSC 110, MUSC 310, or MUSC 462, faculty permission.		
MUSC 342	Comp with Electronic Media I	3.0 FA
Prerequisites: MUSC 102, MUSC 109, MUSC 241, faculty permission.		
MUSC 343	Comp with Electronic Media II	3.0 SP
Prerequisites: MUSC 342 with a minimum grade of C-, faculty permission.		
MUSC 360	Studies Instrumentatn/Arrangng	3.0 FS
Prerequisites: MUSC 201.		
MUSC 361	Composition I	3.0 FA
Prerequisites: MUSC 360, faculty permission.		
MUSC 362	Composition II	3.0 SP
Prerequisites: MUSC 360, faculty permission.		
MUSC 461	Composition III	3.0 FA
Prerequisites: MUSC 360, faculty permission.		
MUSC 462	Composition IV	3.0 SP
Prerequisites: MUSC 360, faculty permission.		

4 units required:

MUSC 111	Large Ensembles	1.0 Inq
MUSC 112	Small Ensembles	1.0 Inq
MUSC 113	Vocal Performance	1.0 Inq
MUSC 411	Large Ensembles	1.0 Inq
MUSC 412	Small Ensembles	1.0 Inq
MUSC 413	Vocal Performance	1.0 Inq

Note: Pep Band is not acceptable for MUSC 111 and MUSC 411.

3 units selected from:

MUSC 110	Studio Instruction Appl Music	1.0 Inq
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Prerequisites: Departmental permission by audition.

MUSC 222	Fundamentals of Conducting	2.0 FA
MUSC 267	Advanced Piano	1.0 FS
Prerequisites: MUSC 266 or faculty permission.		
MUSC 310	Studio Instruction Appl Music	1.0 Inq
Prerequisites: Departmental permission by audition.		
MUSC 442	Comp with Electronic Media III	3.0 FS
Prerequisites: MUSC 343 with a minimum grade of C-, faculty permission.		
MUSC 463	Band Scoring	2.0 FS
Prerequisites: MUSC 360, faculty permission.		
MUSC 464	Jazz Arranging	2.0 FS
Prerequisites: MUSC 201, faculty permission.		
MUSC 465	Songwriting	3.0 FS
Prerequisites: MUSC 201, faculty permission.		

Note on MUSC 110 and MUSC 310: if Keyboard is your major instrument, select another applied area for study.

The Option in Music Education: 36–37 units

This option satisfies the requirements for the single subject credential in music.

6 units required:

At least 2 units must be at the 310 level.

MUSC 110	Studio Instruction Appl Music	1.0 Inq
Prerequisites: Departmental permission by audition.		
MUSC 310	Studio Instruction Appl Music	1.0 Inq
Prerequisites: Departmental permission by audition.		

MUSC 110 and MUSC 310 may be repeated for credit.

4 units selected from:

These courses may be repeated for credit. See No. 4 under “Special Music Requirements.”

MUSC 111	Large Ensembles	1.0 Inq
MUSC 411	Large Ensembles	1.0 Inq

1 course selected from:

MUSC 112	Small Ensembles	1.0 Inq
MUSC 412	Small Ensembles	1.0 Inq

1 course selected from:

Select courses in consultation with the advisor in Music Education.

MUSC 111	Large Ensembles	1.0 Inq
MUSC 112	Small Ensembles	1.0 Inq
MUSC 113	Vocal Performance	1.0 Inq
MUSC 411	Large Ensembles	1.0 Inq
MUSC 412	Small Ensembles	1.0 Inq
MUSC 413	Vocal Performance	1.0 Inq

7 courses required:

MUSC 220	Foundations of Music Education	3.0 F1
Prerequisites: MUSC 101 or faculty permission.		
MUSC 221	Elem General Music Methods	3.0 S2
Prerequisites: MUSC 220 or faculty permission.		
MUSC 222	Fundamentals of Conducting	2.0 FA
MUSC 316	Recital	1.0 FS
Prerequisites: Concurrent enrollment in MUSC 110, MUSC 310, or MUSC 462, faculty permission.		
MUSC 324	Middle/Jr High Voc Ensem Tech	2.0 S1
Prerequisites: Completion of or concurrent enrollment in MUSC 202, MUSC 220, MUSC 221, and MUSC 222.		
MUSC 325	School Instrumental Ensemble	2.0 F2
MUSC 420	Synthesis School Music Tech	2.0 SP
Prerequisites: Completion of or concurrent enrollment in MUSC 221, MUSC 324, MUSC 325, MUSC 331, MUSC 332, MUSC 333, MUSC 334, MUSC 335, MUSC 336. Also, completion of or concurrent enrollment in MUSC 322 or MUSC 323, faculty permission.		

5 courses selected from:

Select courses in consultation with the advisor in Music Education.

MUSC 331	Schl Instrmntl Tech: Woodwinds	1.0 F1
MUSC 332	School Instrmntl Tech: Brass	1.0 F2
MUSC 333	School Instrmntl Tech: Strings	1.0 S1
MUSC 334	Schl Instrmntl Tech: Percuss	1.0 S2
MUSC 335	Schl Instrmntl Tech:Class Inst	1.0 S2
MUSC 336	Schol Instrmntl Tech: Keyboard	1.0 FA

1 course selected from:

MUSC 322	Advanced Choral Conducting	2.0 SP
Prerequisites: MUSC 222, faculty permission.		
MUSC 323	Adv Instrumental Conducting	2.0 SP
Prerequisites: MUSC 222, faculty permission.		

1 course selected from:

MUSC 109	Intro to Music Technology	3.0 FA
MUSC 296	African American Music	3.0 FS * Eth
This course is also offered as AFAM 296.		

MUSC 309	Music Industry	3.0 FS WP
Prerequisites: ENGL 130 (or its equivalent) with a grade of C- or higher.		
MUSC 322	Advanced Choral Conducting	2.0 SP
Prerequisites: MUSC 222, faculty permission.		
MUSC 463	Band Scoring	2.0 FS
Prerequisites: MUSC 360, faculty permission.		
MUSC 464	Jazz Arranging	2.0 FS
Prerequisites: MUSC 201, faculty permission.		

The Option in Performance: 30–32 units

8 units required:

At least 4 units must be at the 310 level.

MUSC 110	Studio Instruction Appl Music	1.0 Inq
Prerequisites: Departmental permission by audition.		
MUSC 310	Studio Instruction Appl Music	1.0 Inq
Prerequisites: Departmental permission by audition.		

MUSC 110 and MUSC 310 may be repeated for credit. See No. 4 under “Special Music Requirements.”

2 courses required:

MUSC 316	Recital	1.0 FS
Prerequisites: Concurrent enrollment in MUSC 110, MUSC 310, or MUSC 462, faculty permission.		
MUSC 416	Senior Recital	2.0 FS
Prerequisites: Concurrent enrollment in MUSC 310, faculty permission.		

Advising Pattern Course Requirements: 19–21 units

The following courses, or their approved transfer equivalents, are required depending upon the advising pattern chosen. Students must select one of the following advising patterns for completion of the major course requirements.

To complete the Option in Performance, students choose one of the following patterns.

The Instrumental Pattern: 20 units

4 units selected from:

MUSC 111	Large Ensembles	1.0 Inq
MUSC 411	Large Ensembles	1.0 Inq

These courses may be repeated for credit.

2 units selected from:

MUSC 112	Small Ensembles	1.0 Inq
MUSC 412	Small Ensembles	1.0 Inq

These courses may be repeated for credit.

2 units selected from:

Select courses in consultation with the advisor in the Instrumental Pattern.

MUSC 111	Large Ensembles	1.0 Inq
MUSC 112	Small Ensembles	1.0 Inq
MUSC 113	Vocal Performance	1.0 Inq
MUSC 411	Large Ensembles	1.0 Inq
MUSC 412	Small Ensembles	1.0 Inq
MUSC 413	Vocal Performance	1.0 Inq

These courses may be repeated for credit.

1 course selected from:

MUSC 109	Intro to Music Technology	3.0 FA
MUSC 218	Introduction to MIDI	3.0 FS
Prerequisites: MUSC 101 and faculty permission.		
MUSC 309	Music Industry	3.0 FS WP
Prerequisites: ENGL 130 (or its equivalent) with a grade of C- or higher.		
MUSC 353	Music/Arts Administration	3.0 SP
Prerequisites: MUSC 309 or faculty permission.		

9 units selected from:

Select courses in consultation with the advisor in the Instrumental Pattern.

MUSC 176	Jazz Improvisation	1.0 FS
Prerequisites: A basic technique and facility on any band, orchestral, or show band instrument. Must be able to read music with some knowledge of scale-chord relationship.		
MUSC 222	Fundamentals of Conducting	2.0 FA
MUSC 280	Introduction to Accompanying	1.0 FA
Prerequisites: Moderate piano and sight reading skills; audition or faculty permission required.		
MUSC 291	American Music	3.0 FS *
MUSC 293	History of Jazz	3.0 SP
MUSC 296	African American Music	3.0 FS * Eth
This course is also offered as AFAM 296.		
MUSC 317	Studio Class	1.0 FS
MUSC 360	Studies Instrumentatn/Arrangng	3.0 FS
Prerequisites: MUSC 201.		
MUSC 370	Sem Mus Hist & Lit: Instrumtl	3.0 FS
Prerequisites: Faculty permission.		

Music

MUSC 463	Band Scoring	2.0 FS
Prerequisites: MUSC 360, faculty permission.		
MUSC 464	Jazz Arranging	2.0 FS
Prerequisites: MUSC 201, faculty permission.		

The Keyboard Pattern: 19–21 units

3 courses required:

MUSC 280	Introduction to Accompanying	1.0 FA
Prerequisites: Moderate piano and sight reading skills; audition or faculty permission required.		
MUSC 380	Vocal Accompanying Repertoire	1.0 FA
Prerequisites: Faculty permission.		
MUSC 381	Adv Accompanying Techniques	1.0 SP
Prerequisites: Faculty permission.		

3 units selected from:

MUSC 111	Large Ensembles	1.0 Inq
MUSC 112	Small Ensembles	1.0 Inq
MUSC 113	Vocal Performance	1.0 Inq
MUSC 411	Large Ensembles	1.0 Inq
MUSC 412	Small Ensembles	1.0 Inq
MUSC 413	Vocal Performance	1.0 Inq

These courses may be repeated for credit. See No. 4 under "Special Music Requirements."

4 units required:

MUSC 317	Studio Class	1.0 FS
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This course may be repeated for credit.

3 courses required:

MUSC 277	Keyboard Pedagogy I	2.0 FA
Prerequisites: Faculty permission.		
MUSC 310C	Studio Instruction: Keyboard	1.0 FS
MUSC 371	Sem Mus Hist & Lit: Keyboard	3.0 FS
Prerequisites: Faculty permission.		

1 course selected from:

MUSC 278	Keyboard Pedagogy II	2.0 SP
Prerequisites: Faculty permission.		
MUSC 383	Serv Playing Church Organist	2.0 Inq
Prerequisites: Studio instruction in organ or faculty permission.		

1 course selected from:

Select courses in consultation with the advisor in the Keyboard Pattern.

MUSC 176	Jazz Improvisation	1.0 FS
Prerequisites: A basic technique and facility on any band, orchestral, or show band instrument. Must be able to read music with some knowledge of scale-chord relationship.		
MUSC 218	Introduction to MIDI	3.0 FS
Prerequisites: MUSC 101 and faculty permission.		
MUSC 309	Music Industry	3.0 FS WP
Prerequisites: ENGL 130 (or its equivalent) with a grade of C– or higher.		
MUSC 377	Keyboard Pedagogy Project	2.0 FS
Prerequisites: Faculty permission.		
MUSC 383	Serv Playing Church Organist	2.0 Inq
Prerequisites: Studio instruction in organ or faculty permission.		

The Vocal Pattern: 19–21 units

2 units selected from:

MUSC 111	Large Ensembles	1.0 Inq
MUSC 411	Large Ensembles	1.0 Inq

These courses may be repeated for credit. See No 4 under "Special Music Requirements."

2 units selected from:

MUSC 113	Vocal Performance	1.0 Inq
MUSC 413	Vocal Performance	1.0 Inq

These courses may be repeated for credit.

2 units selected from:

Select courses in consultation with the advisor in the Vocal Pattern.

MUSC 111	Large Ensembles	1.0 Inq
MUSC 112	Small Ensembles	1.0 Inq
MUSC 113	Vocal Performance	1.0 Inq
MUSC 411	Large Ensembles	1.0 Inq
MUSC 412	Small Ensembles	1.0 Inq
MUSC 413	Vocal Performance	1.0 Inq

These courses may be repeated for credit.

4 courses required:

MUSC 372	Sem in Mus Hist & Lit: Vocal	3.0 FS
Prerequisites: Faculty permission.		
MUSC 373	Vocal Diction and Literature I	3.0 FA
Prerequisites: One or more semesters of studio instruction or faculty permission.		

MUSC 374	Vocal Diction & Literature II	3.0 SP
Prerequisites: One or more semesters of studio instruction or faculty permission.		
MUSC 375	Vocal Pedagogy	3.0 FS

1 course selected from:

Select courses in consultation with the advisor in the Vocal Pattern.

MUSC 222	Fundamentals of Conducting	2.0 FA
MUSC 280	Introduction to Accompanying	1.0 FA
Prerequisites: Moderate piano and sight reading skills; audition or faculty permission required.		
MUSC 309	Music Industry	3.0 FS WP
Prerequisites: ENGL 130 (or its equivalent) with a grade of C– or higher.		
MUSC 310C	Studio Instruction: Keyboard	1.0 FS
MUSC 380	Vocal Accompanying Repertoire	1.0 FA
Prerequisites: Faculty permission.		

Students in the Vocal Pattern are strongly encouraged to take at least two semesters of French, Italian, or German.

Special Music Requirements:

1. Advising is required each semester for all Music students.
2. All entering Music majors, freshmen, and transfer students, must take the diagnostic examination in theory and ear training to determine placement.
3. Before gaining acceptance as a Music major, each student (including transfer students) must be interviewed and/or auditioned by an appropriate faculty committee. Consult with the Music Department office for details. A Music major wishing to change option or emphasis must also be interviewed and/or auditioned by an appropriate faculty committee.
4. Students must participate in at least one ensemble using their performing medium when enrolled in Studio Instruction. Ensembles are chosen in consultation with the option advisor. Substitutions may be made with departmental approval. Consult the option advisor or the Music Department office for details.
5. Before gaining admittance to upper-division status in Studio Instruction, students must demonstrate appropriate competence in their major performing medium before a faculty committee. Standards are available in the Music Department office.

Electives Requirement:

To complete the total units required for the bachelor's degree, select additional elective courses from the total University offerings. You should consult with an advisor regarding the selection of courses which will provide breadth to your University experience and possibly apply to a supportive second major or minor.

Grading Requirement:

All courses taken to fulfill major course requirements must be taken for a letter grade except those courses specified by the department as Credit/No Credit grading only.

For those courses taken for a letter grade, students must earn a grade of C– or better.

Advising Requirement:

Advising is mandatory for all majors in this degree program. Consult your undergraduate advisor for specific information.

The Bachelor of Arts in Music Industry And Technology

Notice to Prospective Applicants:

In recent years there has been high student demand for this major. Students interested in this program should apply during the initial filing period of the admissions cycle (November for any fall semester or August for any spring semester). Information on any current enrollment restrictions is available from the Admissions and Records Office and from the department office sponsoring the major.

Total Course Requirements for the Bachelor's Degree: 120 units

See "Requirements for the Bachelor's Degree" in the *University Catalog* for complete details on general degree requirements. A minimum of 40 units, including those required for the major, must be upper division.

A suggested Major Academic Plan (MAP) has been prepared to help students meet all graduation requirements within four years. Please request a plan from your major advisor or view it and other current advising information on the CSU, Chico Web.

General Education Requirements: 48 units

See "General Education Requirements" in the *University Catalog* and the *Class Schedule* for the most current information on General Education Re-

quirements and course offerings. The course requirements marked below with an asterisk (*) may also be applied toward General Education.

Cultural Diversity Course Requirements: 6 units

See "Cultural Diversity" in the *University Catalog*. Most courses taken to satisfy these requirements may also apply to General Education.

American Institutions Requirement: 6 units

See the "American Institutions Requirement" under "Bachelor's Degree Requirements." This requirement is normally fulfilled by completing HIST 130 and POLS 155. Courses used to satisfy this requirement do not apply to General Education.

Literacy Requirement:

See "Mathematics and Writing Requirements" in the *University Catalog*. Writing proficiency in the major is a graduation requirement and may be demonstrated through satisfactory completion of a course in your major which has been designated as the Writing Proficiency (WP) course for the semester in which you take the course. Students who earn below a C- are required to repeat the course and earn a C- or better to receive WP credit. See the *Class Schedule* for the designated WP courses for each semester. You must pass ENGL 130 (or its equivalent) with a C- or better before you may register for a WP course.

Course Requirements for the Major: 52-54 units

The following courses, or their approved transfer equivalents, are required of all candidates for this degree. Additional required courses, depending upon the selected option or advising pattern, are outlined following the degree core program requirements.

Major Core Program: 30-31 units

Students will be given a Theory Placement Exam to determine music competence.

11 courses required:

MUSC 101	Theory I	3.0 FA
Prerequisites: Knowledge of the fundamentals of music and its notation to be determined by diagnostic exam. Concurrent enrollment in MUSC 103. Required for majors, recommended for minors: keyboard proficiency or concurrent enrollment in MUSC 105.		
MUSC 102	Theory II	3.0 SP
Prerequisites: MUSC 101 with a minimum grade of C-. Concurrent enrollment in MUSC 104. Required for majors, recommended for minors: keyboard proficiency or concurrent enrollment in MUSC 106.		
MUSC 103	Aural Musicianship I	1.0 FA
Corequisites: MUSC 101.		
MUSC 104	Aural Musicianship II	1.0 SP
Prerequisites: MUSC 103 with a minimum grade of C-. Corequisites: MUSC 102.		
MUSC 105	Beginning Piano I	1.0 FA
Corequisites: MUSC 101.		
MUSC 106	Beginning Piano II	1.0 SP
Prerequisites: MUSC 105 with a minimum grade of C-, faculty permission. Corequisites: MUSC 102.		
MUSC 109	Intro to Music Technology	3.0 FA
MUSC 201	Theory III	3.0 FA
Prerequisites: MUSC 102 with a minimum grade of C-.		
MUSC 291	American Music	3.0 FS *
MUSC 292	Maj Mus Fig in West Civ	3.0 FS
MUSC 309	Music Industry	3.0 FS WP
Prerequisites: ENGL 130 (or its equivalent) with a grade of C- or higher.		

1 course selected from:

MUSC 202	Theory IV	3.0 SP
Prerequisites: MUSC 201 with a minimum grade of C-.		
MUSC 360	Studies Instrumentatn/Arrangng	3.0 FS
Prerequisites: MUSC 201.		
MUSC 464	Jazz Arranging	2.0 FS
Prerequisites: MUSC 201, faculty permission.		
MUSC 465	Songwriting	3.0 FS
Prerequisites: MUSC 201, faculty permission.		

1 course selected from:

MUSC 293	History of Jazz	3.0 SP
MUSC 294	History of Rock Music	3.0 FA
MUSC 296	African American Music	3.0 FS * Eth
This course is also offered as AFAM 296.		
MUSC 304	Music From a Global Perspec	3.0 SP
Prerequisites: MUSC 102.		

Major Option Course Requirements: 22-23 units

The following courses, or their approved transfer equivalents, are required dependent upon the option chosen. Students must select one of the following options for completion of the major course requirements.

The Option in Recording Arts: 23 units

Note: The following is different from what appears in the printed catalog. The below information is current and correct.

Notice to Prospective Applicants

In recent years there has been high student demand for the Option in Recording Arts. Students interested in this program should apply to the University during the initial filing period of the admissions cycle (October 1–November 30 for any fall semester; August for any spring semester). A supplemental Recording Arts application must be submitted in April of the spring semester. Information on any current enrollment restrictions is available from the Admissions and Records Office and from the department office sponsoring the major.

Required Laptop Purchase

To complete this program, the student must have the use of a laptop computer. Please consult with the department for current hardware and software recommendations.

6 courses required:

EECE 110	Basic Electricity/Instruments	3.0 FS
Prerequisites: None. This course is not intended for engineering majors.		
MUSC 241	Fundamentals of Digital Audio	3.0 SP
Prerequisites: MUSC 109, faculty permission.		
MUSC 342	Comp with Electronic Media I	3.0 FA
Prerequisites: MUSC 102, MUSC 109, MUSC 241, faculty permission.		
MUSC 343	Comp with Electronic Media II	3.0 SP
Prerequisites: MUSC 342 with a minimum grade of C-, faculty permission.		
MUSC 344	Audio Recording I	3.0 SP
Prerequisites: EECE 110, MUSC 102, MUSC 109, faculty permission.		
MUSC 345	Audio Recording II	3.0 FA
Prerequisites: MUSC 241, MUSC 344 with a minimum grade of C-, faculty permission.		

1 course selected from:

MUSC 442	Comp with Electronic Media III	3.0 FS
Prerequisites: MUSC 343 with a minimum grade of C-, faculty permission.		
MUSC 444	Audio Recording III	3.0 FS
Prerequisites: MUSC 345 with a minimum grade of C-, faculty permission.		
MUSC 445	Audio for Video	3.0 SP
Prerequisites: MUSC 343 (may be taken concurrently), MUSC 345.		
MUSC 446	Sound Reinforcement	3.0 FS
Prerequisites: MUSC 345, faculty permission.		
MUSC 447	Remote Audio Recording	3.0 FS
Prerequisites: MUSC 343, MUSC 345, faculty permission.		

2 courses selected from:

MUSC 110	Studio Instruction Appl Music	1.0 Inq
Prerequisites: Departmental permission by audition.		
MUSC 111	Large Ensembles	1.0 Inq
MUSC 112	Small Ensembles	1.0 Inq
MUSC 113	Vocal Performance	1.0 Inq
MUSC 310	Studio Instruction Appl Music	1.0 Inq
Prerequisites: Departmental permission by audition.		
MUSC 411	Large Ensembles	1.0 Inq
MUSC 412	Small Ensembles	1.0 Inq
MUSC 413	Vocal Performance	1.0 Inq

These courses may be repeated for credit. See No. 4 of "Special Music Requirements" under the BA in Music.

Studio instruction is available to students in the Option in Recording Arts who can qualify by audition.

The Option in Music Industry: 22 units

6 courses required:

ACCT 201	Intro to Financial Accounting	3.0 FS
MGMT 303	Survey of Management	3.0 FS
MKTG 305	Survey of Marketing	3.0 FS
MUSC 108	Computer Lit for Musicians	1.0 FS
MUSC 350	Wild Oak Records Admin I	3.0 FA
Prerequisites: MUSC 309 or faculty permission.		
MUSC 452	Legal Issues in Music	3.0 FA
Prerequisites: MUSC 309.		
This course is also offered as BLAW 452.		

1 course selected from:

MUSC 399	Special Problems	1.0-3.0 FS
MUSC 489	Dir Field Proj in Music	1.0-5.0 FS
Prerequisites: Faculty permission.		

MUSC 399 or MUSC 489 must be taken for 3 units.

1 course selected from:

MUSC 351	Wild Oak Records Admin II	3.0 SP
Prerequisites: MUSC 309, MUSC 350, and faculty permission.		
MUSC 352	Event Planning and Operation	3.0 SP

Music

Prerequisites: MUSC 309 and faculty permission.
MUSC 353 Music/Arts Administration 3.0 SP
Prerequisites: MUSC 309 or faculty permission.
MUSC 489 Dir Field Proj in Music 1.0–5.0 FS
Prerequisites: Faculty permission.

Note: Students must take at least 3 units of MUSC 489 and **may** take it in both *select from* sections above for a total of 6 units.

Special Music Industry and Technology Requirements:

1. Advising is required each semester for all Music Industry students.
2. All entering Music Industry and Technology majors (freshmen and transfer students), must take the diagnostic examination in theory and ear training to determine placement.
3. Admission procedures for the Option in Music Industry include applying to the University during the initial filing period, being placed in a "Pre-Music Industry" option, and being interviewed and/or auditioned by an appropriate faculty committee. Consult with the Music Department office for details.
4. Admission procedures for the Option in recording Arts include applying to the University during the initial filing period, being placed in a "Pre-Recording Arts" option, and passing supplemental Recording Arts criteria. Consult with the Music Department office for details.

Electives Requirement:

To complete the total units required for the bachelor's degree, select additional elective courses from the total University offerings. You should consult with an advisor regarding the selection of courses which will provide breadth to your University experience and possibly apply to a supportive second major or minor.

Grading Requirement:

All courses taken to fulfill major course requirements must be taken for a letter grade except those courses specified by the department as Credit/No Credit grading only.

For those courses taken for a letter grade, students must earn a grade of C– or better.

Advising Requirement:

Advising is mandatory for all majors in this degree program. Consult your undergraduate advisor for specific information.

The Minor in Music

Course Requirements for the Minor: 21 units

The following courses, or their approved transfer equivalents, are required of all candidates for this minor.

2 courses required:

MUSC 219	Fundamentals of Music	3.0 FS
MUSC 292	Maj Mus Fig in West Civ	3.0 FS

Note: With faculty approval, a student may substitute MUSC 101 and MUSC 105 for MUSC 219.

2 courses selected from:

MUSC 291	American Music	3.0 FS *
MUSC 293	History of Jazz	3.0 SP
MUSC 294	History of Rock Music	3.0 FA
MUSC 296	African American Music	3.0 FS * Eth
This course is also offered as AFAM 296.		
MUSC 370	Sem Mus Hist & Lit: Instrmntl	3.0 FS
Prerequisites: Faculty permission.		
MUSC 371	Sem Mus Hist & Lit: Keyboard	3.0 FS
Prerequisites: Faculty permission.		
MUSC 372	Sem in Mus Hist & Lit: Vocal	3.0 FS
Prerequisites: Faculty permission.		

1 course selected from:

MUSC 109	Intro to Music Technology	3.0 FA
MUSC 309	Music Industry	3.0 FS WP

Prerequisites: ENGL 130 (or its equivalent) with a grade of C– or higher.

6 units selected from:

Any Music (MUSC) courses selected in consultation with an advisor. Performing ensembles are strongly encouraged.

The Certificate in Keyboard Pedagogy

Program:

The Certificate in Keyboard Pedagogy is for students who wish to specialize in group and/or private keyboard teaching. The program can be completed in two semesters of residency. This program is for the student who already has a degree in music or who wishes to take the program in conjunction with the BA or MA in Music. Candidates with prior private or

institutional training and/or teaching experience may apply up to 9 units of transfer credit in lieu of required or elective courses.

Students receive both theoretical and practical training in the art of teaching, including ongoing participation through observation, assisting, and teaching in group and studio keyboard settings.

Entrance Requirements:

Applicants must pass the entrance examinations for music theory and music history and pass a keyboard audition for studio instruction at the upper-division level before they can be officially admitted into the program. Applicants who do not meet these entrance requirements may be admitted into the program on a provisional basis at the discretion of the keyboard faculty. As provisional students, they may enroll in required courses for the certificate program with the understanding that they must meet the minimum entrance standards before a certificate can be awarded. This may be accomplished by taking appropriate courses or working independently or with a tutor. Applicants who have earned degrees outside of music and have sufficient prior musical training may be accepted provisionally into the program provided that they meet all the entrance requirements.

Music Majors/Minors:

Students enrolled in music degree programs may concurrently be accepted into the Keyboard Pedagogy Certification Program. Courses common to both the music degree and the certificate program may count for both programs. See the degree option advisor prior to enrolling in the pedagogy program.

Course Requirements for the Certificate: 22 units

The following courses, or their approved transfer equivalents, are required of all candidates for this certificate.

5 courses required:

MUSC 220	Foundations of Music Education	3.0 F1
Prerequisites: MUSC 101 or faculty permission.		
MUSC 277	Keyboard Pedagogy I	2.0 FA
Prerequisites: Faculty permission.		
MUSC 278	Keyboard Pedagogy II	2.0 SP
Prerequisites: Faculty permission.		
MUSC 336	Schol Instrmntl Tech: Keyboard	1.0 FA
MUSC 377	Keyboard Pedagogy Project	2.0 FS
Prerequisites: Faculty permission.		

2 units selected from:

MUSC 110	Studio Instruction Appl Music	1.0 Inq
Prerequisites: Departmental permission by audition.		
MUSC 310	Studio Instruction Appl Music	1.0 Inq
Prerequisites: Departmental permission by audition.		
MUSC 610	Studio Instruction in Appl Mus	1.0–2.0 FS

2 units selected from:

MUSC 317	Studio Class	1.0 FS
MUSC 382	Adv Functional Keyboard Studie	1.0 Inq
Prerequisites: Faculty permission.		
MUSC 617	Repertory Seminar	1.0 FS

Students must be admitted to the master's degree program to take MUSC 617.

8 units selected from:

Select courses in consultation with the advisor for the Certificate in Keyboard Pedagogy.

MUSC 267	Advanced Piano	1.0 FS
Prerequisites: MUSC 266 or faculty permission.		
MUSC 277	Keyboard Pedagogy I	2.0 FA
Prerequisites: Faculty permission.		
MUSC 278	Keyboard Pedagogy II	2.0 SP
Prerequisites: Faculty permission.		
MUSC 280	Introduction to Accompanying	1.0 FA
Prerequisites: Moderate piano and sight reading skills; audition or faculty permission required.		
MUSC 310	Studio Instruction Appl Music	1.0 Inq
Prerequisites: Departmental permission by audition.		
MUSC 316	Recital	1.0 FS
Prerequisites: Concurrent enrollment in MUSC 110, MUSC 310, or MUSC 462, faculty permission.		
MUSC 371	Sem Mus Hist & Lit: Keyboard	3.0 FS
Prerequisites: Faculty permission.		
MUSC 380	Vocal Accompanying Repertoire	1.0 FA
Prerequisites: Faculty permission.		
MUSC 381	Adv Accompanying Techniques	1.0 SP
Prerequisites: Faculty permission.		
MUSC 489	Dir Field Proj in Music	1.0–5.0 FS
Prerequisites: Faculty permission.		
MUSC 489 should be taken for 2 units.		
MUSC 610	Studio Instruction in Appl Mus	1.0–2.0 FS
MUSC 697	Independent Study	1.0–4.0 FS

MUSC 697 should be taken for 2 units; students must be admitted to the master's degree program to take MUSC 697.

The Certificate in Vocal Performance and Pedagogy

Application Requirements:

1. A minimum of two years at a music department, school of music, or conservatory with a music major/voice emphasis, and a minimum GPA of 2.5;
2. A taped audition;
3. Application letter and resume;
4. A minimum of three letters of reference from voice/music faculty or private instructors;
5. Basic piano skills (minimum of three years of study);
6. Internet or direct phone interview with CSU, Chico voice faculty;
7. International students must have a minimum TOEFL score of 400.

Course Requirements for the Certificate: 23 units

The following courses, or their approved transfer equivalents, are required of all candidates for this certificate.

6 courses required:

MUSC 292	Maj Mus Fig in West Civ	3.0 FS
MUSC 372	Sem in Mus Hist & Lit: Vocal	3.0 FS
Prerequisites: Faculty permission.		
MUSC 373	Vocal Diction and Literature I	3.0 FA
Prerequisites: One or more semesters of studio instruction or faculty permission.		
MUSC 374	Vocal Diction & Literature II	3.0 SP
Prerequisites: One or more semesters of studio instruction or faculty permission.		
MUSC 375	Vocal Pedagogy	3.0 FS
MUSC 416	Senior Recital	2.0 FS
Prerequisites: Concurrent enrollment in MUSC 310, faculty permission.		

2 units selected from:

MUSC 310F	Studio Instruction: Voice	1.0 FS
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This course may be taken more than once for credit.

2 units selected from:

MUSC 411	Large Ensembles	1.0 Inq
MUSC 413	Vocal Performance	1.0 Inq

These courses may be repeated more than once for credit.

2 units selected from:

MUSC 222	Fundamentals of Conducting	2.0 FA
MUSC 310F	Studio Instruction: Voice	1.0 FS
MUSC 324	Middle/Jr High Voc Ensem Tech	2.0 S1
Prerequisites: Completion of or concurrent enrollment in MUSC 202, MUSC 220, MUSC 221, and MUSC 222.		
MUSC 380	Vocal Accompanying Repertoire	1.0 FA
Prerequisites: Faculty permission.		

The Single Subject Matter Preparation Program in Music

Course requirements for the Single Subject Matter Preparation Program, 66–67 units, in conjunction with the Professional Education Program, leads to a Single Subject Teaching Credential.

In most majors, candidates for this credential will normally fulfill the single subject matter preparation program by completing the appropriate education option in the major. Any exceptions to this procedure are noted at the end of this section. In addition to the single subject matter preparation program, completion of an additional professional education program is required to qualify for a California teaching credential. Professional education (credential) programs are available through the School of Education. For prerequisites and other admission requirements to professional education programs, see the "Education" chapter of this catalog.

Your departmental credential advisor is responsible for verifying that the subject matter preparation program has been completed. If you are interested in obtaining a teaching credential, confer with the appropriate credential advisor early in your University career. Department credential advisors can assist you in planning an educational program that meets both major and credential requirements.

Subject matter preparation requirements are governed by federal and state legislative action and approval of the California Commission on Teacher Credentialing. Requirements may change between catalogs. Please consult with your departmental credential advisor for current information.

The Preparation Program for the Single Subject Credential in Music is satisfied by completion of the BA in Music with the Option in Music Education, along with a professional education program.

The Master of Arts in Music

Course Requirements for the Master's Degree: 30 units

Continuous enrollment is required. A maximum of 9 semester units of transfer and/or CSU Chico Open University course work may be applied toward the degree.

Graduate Time Limit:

All requirements for the degree are to be completed within five years of the end of the semester of enrollment in the oldest course applied toward the degree. See "Graduate Education" in the *University Catalog* for complete details on general degree requirements.

Prerequisites for Admission to Conditionally Classified Status:

1. Satisfactory grade point average as specified in "Admission to Master's Degree Programs" in the *University Catalog*.
2. Approval by the department and the Office of Graduate Studies.
3. An acceptable baccalaureate in Music from an accredited institution, or an equivalent approved by the Office of Graduate Studies.

Prerequisites for Admission to Classified Status:

In addition to any requirements listed above:

1. Completion of the aptitude and advanced music portions of the Graduate Record Examination (to be taken before the end of the first semester the student takes any classes on his/her MA program as a graduate student at CSU, Chico).
2. Fulfillment of any requirements prescribed as a result of interviews and, if needed, audition or diagnostic examinations.

Advancement to Candidacy:

In addition to any requirements listed above:

1. Classified graduate standing and completion at the University of at least 9 units of the proposed program.
2. Formation of the graduate advisory committee in consultation with the Graduate Coordinator.
3. Development of an approved program in consultation with the Graduate Coordinator and the graduate advisory committee.

Requirements for the MA in Music:

Completion of all requirements as established by the department, the Graduate Coordinator, the graduate advisory committee, and the Office of Graduate Studies, to include:

1. Completion of an approved program consisting of 30 units of 400/500/600-level courses as follows:
 - (a) At least 18 units in the discipline of music, including the following core: MUSC 601, MUSC 602, MUSC 603, and 2 units selected from performance courses.
 - (b) Two-thirds of the units required for the degree in 600-level courses.
 - (c) Not more than 9 semester units of transfer and/or extension credit (correspondence courses and U.C. extension course work are not acceptable).
 - (d) Not more than 15 units taken before admission to classified status.
 - (e) Not more than a total of 10 units of Independent Study (697), Master's Recital (616), and Master's Thesis (699T) or Master's Project (699P); not more than 6 units of Master's Thesis (699T) or Master's Project (699P).
2. Completion of a thesis or other culminating activity approved by the graduate advisory committee, the Graduate Coordinator, and the Thesis Editor. Tapes and programs of recitals must be submitted to the Office of Graduate Studies and the department for filing. Any written material for the MA must be given to the Graduate Coordinator in final form at least two weeks before the Office of Graduate Studies deadline.
3. Satisfactory completion of a comprehensive final examination (written or oral) in the field of study.
4. Approval by the Graduate Coordinator and the Graduate Coordinators Committee on behalf of the faculty of the University.

Graduate Literacy Requirement:

Writing proficiency is a graduation requirement.

Music degree students will demonstrate their writing competence through the successful completion of MUSC 601, Research Methods and Bibliography.

Graduate Grading Requirements:

All courses in the major (with the exceptions of Independent Study—597/697, Comprehensive Examination—696, Master's Project—699P,

Music

and Master's Thesis—699T) must be taken for a letter grade, except those courses specified by the department as ABC/No Credit (400/500-level courses), AB/No Credit (600-level courses), or Credit/No Credit grading only. A maximum of 10 units combined of ABC/No Credit, AB/No Credit, and Credit/No Credit grades may be used on the approved program (including 597/697, 696, 699P, 699T and courses outside the major). While grading standards are determined by individual programs and instructors, it is also the policy of the University that unsatisfactory grades may be given when work fails to reflect achievement of the high standards, including high writing standards, expected of students pursuing graduate study.

Students must maintain a minimum 3.0 grade point average in each of the following three categories: all course work taken at any accredited institution subsequent to admission to the master's program; all course work taken at CSU, Chico subsequent to admission to the program; and all courses on the approved master's degree program.

Graduate Advising Requirement:

Advising is mandatory each semester for all Music majors. Consult the Graduate Coordinator for specifics.

The Faculty

Joseph M. Alexander, 1999, Assoc Professor, BA, U Pennsylvania.

Raymond E. Barker, 1973, Professor Emeritus, DMA, U Oregon.

Robert E. Bowman, 1971, Professor, DMA, USC.

Russell C. Burnham, 1974, Professor, DMA, Louisiana State U.

David J. Colson, 1992, Chair, Professor, DMA, Rice U.

Paul D. Friedlander, 1997, Professor, PhD, U Oregon.

Warren R. Pinckney Jr., 1989, Professor, PhD, Princeton U.

Deborah A. Reinhardt, 2000, Assoc Professor, PhD, Case West Res U.

Lloyd S. Roby, 1995, Assoc Professor, DMA, Indiana U.

David H. Rothe, 1968, Professor, DMA, Stanford U.

Keith C. Seppanen, 1990, Professor, MA, CSU Chico.

Royce S. Tevis, 2000, Assoc Professor, DMA, Michigan State U.

Michael R. Winslow, 2002, Assoc Professor, MM, U No Texas.

Richard D. Winslow, 1973, Professor, MM, U Kentucky.

Ying Yeh, 1997, Assoc Professor, DMA, SUNY Stony Brook.

Music Course Offerings

Please see the section on "Course Description Symbols and Terms" in the *University Catalog* for an explanation of course description terminology and symbols, the course numbering system, and course credit units. All courses are lecture and discussion and employ letter grading unless otherwise stated. Some prerequisites may be waived with faculty permission. Many syllabi are available on the Chico Web.

MUSC 101 Theory I 3.0 Fall

Prerequisites: Knowledge of the fundamentals of music and its notation to be determined by diagnostic exam. Concurrent enrollment in MUSC 103. Required for majors, recommended for minors: keyboard proficiency or concurrent enrollment in MUSC 105.

Fundamental concepts and basic notation of music. Introduction to chord symbols, voice leading, part writing, harmonic progression, and basic principals of form.

MUSC 102 Theory II 3.0 Spring

Prerequisites: MUSC 101 with a minimum grade of C-. Concurrent enrollment in MUSC 104. Required for majors, recommended for minors: keyboard proficiency or concurrent enrollment in MUSC 106.

Further study of voice leading, part writing, and principals of form. Introduction to chromaticism and modulation.

MUSC 103 Aural Musicianship I 1.0 Fall

Corequisites: MUSC 101.
Development of listening skills through sight-singing and dictation.
2.0 hours activity.

MUSC 104 Aural Musicianship II 1.0 Spring

Prerequisites: MUSC 103 with a minimum grade of C-.
Corequisites: MUSC 102.
Further development of listening skills through sight-singing and dictation.
2.0 hours activity.

MUSC 105 Beginning Piano I 1.0 Fall

Corequisites: MUSC 101.
2.0 hours activity.

MUSC 106 Beginning Piano II 1.0 Spring

Prerequisites: MUSC 105 with a minimum grade of C-, faculty permission.
Corequisites: MUSC 102.
2.0 hours activity.

MUSC 108 Computer Literacy for Musicians 1.0 Fa/Spr

A study of the operation of microcomputers. Special emphasis will be placed on musical computer applications, including ear training, theory, sequencing, notation, and sound design. 2.0 hours activity.

MUSC 109 Introduction to Music Technology 3.0 Fall

Theory and practice of recording, including audio theory and the use of synthesizers, samplers, computers, microphones, recording consoles, and tape machines.

MUSC 110 Studio Instruction in Applied Music 1.0 Inquire

Prerequisites: Departmental permission by audition.

MUSC 110A - MUSC 110G: Specialized individual instruction for music majors in their major performing media. A weekly private lesson. Study of technique, music literature, and problems of performance. A jury examination is required each semester. Students who perform in a departmental recital may be excused from the jury at the discretion of the instructor.

MUSC 110A Studio Instruction in Applied Music: Brass 1.0 Fa/Spr

See above. You may take this course more than once for a maximum of 12.0 units.

MUSC 110B Studio Instruction in Applied Music: Guitar 1.0 Fa/Spr

See above. You may take this course more than once for a maximum of 12.0 units.

MUSC 110C Studio Instruction in Applied Music: Keyboard 1.0 Fa/Spr

See above. You may take this course more than once for a maximum of 12.0 units.

MUSC 110D Studio Instruction in Applied Music: Percussion 1.0 Fa/Spr

See above. You may take this course more than once for a maximum of 12.0 units.

MUSC 110E Studio Instruction in Applied Music: Strings 1.0 Fa/Spr

See above. You may take this course more than once for a maximum of 12.0 units.

MUSC 110F Studio Instruction in Applied Music: Voice 1.0 Fa/Spr

See above. You may take this course more than once for a maximum of 12.0 units.

MUSC 110G Studio Instruction in Applied Music: Woodwinds 1.0 Fa/Spr

See above. You may take this course more than once for a maximum of 12.0 units.

MUSC 111 Large Ensembles 1.0 Inquire

Large group performance of music literature for interpretive and creative experience. You may take this course more than once for a maximum of 6.0 units.

MUSC 111A Music Performance Groups: A Cappella Choir 1.0 Fa/Spr

3.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 111B Music Performance Groups: Band 1.0 Fa/Spr

3.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 111C Music Performance Groups: Pep Band 1.0 Fa/Spr

Pep Band is intended to give any student who plays a musical instrument (wind, brass, or percussion) an opportunity to perform in a fun, energetic, and exciting band. The Pep Band plays for University events. This course does not fulfill the large ensemble requirement for music majors. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 111D Music Performance Groups: Symphonic Wind Ensemble 1.0 Fa/Spr

3.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 111E Music Performance Groups: University Chorus 1.0 Fa/Spr

3.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 111F Music Performance Groups: Orchestra 1.0 Fa/Spr

3.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 112 Small Ensembles 1.0 Inquire

Small group music performance. You may take this course more than once for a maximum of 6.0 units.

MUSC 112A Music Performance Groups: Brass Choir	1.0 Fa/Spr
2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.	
MUSC 112B Music Performance Groups: Woodwind Quintet	1.0 Fa/Spr
2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.	
MUSC 112C Jazz Ensemble I	1.0 Fa/Spr
Group performance of jazz ensemble literature for interpretive and creative experiences. Major performance each semester, with emphasis on current musical trends. 3.0 hours activity. You may take this course more than once for a maximum of 6.0 units.	
MUSC 112D Music Performance Groups: Jazz Ensemble II	1.0 Inquire
Group performance of jazz ensemble literature for interpretive and creative experience. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.	
MUSC 112E Music Performance Groups: Guitar Ensemble	1.0 Special Session Only
2.0 hours activity.	
MUSC 112K Music Performance Groups: Mixed Ensembles	1.0 Fa/Spr
2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.	
MUSC 113 Vocal Performance	1.0 Inquire
You may take this course more than once for a maximum of 6.0 units.	
MUSC 113A Chamber Singers	1.0 Fa/Spr
Music Performance Group—Selected small choir to sing madrigal and other chamber literature. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.	
MUSC 113B Opera Workshop	1.0–2.0 Fa/Spr
Open to all students interested in active participation in opera. 3.0 hours activity. You may take this course more than once for a maximum of 6.0 units.	
MUSC 117 Studio Class	1.0 Fa/Spr
Prerequisites: None, though concurrent enrollment in MUSC 110 or MUSC 310 is normally expected. Designed for music majors who wish to study music literature through performance. Selected repertoire is analyzed stylistically and placed in historical context. Performance problems are also considered. 2.0 hours activity. You may take this course more than once for a maximum of 4.0 units.	
MUSC 176 Jazz Improvisation	1.0 Fa/Spr
Prerequisites: A basic technique and facility on any band, orchestral, or show band instrument. Must be able to read music with some knowledge of scale-chord relationship. An introduction to theory and performance of jazz improvisation. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.	
MUSC 190 Introduction to the World of Music	3.0 Fa/Spr
A survey of the elements of music and diverse cultures and values in relation to music. Representative examples are drawn from the traditions of Europe, Africa, the Americas, and Asia, including classical, folk, and popular idioms. This is an approved General Education course. This is an approved Non-Western course.	
MUSC 201 Theory III	3.0 Fall
Prerequisites: MUSC 102 with a minimum grade of C–. Further study of chromaticism and more advanced modulation. Introduction to twentieth-century practices.	
MUSC 202 Theory IV	3.0 Spring
Prerequisites: MUSC 201 with a minimum grade of C–. An overview and chronology of the compositional techniques in twentieth-century music literature.	
MUSC 203 Music History (Antiquity–1750)	3.0 Fall
Prerequisites: MUSC 101. The chronological development of western music from Greek origins to 1750 through a study of the literature, scores, recordings, films, and live performances.	
MUSC 217 Beginning Voice	1.0 Inquire
Prerequisites: Faculty permission. Basic principles of singing. Correct breathing, posture, and tone production appropriate for musical theatre and other popular music genres. Repertoire and recital performance stressed as pupil progresses. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.	

MUSC 218 Introduction to MIDI	3.0 Fa/Spr
Prerequisites: MUSC 101 and faculty permission. An introduction to the concepts of MIDI, computer music synthesis, sequencing, and notation software. Special fee required; see the <i>Class Schedule</i> .	
MUSC 219 Fundamentals of Music	3.0 Fa/Spr
Students are given instruction in basic music theory, ear training, sight singing, piano skills, and rhythm. The fundamentals of music theory are translated to basic score reading/playing.	
MUSC 220 Foundations of Music Education	3.0 OddFa
Prerequisites: MUSC 101 or faculty permission. Recommended for all credential candidates in music and liberal studies majors. Theory and practice of music education including philosophy, history, music development, learning theories, curriculum and planning, classroom management, assessment and evaluation, and current trends. Portfolio development and directed observation.	
MUSC 221 Elementary General Music Methods	3.0 EvnSp
Prerequisites: MUSC 220 or faculty permission. Music teaching methods for the elementary music classroom with an emphasis on skill development, musical development of children, performance-based assessment, technology, and classroom management. Includes peer teaching, practical experience, oral critiques, continued portfolio development, and directed observation.	
MUSC 222 Fundamentals of Conducting	2.0 Fall
Fundamental skills and techniques essential to conducting instrumental and vocal ensembles.	
MUSC 241 Fundamentals of Digital Audio	3.0 Spring
Prerequisites: MUSC 109, faculty permission. A study in the fundamentals of digital audio. Emphasis will be on the application of stereo editing, multi-channel recording, digital sequencing, audio for the Web, and time-code. This course requires the use of a laptop computer and appropriate software.	
MUSC 266 Intermediate Piano	1.0 Fa/Spr
Prerequisites: MUSC 106 or faculty permission. Continuation of MUSC 105 and MUSC 106 at the intermediate level. 2.0 hours activity.	
MUSC 267 Advanced Piano	1.0 Fa/Spr
Prerequisites: MUSC 266 or faculty permission. Performance of piano literature from all periods. Elements of harmony and analysis. May be taken four semesters. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.	
MUSC 277 Keyboard Pedagogy I	2.0 Fall
Prerequisites: Faculty permission. Teaching of class or private piano, organ, and harpsichord, to include approach to teaching children and adults, teaching materials and methods, technique, sight-reading, use of pedals, improvisation, memorization, chording, transposition, registration, and style interpretation. You may take this course more than once for a maximum of 4.0 units.	
MUSC 278 Keyboard Pedagogy II	2.0 Spring
Prerequisites: Faculty permission. Teaching of class or private piano, organ, and harpsichord, to include approach to teaching children and adults, teaching materials and methods, technique, sight-reading, use of pedals, improvisation, memorization, chording, transposition, registration, and style interpretation. You may take this course more than once for a maximum of 4.0 units.	
MUSC 280 Introduction to Accompanying	1.0 Fall
Prerequisites: Moderate piano and sight reading skills; audition or faculty permission required. Study of skills, basic repertoire and bibliography related to the craft of accompanying. You may take this course more than once for a maximum of 6.0 units.	
MUSC 291 American Music	3.0 Fa/Spr
A survey of the development of music in the United States from colonial days to the present. Includes African American, Indian, folk, sacred, country, blues, rock, Broadway show, jazz, and art music traditions. This is an approved General Education course.	
MUSC 292 Major Music Figures in Western Civilization	3.0 Fa/Spr
Main currents in Western music from the nineteenth century to the present. Masterworks of major musical figures are studied in relation to the historical, cultural, social, and political forces which produced them. "Tradition" as applied to contemporary musical life is considered.	

Music

MUSC 293 History of Jazz 3.0 Spring

The historical and philosophical study of jazz from its African origins to the various forms in which it exists today.

MUSC 294 History of Rock Music 3.0 Fall

An in-depth study of Rock and Roll music and culture as it relates to the development and changes in American and world social orders. A study of the impact of Rock and Roll on social, economic, cultural and political structures.

MUSC 296 African American Music 3.0 Fa/Spr

A historical survey from the African heritage and colonial times to the present. The types, forms, and styles of African American music are studied in relation to the African American experience. This is an approved General Education course. This is an approved Ethnic course. This course is also offered as AFAM 296.

MUSC 302 Music History (1750–1900) 3.0 Spring

Prerequisites: ENGL 130 (or its equivalent) with a grade of C– or higher.

The chronological development of western music from 1750 to 1900 through a study of literature, musical scores, recordings, films and live performances. This is a writing proficiency, WP, course; a grade of C– or better certifies writing proficiency for majors.

MUSC 303 Music History (1900 to the Present) 3.0 Fall

Prerequisites: MUSC 202, MUSC 302, and faculty permission.

The chronological development of western music from 1900 to the present through the study of literature, musical scores, recordings, films, and live performances.

MUSC 304 Music from a Global Perspective 3.0 Spring

Prerequisites: MUSC 102.

A survey of world traditions concentrating on Africa, Asia, and the Americas. For students with a background in music.

MUSC 309 Music Industry 3.0 Fa/Spr

Prerequisites: ENGL 130 (or its equivalent) with a grade of C– or higher.

The study of music as an industry, including copyrights, publishing, licensing, merchandising, and an overview of the record industry. This is a writing proficiency, WP, course; a grade of C– or better certifies writing proficiency for majors.

MUSC 310 Studio Instruction in Applied Music 1.0 Inquire

Prerequisites: Departmental permission by audition.

Specialized individual instruction for music majors in their major performing media. A weekly private lesson. Study of technique, music literature, and problems of performance. A jury examination is required each semester. Students who perform in a departmental recital may be excused from the jury at the discretion of the instructor.

MUSC 310A Studio Instruction in Applied Music: Brass 1.0 Fa/Spr

See above. You may take this course more than once for a maximum of 12.0 units.

MUSC 310B Studio Instruction in Applied Music: Guitar 1.0 Fa/Spr

See above. You may take this course more than once for a maximum of 12.0 units.

MUSC 310C Studio Instruction in Applied Music: Keyboard 1.0 Fa/Spr

See above. You may take this course more than once for a maximum of 12.0 units.

MUSC 310D Studio Instruction in Applied Music: Percussion 1.0 Fa/Spr

See above. You may take this course more than once for a maximum of 12.0 units.

MUSC 310E Studio Instruction in Applied Music: Strings 1.0 Fa/Spr

See above. You may take this course more than once for a maximum of 12.0 units.

MUSC 310F Studio Instruction in Applied Music: Voice 1.0 Fa/Spr

See above. You may take this course more than once for a maximum of 12.0 units.

MUSC 310G Studio Instruction in Applied Music: Woodwinds 1.0 Fa/Spr

See above. You may take this course more than once for a maximum of 12.0 units.

MUSC 316 Recital 1.0 Fa/Spr

Prerequisites: Concurrent enrollment in MUSC 110, MUSC 310, or MUSC 462, faculty permission.

Preparation and performance of a recital program. The public performance is evaluated by a faculty committee. You may take this course more than once for a maximum of 6.0 units. Special fee required; see the *Class Schedule*.

MUSC 317 Studio Class 1.0 Fa/Spr

Designed for music majors who wish to study music literature through performance. Selected repertoire is analyzed stylistically and placed in historical context. Performance problems are also considered. 2.0 hours activity. You may take this course more than once for a maximum of 4.0 units.

MUSC 322 Advanced Choral Conducting 2.0 Spring

Prerequisites: MUSC 222, faculty permission.

A study of conducting techniques and styles, vocal techniques, literature of all periods, program arranging, concert and rehearsal techniques, budgeting, purchasing, and equipment.

MUSC 323 Advanced Instrumental Conducting 2.0 Spring

Prerequisites: MUSC 222, faculty permission.

Conducting and interpretation of representative instrumental works of master composers. Style of principal works. Practice conducting college groups and high school organizations.

MUSC 324 Middle and Junior High School Vocal Ensemble Techniques 2.0 OddSp

Prerequisites: Completion of or concurrent enrollment in MUSC 202, MUSC 220, MUSC 221, and MUSC 222.

Study and application of concepts, program materials, and techniques of teaching general and choral music in middle school and junior high school setting. Special consideration is given to music for the changing-voice choir. Includes peer teaching, practical experience, oral critiques, continued portfolio development, and directed observation. 4.0 hours activity.

MUSC 325 School Instrumental Ensemble Techniques 2.0 EvnFa

Fundamentals for planning, organizing and implementing a successful school instrumental music program.

MUSC 326 Music for Children 3.0 Fa/Spr

Analysis of sequential concepts necessary for understanding the structural elements of music. Development of skills needed to promote musicality in children.

MUSC 327 Music for Early Childhood 3.0 Fa/Spr

Prerequisites: MUSC 326, faculty permission.

Recommended for Child Development majors and Liberal Studies majors concentrating in Early Childhood Education. Nurturing musicality in the young child, with emphasis on the role of music in the development of the whole child.

MUSC 328 Music in Recreation 3.0 Fa/Spr

Prerequisites: MUSC 326, faculty permission.

A course designed to develop music skills and materials for recreation, including techniques for leading community singing, basic skill in playing simple instruments, and planning and conducting recreational music experiences.

MUSC 329 Music for Special Education 3.0 Fa/Spr

Prerequisites: MUSC 326, faculty permission.

Music as an aid to learning and for mental, emotional, and physical therapy for children in special education.

MUSC 330 Materials and Techniques in Elementary Music 3.0 Fa/Spr

Prerequisites: Faculty permission.

This course is designed to provide further knowledge of music education tactics to music and classroom teachers in grades K–6. Methods for teaching the elements of music will be explored. Practical application of new materials and techniques will be encouraged. Students will have the opportunity to share experiences gained in the field.

MUSC 331 School Instrumental Techniques: Woodwinds 1.0 OddFa

Group instruction in the pedagogy of woodwind instruments with a focus on how to teach proper tone, technique, and approach to the instruments. Includes peer teaching, observation, and/or field training. 2.0 hours activity.

MUSC 332 School Instrumental Techniques: Brass 1.0 EvnFa

Group instruction in the pedagogy of brass instruments with a focus on how to teach proper tone, technique, and approach to the instruments. Includes peer teaching, observation, and/or field teaching. 2.0 hours activity.

MUSC 333 School Instrumental Techniques: Strings 1.0 OddSp

Group instruction in the pedagogy of string instruments with a focus on how to teach proper tone, technique, and approach to the instruments. Includes peer teaching, observation, and/or field teaching. 2.0 hours activity.

MUSC 334 School Instrumental Techniques: Percussion 1.0 EvnSp

Group instruction in the pedagogy of percussion instruments with a focus on how to teach proper tone, technique, and approach to the instruments. Includes peer teaching, observation, and/or field teaching. 2.0 hours activity.

MUSC 335 School Instrumental Techniques: Classroom Instruments 1.0 EvnSp

Group instruction in the pedagogy of wind, percussion, and stringed instruments with a focus on the appropriate use in the classroom. Includes peer teaching, observation, and/or field teaching. 2.0 hours activity.

MUSC 336 School Instrumental Techniques: Keyboard 1.0 Fall

Group instruction in the pedagogy of keyboard instruments with a focus on the appropriate use in the classroom. Includes peer teaching, observation, and/or field teaching. 2.0 hours activity.

MUSC 342 Composition with Electronic Media I 3.0 Fall

Prerequisites: MUSC 102, MUSC 109, MUSC 241, faculty permission. Creative projects in electronic media. Emphasis on digital techniques, including computer control of digital instruments. Special fee required; see the *Class Schedule*.

MUSC 343 Composition with Electronic Media II 3.0 Spring

Prerequisites: MUSC 342 with a minimum grade of C-, faculty permission. Creative projects in electronic media. Emphasis on digital techniques, including sampling and computer control of digital instruments. Special fee required; see the *Class Schedule*.

MUSC 344 Audio Recording I 3.0 Spring

Prerequisites: EECE 110, MUSC 102, MUSC 109, faculty permission. An in-depth study of audio recording systems, components, and philosophies. Emphasis will be on the day-to-day workings of a recording studio, with experience in microphone placement, mixing techniques, and tape machine alignment. 2.0 hours discussion, 3.0 hours laboratory. Special fee required; see the *Class Schedule*. This course requires the use of a laptop computer and appropriate software.

MUSC 345 Audio Recording II 3.0 Fall

Prerequisites: MUSC 241, MUSC 344 with a minimum grade of C-, faculty permission. An in-depth study of audio recording systems and components. Emphasis will be placed on signal processing equipment, synchronization, and multi-tracking, with continuing experience in microphone placement, mixing, and editing techniques. 2.0 hours discussion, 3.0 hours laboratory. Special fee required; see the *Class Schedule*.

MUSC 350 Wild Oak Records Administration I 3.0 Fall

Prerequisites: MUSC 309 or faculty permission. Experiential component for Music Industry majors running Wild Oak Music Group, a company that includes Wild Oak Records, Wild Oak Songwriter's Guild, Wild Oak Publishing, and Wild Oak Concert Production. Students gain valuable hands-on experience as executives of these entities.

MUSC 351 Wild Oak Records Administration II 3.0 Spring

Prerequisites: MUSC 309, MUSC 350, and faculty permission. A continuation of the year-long experiential component for the Music Industry majors running Wild Oak Music Group, a company that includes Wild Oak Records, Wild Oak Songwriter's Guild, Wild Oak Publishing, and Wild Oak Concert Production. Students gain valuable hands-on experience as executives of these entities.

MUSC 352 Event Planning and Operation 3.0 Spring

Prerequisites: MUSC 309 and faculty permission. Designed to give students the opportunity to conceptualize, plan, and operate a major music industry concert or conference. Students will be exposed to the realities of the music business and the professionals that work there. This course will have an internship requirement of all students.

MUSC 353 Music/Arts Administration 3.0 Spring

Prerequisites: MUSC 309 or faculty permission. A practical study of the administrative structures and governance of non-profit organizations including aspects of budgeting, calendaring, marketing, grant writing, and fundraising.

MUSC 360 Studies in Instrumentation and Arranging 3.0 Fa/Spr

Prerequisites: MUSC 201. Study of the capacities of the various orchestral and band instruments, including arranging projects for small ensembles.

MUSC 361 Composition I 3.0 Fall

Prerequisites: MUSC 360, faculty permission. Independent creative projects. Exercises in analytical and compositional techniques designed to increase technical facility.

MUSC 362 Composition II 3.0 Spring

Prerequisites: MUSC 360, faculty permission. Independent creative projects. Exercises in analytical and compositional techniques designed to increase technical facility.

MUSC 370 Seminar in Music History and Literature: Instrumental 3.0 Fa/Spr

Prerequisites: Faculty permission. Concentrated study of a specific historical period or genre specific to instrumentals. You may take this course more than once for a maximum of 12.0 units.

MUSC 371 Seminar in Music History and Literature: Keyboard 3.0 Fa/Spr

Prerequisites: Faculty permission. Concentrated study of a specific historical period or genre specific to the keyboard. You may take this course more than once for a maximum of 12.0 units.

MUSC 372 Seminar in Music History and Literature: Vocal 3.0 Fa/Spr

Prerequisites: Faculty permission. Concentrated study of a specific historical period or genre specific to the vocal pattern. You may take this course more than once for a maximum of 12.0 units.

MUSC 373 Vocal Diction and Literature I 3.0 Fall

Prerequisites: One or more semesters of studio instruction or faculty permission. You may take this course more than once for a maximum of 6.0 units.

MUSC 374 Vocal Diction and Literature II 3.0 Spring

Prerequisites: One or more semesters of studio instruction or faculty permission. **MUSC 373—MUSC 374:** The study of lyric diction and performance of literature for singers in English, Italian (A), German and French (B). Although emphasis is placed on correct pronunciation through the use of the International Phonetic Alphabet, students also acquire basic ability to translate songs in foreign languages. Each semester may be repeated once for credit. You may take this course more than once for a maximum of 6.0 units.

MUSC 375 Vocal Pedagogy 3.0 Fa/Spr

Designed to allow students of singing to investigate the science of vocal sound production in connection with the teaching of singing. Emphasis on acoustics, physiology of human voice, history of vocal pedagogy, current medical research regarding the use and abuse of the voice, and practical applications of teaching techniques.

MUSC 377 Keyboard Pedagogy Project 2.0 Fa/Spr

Prerequisites: Faculty permission. Individual pedagogy project assigned in consultation with a faculty advisor. Projects may be a research paper or a practicum with documentation, e.g. a video-tape and journal. MUSC 377 or MUSC 416 is required for the Option in Keyboard Performance. Not available for graduate students. ABC/no credit grading only.

MUSC 380 Vocal Accompanying Repertoire 1.0 Fall

Prerequisites: Faculty permission. Study of vocal literature (art songs and arias) through weekly master classes. For singer-pianist duos (pre-formed duos preferred, but not required). Literature studied each semester will vary.

MUSC 381 Advanced Accompanying Techniques 1.0 Spring

Prerequisites: Faculty permission. Focus on large ensemble and recital accompanying skills: vocal diction for pianists, balance techniques, clef-reading, score-reading, following conductors, assisting ensemble rehearsals. This course prepares students for accompanying in Symphonic Wind Ensemble, North State Symphony, vocal program recitals, Opera Workshop, A Cappella Choir, University Chorus, Chamber Singers, music theatre productions.

MUSC 382 Advanced Functional Keyboard Studies 1.0 Inquire

Prerequisites: Faculty permission. An elective course for upper-division and graduate students offering continued development of keyboard skills. The course allows students to continue to develop necessary skills to become more proficient as performers, accompanists, teachers, and church musicians. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 383 Service Playing for Church Organists 2.0 Inquire

Prerequisites: Studio instruction in organ or faculty permission. An introduction to the performing techniques unique to church organists.

Music

MUSC 395 Case Studies in Global Music 3.0 Fa/Spr

Students will study seven musical styles from different times and places, including American rural blues, Jamaican reggae, Australian Aboriginal rock, and Cuban salsa. This course is the capstone for Upper Division Theme R, Global Music, Culture and Technology, and will therefore emphasize the ways in which society and technology provide meaning and context for music. This is an approved General Education course. This is an approved Non-Western course.

MUSC 398 Special Topics 1.0–3.0 Fa/Spr

This course is for special topics offered for 1.0–3.0 units. Typically the topic is offered on a one-time-only basis and may vary from term to term and be different for different sections. See the *Class Schedule* for the specific topic being offered.

MUSC 399 Special Problems 1.0–3.0 Fa/Spr

This course is an independent study of special problems offered for 1.0–3.0 units. You must register directly with a supervising faculty member. You may take this course more than once for a maximum of 6.0 units. Credit/no credit grading only.

MUSC 411 Large Ensembles 1.0 Inquire

MUSC 411A—MUSC 411F: Larger group performance of music literature for interpretive and creative experience. You may take this course more than once for a maximum of 6.0 units.

MUSC 411A Music Performance Groups: A Cappella Choir 1.0 Fa/Spr

3.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 411B Music Performance Groups: Band 1.0 Fa/Spr

3.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 411C Music Performance Groups: Pep Band 1.0 Fa/Spr

Pep Band is intended to give any student who plays a musical instrument (wind, brass, or percussion) an opportunity to perform in a fun, energetic, and exciting band. The Pep Band plays for University events. This course does not fulfill the large ensemble requirement for music majors. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 411D Music Performance Groups: Symphonic Wind Ensemble 1.0 Fa/Spr

3.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 411E University Chorus 1.0 Fa/Spr

3.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 411F Music Performance Groups: Orchestra 1.0 Fa/Spr

3.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 412 Small Ensembles 1.0 Inquire

Offered as 412A–Y. You may take this course more than once for a maximum of 6.0 units.

MUSC 412A Music Performance Groups: Brass Choir 1.0 Fa/Spr

2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 412B Music Performance Groups: Woodwind Quintet 1.0 Fa/Spr

2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 412C Jazz Ensemble I 1.0 Fa/Spr

Group performance of jazz ensemble literature for interpretive and creative experiences. Major performance each semester, with emphasis on current musical trends. 3.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 412D Music Performance Groups: Jazz Ensemble II 1.0 Fa/Spr

Group performance of jazz ensemble literature for interpretive and creative experience. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 412K Music Performance Groups: Mixed Ensembles 1.0 Fa/Spr

2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 413 Vocal Performance 1.0 Inquire

Students must consult with the instructor before enrolling. You may take this course more than once for a maximum of 6.0 units.

MUSC 413A Chamber Singers 1.0 Fa/Spr

Music Performance Group—Selected small choir to sing madrigal and other chamber literature. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 413B Opera Workshop 1.0–2.0 Fa/Spr

Open to all students interested in active participation in opera. 3.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 413C Opera Workshop 2.0 Fa/Spr

Open to all students interested in active participation in opera. 6.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 416 Senior Recital 2.0 Fa/Spr

Prerequisites: Concurrent enrollment in MUSC 310, faculty permission. Preparation and public performance of a full-length recital to be evaluated by a faculty committee. Required of students who have been accepted in the performance options. Not available for graduate students. Special fee required; see the *Class Schedule*.

MUSC 420 Synthesis of School Music Techniques 2.0 Spring

Prerequisites: Completion of or concurrent enrollment in MUSC 221, MUSC 324, MUSC 325, MUSC 331, MUSC 332, MUSC 333, MUSC 334, MUSC 335, MUSC 336. Also, completion of or concurrent enrollment in MUSC 322 or MUSC 323, faculty permission.

A comprehensive overview in the principles of teaching, learning, organization, and administration of the music program. Includes peer teaching, practical experience, oral critiques, continued portfolio development, and directed observation. Specific areas include 1) music education, 2) vocal, and 3) instrumental. 1.0 hours discussion, 2.0 hours activity.

MUSC 442 Composition with Electronic Media III 3.0 Fa/Spr

Prerequisites: MUSC 343 with a minimum grade of C–, faculty permission. Independent creative projects in electronic music. You may take this course more than once for a maximum of 6.0 units. Special fee required; see the *Class Schedule*.

MUSC 444 Audio Recording III 3.0 Fa/Spr

Prerequisites: MUSC 345 with a minimum grade of C–, faculty permission. A study in advanced recording studio production. You may take this course more than once for a maximum of 6.0 units. Special fee required; see the *Class Schedule*.

MUSC 445 Audio for Video 3.0 Spring

Prerequisites: MUSC 343 (may be taken concurrently), MUSC 345. A study of audio production and audio post-production for video. Topics of study include music scoring, automatic dialogue replacement, Foley, synchronization, and audio systems in video. 2.0 hours discussion, 3.0 hours laboratory. Special fee required; see the *Class Schedule*.

MUSC 446 Sound Reinforcement 3.0 Fa/Spr

Prerequisites: MUSC 345, faculty permission. An in-depth study of sound reinforcement and sound system design for live applications. Special emphasis will be placed on the role of the sound designer in the production team. Special seminars will be offered by noted industry professionals, sound equipment manufacturers and the Audio Engineering Society. 2.0 hours discussion, 3.0 hours laboratory.

MUSC 447 Remote Audio Recording 3.0 Fa/Spr

Prerequisites: MUSC 343, MUSC 345, faculty permission. This course provides students a recording experience with a variety of musical ensembles and literature within varying acoustical environments. You may take this course more than once for a maximum of 9.0 units.

MUSC 452 Legal Issues in Music 3.0 Fall

Prerequisites: MUSC 309. Students will explore the intricate questions surrounding intellectual property statutes, the musician, and businesses designed to market and sell music as a product. The course covers copyright law, royalties, contracts, publishing and Web technology—territory of vital importance to students seeking employment in the music industry. This course is also offered as BLAW 452.

MUSC 461 Composition III 3.0 Fall

Prerequisites: MUSC 360, faculty permission. Independent creative projects. Exercises in analytical and compositional techniques to increase technical facility.

MUSC 462 Composition IV 3.0 Spring

Prerequisites: MUSC 360, faculty permission. Independent creative projects. Exercises in analytical and compositional techniques designed to increase technical facility.

MUSC 463 Band Scoring 2.0 Fa/Spr

Prerequisites: MUSC 360, faculty permission.
The study of the capacities of wind instruments, with exercises in scoring for various wind ensembles.

MUSC 464 Jazz Arranging 2.0 Fa/Spr

Prerequisites: MUSC 201, faculty permission.
Nomenclature, timbre, technique, and transposition of jazz ensemble instruments. Scoring the rhythm, brass, and woodwind sections for large and small jazz ensembles in various jazz and dance band styles.

MUSC 465 Songwriting 3.0 Fa/Spr

Prerequisites: MUSC 201, faculty permission.
Music and lyric writing; formal, melodic, harmonic, and rhythmic analyses of popular songs; collaboration; marketing; demos; publication.

MUSC 472 Music and Movement for Children 3.0 Spring

Prerequisites: Faculty permission.
Teaching the elements of music through movement in grades K–6. Folk dancing, improvisation, choreographing skills, and development of a movement vocabulary will be emphasized.

MUSC 489 Directed Field Projects in the Music Profession 1.0–5.0 Fa/Spr

Prerequisites: Faculty permission.
This course is a directed field project offered for 1.0–5.0 units. You must register directly with a supervising faculty member. A project must be commensurate with the student's major curricular and professional goals and must be comparable in substance to work of a similar nature within the University music curriculum. You may take this course more than once for a maximum of 15.0 units.

MUSC 498 Special Topics 1.0–3.0 Fa/Spr

This course is for special topics offered for 1.0–3.0 units. Typically the topic is offered on a one-time-only basis and may vary from term to term and be different for different sections. See the *Class Schedule* for the specific topic being offered.

MUSC 499 Special Problems 1.0–3.0 Fa/Spr

Prerequisites: Faculty permission.
This course is for independent study and is offered for 1.0–3.0 units. You must register with the supervising faculty member. You may take this course more than once for a maximum of 6.0 units. Credit/no credit grading only.

MUSC 601 Research Methods and Bibliography 3.0 Fa/Spr

A study of the tools of research techniques, bibliography, and library orientation; how to select, organize, and write the researched topic.

MUSC 602 Music History Seminar 3.0 Fa/Spr

Specific course content will be selected according to the needs and interests of the students enrolled in the class each semester. You may take this course more than once for a maximum of 6.0 units.

MUSC 603 Theory Seminar 3.0 Fa/Spr

An historical approach to various aspects of the teaching of theoretical subjects. Advanced projects in orchestration, counterpoint, or analysis. You may take this course more than once for a maximum of 6.0 units.

MUSC 604 Masterworks of Musical Literature 3.0 Fa/Spr

Prerequisites: MUSC 322 and permission of instructor.
A survey and study of major musical literature works, tracing their development from the 18th century to the present.

MUSC 610 Studio Instruction in Applied Music 1.0–2.0 Fa/Spr

Individual instrumental or vocal instruction; historical, analytical, and practical study of standard literature of all periods in major performance area; preparation for public recitals. You may take this course more than once for a maximum of 6.0 units.

MUSC 611 Large Ensembles 1.0 Inquire

MUSC 611A—MUSC 611F: Larger group performance of music literature for interpretive and creative experience. You may take this course more than once for a maximum of 6.0 units.

MUSC 611A Music Performance Groups: A Cappella Choir 1.0 Fa/Spr

Larger group performance of music literature for interpretive and creative experience. 3.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 611B Music Performance Groups: Band 1.0 Fa/Spr

Larger group performance of music literature for interpretive and creative experience. 3.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 611C Music Performance Groups: Pep Band 1.0 Fa/Spr

Pep Band is intended to give any student who plays a musical instrument (wind, brass, or percussion) an opportunity to perform in a fun, energetic, and exciting band. The Pep Band plays for University events. This course does not fulfill the large ensemble requirement for music majors. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 611D Music Performance Groups: Symphonic Wind Ensemble 1.0 Fa/Spr

Larger group performance of music literature for interpretive and creative experience. 3.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 611E Music Performance Groups: University Chorus 1.0 Fa/Spr

Larger group performance of music literature for interpretive and creative experience. 3.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 611F Music Performance Groups: Orchestra 1.0 Fa/Spr

Larger group performance of music literature for interpretive and creative experience. 3.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 612 Small Ensembles 1.0 Inquire

Small ensemble performance groups. You may take this course more than once for a maximum of 6.0 units.

MUSC 612A Music Performance Groups: Brass Choir 1.0 Fa/Spr

Smaller group performance of music literature for interpretive and creative experience. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 612B Music Performance Groups: Woodwind Quintet 1.0 Fa/Spr

Smaller group performance of music literature for interpretive and creative experience. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 612C Jazz Ensemble I 1.0 Fa/Spr

Group performance of jazz ensemble literature for interpretive and creative experiences. Major performance each semester, with emphasis on current musical trends. 3.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 612D Music Performance Groups: Jazz Ensemble II 1.0 Fa/Spr

Group performance of jazz ensemble literature for interpretive and creative experience. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 612K Music Performance Groups: Mixed Ensembles 1.0 Fa/Spr

Smaller group performance of music literature for interpretive and creative experience. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 613 Vocal Performance 1.0 Inquire

Offered as MUS 613A–E, described below. You may take this course more than once for a maximum of 6.0 units.

MUSC 613A Chamber Singers 1.0 Fa/Spr

Music Performance Group—Selected small choir to sing madrigal and other chamber literature. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 613B Opera Workshop 1.0–2.0 Fa/Spr

Open to all students interested in active participation in opera. 3.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 613C Opera Workshop 2.0 Fa/Spr

Open to all students interested in active participation in opera. 6.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 616 Master's Recital 2.0 Fa/Spr

Prerequisites: Approval of the student's advisory committee and Preparation and public performance of a full-length recital to be evaluated by a faculty committee. May serve as a terminal project for the MA in Music.

Music

MUSC 617 Repertory Seminar 1.0 Fa/Spr

Designed for music majors who wish to study music literature through performance. Selected repertoire is analyzed stylistically and placed in historical context. Performance problems (e.g. acoustics and appropriate performance practices) are also considered. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units.

MUSC 620 Seminar in Music Education 3.0 Fa/Spr

Prerequisites: Music teaching experience, faculty permission.
Thorough study of pertinent literature, materials, equipment, teaching techniques, special problems, or music education philosophy for public school teaching. Areas studied determined by teacher specialties and student need. May be taken twice for credit. You may take this course more than once for a maximum of 6.0 units.

MUSC 621 Contemporary Practices in Music Education 3.0 Fa/Spr

Prerequisites: Faculty permission.
An in-depth analysis of contemporary practices, techniques, technologies, philosophies, and trends in music education.

MUSC 622 Advanced Conducting Symposium 3.0 Spring

Prerequisites: MUSC 322 or MUSC 323, faculty permission.
A review of conducting styles and techniques of the 19th and 20th centuries. Techniques for the conductor of choral and instrumental music.

MUSC 640 Composition with Electronic Media III 3.0 Fa/Spr

Prerequisites: MUSC 343 or MUSC 643, faculty permission.
Independent creative projects in electronic music. You may take this course more than once for a maximum of 6.0 units. Special fee required; see the *Class Schedule*.

MUSC 642 Composition with Electronic Media I 3.0 Fa/Spr

Prerequisites: MUSC 102, MUSC 109, MUSC 241, faculty permission.
Electronic music instruments and techniques; creative use of synthesizers, computers, and tape-recording equipment.

MUSC 643 Composition With Electronic Media II 3.0 Fa/Spr

Prerequisites: MUSC 342 or MUSC 642, faculty permission.
Individual projects in electronic music composition for advanced students.

MUSC 646 Contemporary Practices in Music Technology 3.0 Fall

Prerequisites: MUSC 442, MUSC 444, faculty permission.
Specific course content will be determined by technological trends and practices in the music technology industry and according to the needs and interests of the students enrolled in the class each semester. You may take this course more than once for a maximum of 6.0 units.

MUSC 651 Contemporary Practices in Music Industry/Arts Management 3.0 Inquire

Prerequisites: MUSC 309, MUSC 353, or MUSC 350, faculty permission.
An in-depth analysis of specific case studies, trends, techniques, and methods encountered in the contemporary music industry and arts management disciplines.

MUSC 661 Composition 3.0 Fa/Spr

Prerequisites: Faculty permission.
Independent creative projects. Exercises in analytical and compositional techniques designed to increase technical facility. You may take this course more than once for a maximum of 6.0 units.

MUSC 680 Vocal Accompanying 1.0 Fall

Prerequisites: Faculty permission.
Study of vocal literature (art songs and areas) through weekly master classes. This course is for singer-pianist duos (pre-formed duos preferred, but not required). Literature studies each semester vary. Research, writing, and in-class presentations are required. 2.0 hours activity.

MUSC 689 Directed Field Projects in the Music Profession 1.0–5.0 Fa/Spr

Prerequisites: 3.0 GPA. Open only to candidates for the MA in Music. Project or internship experience must be approved by the student's graduate committee, faculty permission.
This course is a directed field project offered for 1.0–5.0 units. You must register directly with a supervising faculty member. The project or experience may involve a variety of musical activities but must be commensurate with the candidate's major curricular and professional goals. Evaluation procedures will be determined by the student's graduate committee. May be repeated for credit. You may take this course more than once for a maximum of 15.0 credits.

MUSC 697 Independent Study 1.0–4.0 Fa/Spr

This course is a graduate-level independent study offered for 1.0–4.0 units. You must register directly with a supervising faculty member. You may take this course more than once for a maximum of 6.0 units.

MUSC 699P Master's Project 1.0–6.0 Fa/Spr

This course is offered for 1.0–6.0 units. You must register directly with a supervising faculty member. You may take this course more than once for a maximum of 6.0 units.

MUSC 699T Master's Thesis 1.0–6.0 Fa/Spr

This course is offered for 1.0–6.0 units. You must register directly with a supervising faculty member. A terminal project for the MA in Music is not in traditional thesis format but has a written component or description. You may take this course more than once for a maximum of 6.0 units.



CALIFORNIA STATE UNIVERSITY, CHICO
DEPARTMENT OF MUSIC
2009-2011 CATALOG

Program

BA in Music

Options in:

- Music Education**
- Music Performance**
- Music Composition**
- Jazz Studies**
- General Music**

BA in Music Industry and Technology

Options in:

- Music Industry**
- Recording Arts**

Minor in Music

Single Subject Teaching Credential in Music

Certificate in Keyboard Pedagogy

Certificate in Vocal Performance

and Pedagogy

MA in Music

The Department of Music offers excellent curricular programs and opportunities for a variety of career objectives. Students take a core of classes intended to give them a basic understanding of music theory, history, ear training, keyboard proficiencies, and technologies. The degree options allow students to choose areas of specialization.

The option in music education is a comprehensive program for students planning careers in music education for grades K–12. The Single Subject Credential in Music is part of our dynamic music education program.

The option in performance is offered in three patterns: instrumental, vocal, and keyboard. Studio (private) instruction is available in voice, band/orchestra instruments, piano, harpsichord, organ, and guitar. Students who qualify for this option are required to perform in appropriate ensembles/productions and perform a senior recital.

The option in composition provides students with the theoretical and practical skills to compose and arrange music. The curriculum is flexible and allows students to have one-on-one instruction with faculty.

The option in jazz studies is designed to develop a student's musicianship and technical mastery of an instrument. The curriculum emphasizes improvisation, jazz theory, composition, arranging, and performance.

The option in general music is a flexible program designed to serve students desiring to study music as the focus of a broadly based liberal arts education.

The option in music industry prepares students for the many challenging opportunities in the vast music industry. Courses in business and music are designed to give students the knowledge and skills needed in the commercial music industry, entrepreneurial development, and positions in the public art sector.

The option in recording arts is designed to offer enhanced career opportunities in the recording, sound reinforcement, performance audio, and entertainment industries. Students in this option receive intensive hands-on instruction and experience utilizing state-of-the-art electronic equipment and labs.



The certificate in keyboard pedagogy is a specialized course of study intended for those who will teach private or group piano lessons.

The certificate in vocal performance and pedagogy is a specialized course of study for those whose career goals include either vocal performance or teaching.

The master of arts in music is an excellent master's program which is very flexible and can be tailored to the specific needs of each student.

Entrance Requirements

Assuming all other University requirements are satisfied, students must audition/interview prior to acceptance into the program. These auditions/interviews are conducted the week prior to the beginning of classes each semester. This requirement applies to all entering freshmen, transfer students, and master's degree students. Contact the department office for specific requirements.

Facilities

The music department is located in the Performing Arts Center (PAC). The PAC has excellent mediated classrooms, practice rooms, large rehearsal rooms, performance halls, a music library, excellent recording studios, electronic music studios, labs, and computer rooms.

Career Opportunities

For students interested in pursuing a master's degree either at CSU, Chico or other major universities, the programs and course offerings within the music department offer excellent preparation.

Music education careers are available both in California and throughout the country. Credentialing programs at CSU, Chico are outstanding.

The number and diversity of opportunities in technology-related fields expand each year—ideal for students interested in the Recording Arts and Music Industry options.

Music

College of Humanities and Fine Arts
School of the Arts
Interim Dean: Joel Zimbelman

Department of Music
Performing Arts Center 106
530-898-5152
e-mail: mus@csuchico.edu
http://www.csuchico.edu/mus/
Chair: Keith Seppanen

Undergraduate Advisors:
Keyboard Performance: Natalya Shkoda
Instrumental Performance: Rocky Winslow
Voice and Certificate in Vocal Performance and Pedagogy: Ying Yeh
Music Education and Single Subject Credential: Keith Seppanen
Keyboard Certificate: Natalya Shkoda
Recording Arts: Raymond Barker and Keith Seppanen
Music Industry: Paul Friedlander
Jazz Studies: Rocky Winslow
Music Composition: David Dvorin
Guitar Performance: Toby Roye
General Music: Hope Munro Smith
Music Minor: Hope Munro Smith
Graduate Coordinator: Warren R. Pinckney

The Bachelor of Arts in Music

Total Course Requirements for the Bachelor's Degree: 120 units

See "Requirements for the Bachelor's Degree" in the *University Catalog* for complete details on general degree requirements. A minimum of 40 units, including those required for the major, must be upper division.

A suggested Major Academic Plan (MAP) has been prepared to help students meet all graduation requirements within four years. Please request a plan from your major advisor or view it and other current advising information at <http://em.csuchico.edu/aap/ProgramSearch>.

General Education Requirements: 48 units

See "General Education Requirements" in the University Catalog and the Class Schedule for the most current information on General Education Requirements and course offerings. The course requirements marked below with an asterisk (*) may also be applied toward General Education.

Diversity Course Requirements: 6 units

See "Diversity Requirement" in the University Catalog. Most courses taken to satisfy these requirements may also apply to General Education.

U.S. History, Constitution, and American Ideals: 6 units

See "U.S. History, Constitution, and American Ideals" under "Bachelor's Degree Requirements". This requirement is normally fulfilled by completing HIST 130 and POLS 155 or approved equivalents. Courses used to satisfy this requirement do not apply to General Education.

Literacy Requirement:

See "Mathematics and Writing Requirements" in the University Catalog. Writing proficiency in the major is a graduation requirement and may be demonstrated through satisfactory completion of a course in your major which has been designated as the Writing Proficiency (WP) course for the semester in which you take the course. Students who earn below a C- are required to repeat the course and earn a C- or better to receive WP credit. See the Class Schedule for the designated WP courses for each semester. You must pass ENGL 130 (or its equivalent) with a C- or better before you may register for a WP course.

Course Requirements for the Major: 49-66 units

Completion of the following courses, or their approved transfer equivalents, are required of all candidates for this degree. Additional required courses, depending upon the selected option or advising pattern, are outlined following the major core program requirements.

Major Core Program: 29 units

13 courses required:

MUSC 101	Theory I	3.0	FA
Prerequisites: Knowledge of the fundamentals of music and its notation to be determined by diagnostic exam. Concurrent enrollment in MUSC 103. Required for majors, recommended for minors: keyboard proficiency or concurrent enrollment in MUSC 105.			
MUSC 102	Theory II	3.0	SP
Prerequisites: MUSC 101 with a minimum grade of C-. Concurrent enrollment in MUSC 104. Required for majors, recommended for minors: keyboard proficiency or concurrent enrollment in MUSC 106.			
MUSC 103	Aural Musicianship I	1.0	FA
Corequisites: MUSC 101.			
MUSC 104	Aural Musicianship II	1.0	SP
Prerequisites: MUSC 103 with a minimum grade of C-. Corequisites: MUSC 102.			
MUSC 105	Beginning Piano I	1.0	FA
Corequisites: MUSC 101.			
MUSC 106	Beginning Piano II	1.0	SP
Prerequisites: MUSC 105 with a minimum grade of C-, faculty permission. Corequisites: MUSC 102.			
MUSC 108	Computer Lit for Musicians	1.0	FS
MUSC 201	Theory III	3.0	FA
Prerequisites: MUSC 102 with a minimum grade of C-.			
MUSC 202	Theory IV	3.0	SP
Prerequisites: MUSC 201 with a minimum grade of C-.			
MUSC 203	Music History (Antiquity-1750)	3.0	FA
Prerequisites: MUSC 101.			
MUSC 302	Music History (1750-1900)	3.0	SP WP
Prerequisites: ENGL 130 (or its equivalent) with a grade of C- or higher.			
MUSC 303	Music Hist (1900-the Present)	3.0	FA
Prerequisites: MUSC 202, MUSC 302, and faculty permission.			
MUSC 304	Music From a Global Perspec	3.0	SP
Prerequisites: MUSC 102.			

Major Option Course Requirements: 20-37 units

The following courses, or their approved transfer equivalents, are required dependent upon the option chosen. Students must select one of the following options for completion of the major course requirements.

The Option in General Music: 20 units

1 course selected from:

MUSC 291	American Music	3.0	FS *
MUSC 293	History of Jazz	3.0	SP
MUSC 294	History of Rock Music	3.0	FA
MUSC 296	African American Music	3.0	FS * USD

This course is also offered as AFAM 296.

6 units selected from:

MUSC 276	Jazz Theory & Improv I	3.0	FA
Prerequisites: MUSC 101 and MUSC 102 recommended			
MUSC 222	Fundamentals of Conducting	2.0	FA
MUSC 360	Studies Instrumentatn/Arrangng	3.0	FS
Prerequisites: MUSC 201.			
MUSC 361	Composition I	3.0	FA
Prerequisites: MUSC 360, faculty permission.			
MUSC 463	Band Scoring	2.0	FS
Prerequisites: MUSC 360, faculty permission.			
MUSC 464	Jazz Comp & Arranging	3.0	FS
Prerequisites: MUSC 201, faculty permission.			
MUSC 465	Songwriting	3.0	FS
Prerequisites: MUSC 201, faculty permission.			

1 course selected from:

MUSC 109	Intro to Music Technology	3.0	FA
MUSC 309	Music Industry	3.0	FS WP

Prerequisites: ENGL 130 (or its equivalent) with a grade of C- or higher.

2 units selected from:

MUSC 110	Studio Instruction Appl Music	1.0	Inq
Prerequisites: Departmental permission by audition.			
MUSC 111	Large Ensembles	1.0	Inq
MUSC 112	Small Ensembles	1.0	Inq
MUSC 113	Vocal Performance	1.0	Inq
MUSC 310	Studio Instruction Appl Music	1.0	Inq
Prerequisites: Departmental permission by audition.			
MUSC 411	Large Ensembles	1.0	Inq
MUSC 412	Small Ensembles	1.0	Inq
MUSC 413	Vocal Performance	1.0	Inq

6 units selected from:

Any Music (MUSC) course offerings except MUSC 190 selected in consultation with an advisor.

Studio instruction is available to students in the Option in General Music who can qualify by audition.

The Option in Jazz Studies: 35-36 units

Official admission into the Option in Jazz Studies is granted upon a performance audition to the music program at the University. Continuance within the Option in Jazz Studies requires consistent progress and passing grades in the jazz core.

7 courses required:

MUSC 266	Intermediate Piano	1.0	FS
Prerequisites: MUSC 106 or faculty permission.			
MUSC 276	Jazz Theory & Improv I	3.0	FA
Prerequisites: MUSC 101 and MUSC 102 recommended			
MUSC 293	History of Jazz	3.0	SP
MUSC 309	Music Industry	3.0	FS WP
Prerequisites: ENGL 130 (or its equivalent) with a grade of C- or higher.			
MUSC 316	Recital	1.0	FS
Prerequisites: Concurrent enrollment in MUSC 110, MUSC 310, or MUSC 462, faculty permission.			
MUSC 376	Jazz Theory & Improv II	3.0	FS
Prerequisites: MUSC 276			
MUSC 464	Jazz Comp & Arranging	3.0	FS
Prerequisites: MUSC 201, faculty permission.			

8 units required:

At least 4 units must be at the 310 level			
MUSC 110	Studio Instruction Appl Music	1.0	Inq
Prerequisites: Departmental permission by audition.			
MUSC 310	Studio Instruction Appl Music	1.0	Inq
Prerequisites: Departmental permission by audition.			

2 units required:

MUSC 112C	Jazz Ensemble I	1.0	FS
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2 units required:

MUSC 412C	Jazz Ensemble I	1.0	FS
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2 courses required:

MUSC 112K	Mixed Ensembles	1.0	FS
MUSC 412K	Mixed Ensembles	1.0	FS

2 courses required:

MUSC 111B	Band	1.0	FS
MUSC 411B	Band	1.0	FS

1 course selected from:

MUSC 109	Intro to Music Technology	3.0	FA
MUSC 222	Fundamentals of Conducting	2.0	FA
MUSC 291	American Music	3.0	FS*
MUSC 294	History of Rock Music	3.0	FA
MUSC 296	African American Music	3.0	FS* USD

This course is also offered as AFAM 296.

The Option in Music Composition: 36 units

To complete this program, the student must have the use of a laptop computer. Please consult with the department for current hardware and software recommendations.

11 courses required:

MUSC 109	Intro to Music Technology	3.0	FA
MUSC 241	Fundamentals of Digital Audio	3.0	FA
Prerequisites: MUSC 109, faculty permission.			
MUSC 266	Intermediate Piano	1.0	FS
Prerequisites: MUSC 106 or faculty permission.			
MUSC 316	Recital	1.0	FS
Prerequisites: Concurrent enrollment in MUSC 110, MUSC 310, or MUSC 462, faculty permission.			
MUSC 342	Comp with Electronic Media I	3.0	SP
Prerequisites: MUSC 102, MUSC 109, MUSC 241, faculty permission.			
MUSC 343	Comp with Electronic Media II	3.0	FA
Prerequisites: MUSC 342 with a minimum grade of C-, faculty permission.			
MUSC 360	Studies Instrumentatn/Arrangng	3.0	FS
Prerequisites: MUSC 201.			
MUSC 361	Composition I	3.0	FA
Prerequisites: MUSC 360, faculty permission.			
MUSC 362	Composition II	3.0	SP
Prerequisites: MUSC 360, faculty permission.			
MUSC 461	Composition III	3.0	FA
Prerequisites: MUSC 360, faculty permission.			
MUSC 462	Composition IV	3.0	SP
Prerequisites: MUSC 360, faculty permission.			

4 units required:

MUSC 111	Large Ensembles	1.0	Inq
MUSC 112	Small Ensembles	1.0	Inq
MUSC 113	Vocal Performance	1.0	Inq
MUSC 411	Large Ensembles	1.0	Inq
MUSC 412	Small Ensembles	1.0	Inq
MUSC 413	Vocal Performance	1.0	Inq

Note: Pep Band is not acceptable for MUSC 111 and MUSC 411.

3 units selected from:

MUSC 110	Studio Instruction Appl Music	1.0	Inq
Prerequisites: Departmental permission by audition.			
MUSC 222	Fundamentals of Conducting	2.0	FA
MUSC 267	Advanced Piano	1.0	FS
Prerequisites: MUSC 266 or faculty permission.			
MUSC 310	Studio Instruction Appl Music	1.0	Inq
Prerequisites: Departmental permission by audition.			
MUSC 442	Comp with Electronic Media III	3.0	FS
Prerequisites: MUSC 343 with a minimum grade of C-, faculty permission.			
MUSC 463	Band Scoring	2.0	FS
Prerequisites: MUSC 360, faculty permission.			
MUSC 464	Jazz Comp & Arranging	3.0	FS
Prerequisites: MUSC 201, faculty permission.			
MUSC 465	Songwriting	3.0	FS
Prerequisites: MUSC 201, faculty permission.			

Note on MUSC 110 and MUSC 310: if Keyboard is your major instrument, select another applied area for study.

The Option in Music Education: 36-37 units

This option satisfies the requirements for the single subject credential in music.

6 units required:

At least 2 units must be at the 310 level.

MUSC 110	Studio Instruction Appl Music	1.0	Inq
Prerequisites: Departmental permission by audition.			
MUSC 310	Studio Instruction Appl Music	1.0	Inq
Prerequisites: Departmental permission by audition.			

MUSC 110 and MUSC 310 may be repeated for credit.

4 units selected from:

These courses may be repeated for credit. See No. 4 under "Special Music Requirements."

MUSC 111	Large Ensembles	1.0	Inq
MUSC 411	Large Ensembles	1.0	Inq

1 course selected from:

MUSC 112	Small Ensembles	1.0	Inq
MUSC 412	Small Ensembles	1.0	Inq

1 course selected from:

Select courses in consultation with the advisor in Music Education.

MUSC 111	Large Ensembles	1.0	Inq
MUSC 112	Small Ensembles	1.0	Inq
MUSC 113	Vocal Performance	1.0	Inq
MUSC 411	Large Ensembles	1.0	Inq
MUSC 412	Small Ensembles	1.0	Inq
MUSC 413	Vocal Performance	1.0	Inq

7 courses required:

MUSC 220	Foundations of Music Education	3.0	F1
Prerequisites: MUSC 101 or faculty permission.			
MUSC 221	Elem General Music Methods	3.0	S2
Prerequisites: MUSC 220 or faculty permission.			
MUSC 222	Fundamentals of Conducting	2.0	FA
MUSC 316	Recital	1.0	FS
Prerequisites: Concurrent enrollment in MUSC 110, MUSC 310, or MUSC 462, faculty permission.			
MUSC 324	Middle/Jr High Voc Ensem Tech	2.0	S1
Prerequisites: Completion of or concurrent enrollment in MUSC 202, MUSC 220, MUSC 221, and MUSC 222.			
MUSC 325	School Instrumental Ensemble	2.0	F2
MUSC 420	Synthesis School Music Tech	2.0	SP
Prerequisites: Completion of or concurrent enrollment in MUSC 221, MUSC 324, MUSC 325, MUSC 331, MUSC 332, MUSC 333, MUSC 334, MUSC 335, MUSC 336. Also, completion of or concurrent enrollment in MUSC 322 or MUSC 323, faculty permission.			

5 courses selected from:

Select courses in consultation with the advisor in Music Education.

MUSC 331	Schl Instrmntl Tech: Woodwinds	1.0	F1
MUSC 332	School Instrmntl Tech: Brass	1.0	F2
MUSC 333	School Instrmntl Tech: Strings	1.0	S1
MUSC 334	Schl Instrmntl Tech: Percuss	1.0	S2
MUSC 335	Schl Instrmntl Tech:Class Inst	1.0	S2
MUSC 336	Schol Instrmntl Tech: Keyboard	1.0	FA

1 course selected from:

MUSC 322	Advanced Choral Conducting	2.0	SP
Prerequisites: MUSC 222, faculty permission.			
MUSC 323	Adv Instrumental Conducting	2.0	SP
Prerequisites: MUSC 222, faculty permission.			

1 course selected from:

MUSC 109	Intro to Music Technology	3.0	FA
MUSC 296	African American Music	3.0	FS* USD
This course is also offered as AFAM 296.			
MUSC 309	Music Industry	3.0	FS WP
Prerequisites: ENGL 130 (or its equivalent) with a grade of C- or higher.			
MUSC 322	Advanced Choral Conducting	2.0	SP
Prerequisites: MUSC 222, faculty permission.			
MUSC 463	Band Scoring	2.0	FS
Prerequisites: MUSC 360, faculty permission.			
MUSC 464	Jazz Comp & Arranging	3.0	FS
Prerequisites: MUSC 201, faculty permission.			

The Option in Performance: 30-32 units

8 units required:

At least 4 units must be at the 310 level.

MUSC 110	Studio Instruction Appl Music	1.0	Inq
Prerequisites: Departmental permission by audition.			
MUSC 310	Studio Instruction Appl Music	1.0	Inq
Prerequisites: Departmental permission by audition.			

MUSC 110 and MUSC 310 may be repeated for credit. See No. 4 under "Special Music Requirements."

2 courses required:

MUSC 316	Recital	1.0	FS
Prerequisites: Concurrent enrollment in MUSC 110, MUSC 310, or MUSC 462, faculty permission.			
MUSC 416	Senior Recital	2.0	FS
Prerequisites: Concurrent enrollment in MUSC 310, faculty permission.			

Advising Pattern Course Requirements: 19-21 units

The following courses, or their approved transfer equivalents, are required depending upon the advising pattern chosen. Students must select one of the following advising patterns for completion of the major course requirements.

Music

To complete the Option in Performance, students choose one of the following patterns.

The Instrumental Pattern: 20 units

4 units selected from:

MUSC 111	Large Ensembles	1.0	Inq
MUSC 411	Large Ensembles	1.0	Inq

These courses may be repeated for credit.

2 units selected from:

MUSC 112	Small Ensembles	1.0	Inq
MUSC 412	Small Ensembles	1.0	Inq

These courses may be repeated for credit.

2 units selected from:

Select courses in consultation with the advisor in the Instrumental Pattern.

MUSC 111	Large Ensembles	1.0	Inq
MUSC 112	Small Ensembles	1.0	Inq
MUSC 113	Vocal Performance	1.0	Inq
MUSC 411	Large Ensembles	1.0	Inq
MUSC 412	Small Ensembles	1.0	Inq
MUSC 413	Vocal Performance	1.0	Inq

These courses may be repeated for credit.

1 course selected from:

MUSC 109	Intro to Music Technology	3.0	FA
MUSC 309	Music Industry	3.0	FS WP

Prerequisites: ENGL 130 (or its equivalent) with a grade of C- or higher.

9 units selected from:

Select courses in consultation with the advisor in the Instrumental Pattern.

MUSC 222	Fundamentals of Conducting	2.0	FA
MUSC 276	Jazz Theory & Improv I	3.0	FA

Prerequisites: MUSC 101 and MUSC 102 recommended

MUSC 280	Introduction to Accompanying	1.0	FA
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Prerequisites: Moderate piano and sight reading skills; audition or faculty permission required.

MUSC 291	American Music	3.0	FS *
MUSC 293	History of Jazz	3.0	SP
MUSC 296	African American Music	3.0	FS * USD

This course is also offered as AFAM 296.

MUSC 317	Studio Class	1.0	FS
MUSC 360	Studies Instrumentatn/Arrangng	3.0	FS

Prerequisites: MUSC 201.

MUSC 370	Sem Mus Hist & Lit: Instrumtl	3.0	FS
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Prerequisites: Faculty permission.

MUSC 463	Band Scoring	2.0	FS
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Prerequisites: MUSC 360, faculty permission.

MUSC 464	Jazz Comp & Arranging	3.0	FS
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Prerequisites: MUSC 201, faculty permission.

The Keyboard Pattern: 19-21 units

3 courses required:

MUSC 280	Introduction to Accompanying	1.0	FA
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Prerequisites: Moderate piano and sight reading skills; audition or faculty permission required.

MUSC 380	Vocal Accompanying Repertoire	1.0	FA
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Prerequisites: Faculty permission.

MUSC 381	Adv Accompanying Techniques	1.0	SP
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Prerequisites: Faculty permission.

3 units selected from:

MUSC 111	Large Ensembles	1.0	Inq
MUSC 112	Small Ensembles	1.0	Inq
MUSC 113	Vocal Performance	1.0	Inq
MUSC 411	Large Ensembles	1.0	Inq
MUSC 412	Small Ensembles	1.0	Inq
MUSC 413	Vocal Performance	1.0	Inq

These courses may be repeated for credit. See No. 4 under "Special Music Requirements."

4 units required:

MUSC 317	Studio Class	1.0	FS
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This course may be repeated for credit.

3 courses required:

MUSC 277	Keyboard Pedagogy I	2.0	FA
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Prerequisites: Faculty permission.

MUSC 310C	Studio Instruction: Keyboard	1.0	FS
MUSC 371	Sem Mus Hist & Lit: Keyboard	3.0	FS

Prerequisites: Faculty permission.

1 course selected from:

MUSC 278	Keyboard Pedagogy II	2.0	SP
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Prerequisites: Faculty permission.

MUSC 383	Serv Playing Church Organist	2.0	Inq
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Prerequisites: Studio instruction in organ or faculty permission.

1 course selected from:

Select courses in consultation with the advisor in the Keyboard Pattern.

MUSC 276	Jazz Theory & Improv I	3.0	FA
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Prerequisites: MUSC 101 and MUSC 102 recommended

MUSC 309	Music Industry	3.0	FS WP
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Prerequisites: ENGL 130 (or its equivalent) with a grade of C- or higher.

MUSC 377	Keyboard Pedagogy Project	2.0	FS
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Prerequisites: Faculty permission.

MUSC 383	Serv Playing Church Organist	2.0	Inq
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Prerequisites: Studio instruction in organ or faculty permission.

The Vocal Pattern: 19-21 units

2 units selected from:

MUSC 111	Large Ensembles	1.0	Inq
MUSC 411	Large Ensembles	1.0	Inq

These courses may be repeated for credit. See No 4 under "Special Music Requirements."

2 units selected from:

MUSC 113	Vocal Performance	1.0	Inq
MUSC 413	Vocal Performance	1.0	Inq

These courses may be repeated for credit.

2 units selected from:

Select courses in consultation with the advisor in the Vocal Pattern.

MUSC 111	Large Ensembles	1.0	Inq
MUSC 112	Small Ensembles	1.0	Inq
MUSC 113	Vocal Performance	1.0	Inq
MUSC 411	Large Ensembles	1.0	Inq
MUSC 412	Small Ensembles	1.0	Inq
MUSC 413	Vocal Performance	1.0	Inq

These courses may be repeated for credit.

4 courses required:

MUSC 372	Sem in Mus Hist & Lit: Vocal	3.0	FS
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Prerequisites: Faculty permission.

MUSC 373	Vocal Diction and Literature I	3.0	FA
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Prerequisites: One or more semesters of studio instruction or faculty permission.

MUSC 374	Vocal Diction & Literature II	3.0	SP
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Prerequisites: One or more semesters of studio instruction or faculty permission.

MUSC 375	Vocal Pedagogy	3.0	FS
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1 course selected from:

Select courses in consultation with the advisor in the Vocal Pattern.

MUSC 222	Fundamentals of Conducting	2.0	FA
MUSC 280	Introduction to Accompanying	1.0	FA

Prerequisites: Moderate piano and sight reading skills; audition or faculty permission required.

MUSC 309	Music Industry	3.0	FS WP
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Prerequisites: ENGL 130 (or its equivalent) with a grade of C- or higher.

MUSC 310C	Studio Instruction: Keyboard	1.0	FS
MUSC 380	Vocal Accompanying Repertoire	1.0	FA

Prerequisites: Faculty permission.

Students in the Vocal Pattern are strongly encouraged to take at least two semesters of French, Italian, or German.

Special Music Requirements:

1. Advising is required each semester for all Music students.
2. All entering Music majors, freshmen, and transfer students, must take the diagnostic examination in theory and ear training to determine placement.
3. Before gaining acceptance as a Music major, each student (including transfer students) must be interviewed and/or auditioned by an appropriate faculty committee. Consult with the Music Department office for details. A Music major wishing to change option or emphasis must also be interviewed and/or auditioned by an appropriate faculty committee.
4. Students must participate in at least one ensemble using their performing medium when enrolled in Studio Instruction. Ensembles are chosen in consultation with the option advisor. Substitutions may be made with departmental approval. Consult the option advisor or the Music Department office for details.
5. Before gaining admittance to upper-division status in Studio Instruction, students must demonstrate appropriate competence in their major performing medium before a faculty committee. Standards are available in the Music Department office.

Electives Requirement:

To complete the total units required for the bachelor's degree, select additional elective courses from the total University offerings. You should consult with an advisor regarding the selection of courses which will provide breadth to your University experience and possibly apply to a supportive second major or minor.

Grading Requirement:

All courses taken to fulfill major course requirements must be taken for a letter grade except those courses specified by the department as Credit/No Credit grading only.

For those courses taken for a letter grade, students must earn a grade of C- or better.

Advising Requirement:

Advising is mandatory for all majors in this degree program. Consult your undergraduate advisor for specific information.

The Bachelor of Arts in Music Industry And Technology

Total Course Requirements for the Bachelor's Degree: 120 units

See "Requirements for the Bachelor's Degree" in the *University Catalog* for complete details on general degree requirements. A minimum of 40 units, including those required for the major, must be upper division.

A suggested Major Academic Plan (MAP) has been prepared to help students meet all graduation requirements within four years. Please request a plan from your major advisor or view it and other current advising information at <http://em.csuchico.edu/aap/ProgramSearch>.

General Education Requirements: 48 units

See "General Education Requirements" in the *University Catalog* and the *Class Schedule* for the most current information on General Education Requirements and course offerings. The course requirements marked below with an asterisk (*) may also be applied toward General Education.

Diversity Course Requirements: 6 units

See "Diversity Requirement" in the *University Catalog*. Most courses taken to satisfy these requirements may also apply to General Education.

U.S. History, Constitution, and American Ideals: 6 units

See "U.S. History, Constitution, and American Ideals" under "Bachelor's Degree Requirements". This requirement is normally fulfilled by completing HIST 130 and POLS 155 or approved equivalents. Courses used to satisfy this requirement do not apply to General Education.

Literacy Requirement:

See "Mathematics and Writing Requirements" in the *University Catalog*. Writing proficiency in the major is a graduation requirement and may be demonstrated through satisfactory completion of a course in your major which has been designated as the Writing Proficiency (WP) course for the semester in which you take the course. Students who earn below a C- are required to repeat the course and earn a C- or better to receive WP credit. See the *Class Schedule* for the designated WP courses for each semester. You must pass ENGL 130 (or its equivalent) with a C- or better before you may register for a WP course.

Course Requirements for the Major: 53-54 units

Completion of the following courses, or their approved transfer equivalents, are required of all candidates for this degree. Additional required courses, depending upon the selected option or advising pattern, are outlined following the major core program requirements.

Major Core Program: 31 units

Students will be given a Theory Placement Exam to determine music competence.

11 courses required:

MUSC 101	Theory I	3.0	FA
Prerequisites: Knowledge of the fundamentals of music and its notation to be determined by diagnostic exam. Concurrent enrollment in MUSC 103. Required for majors, recommended for minors: keyboard proficiency or concurrent enrollment in MUSC 105.			
MUSC 102	Theory II	3.0	SP
Prerequisites: MUSC 101 with a minimum grade of C-. Concurrent enrollment in MUSC 104. Required for majors, recommended for minors: keyboard proficiency or concurrent enrollment in MUSC 106.			
MUSC 103	Aural Musicianship I	1.0	FA
Corequisites: MUSC 101.			
MUSC 104	Aural Musicianship II	1.0	SP
Prerequisites: MUSC 103 with a minimum grade of C-. Corequisites: MUSC 102.			

MUSC 105	Beginning Piano I	1.0	FA
Corequisites: MUSC 101.			
MUSC 106	Beginning Piano II	1.0	SP
Prerequisites: MUSC 105 with a minimum grade of C-, faculty permission. Corequisites: MUSC 102.			
MUSC 109	Intro to Music Technology	3.0	FA
MUSC 201	Theory III	3.0	FA
Prerequisites: MUSC 102 with a minimum grade of C-.			
MUSC 291	American Music	3.0	FS *
MUSC 292	Maj Mus Fig in West Civ	3.0	FS
MUSC 309	Music Industry	3.0	FS WP
Prerequisites: ENGL 130 (or its equivalent) with a grade of C- or higher.			

1 course selected from:

MUSC 202	Theory IV	3.0	SP
Prerequisites: MUSC 201 with a minimum grade of C-.			
MUSC 360	Studies Instrumentatn/Arrangng	3.0	FS
Prerequisites: MUSC 201.			
MUSC 464	Jazz Comp & Arranging	3.0	FS
Prerequisites: MUSC 201, faculty permission.			
MUSC 465	Songwriting	3.0	FS
Prerequisites: MUSC 201, faculty permission.			

1 course selected from:

MUSC 293	History of Jazz	3.0	SP
MUSC 294	History of Rock Music	3.0	FA
MUSC 296	African American Music	3.0	FS * USD
This course is also offered as AFAM 296.			
MUSC 304	Music From a Global Perspec	3.0	SP
Prerequisites: MUSC 102.			

Major Option Course Requirements: 22-23 units

The following courses, or their approved transfer equivalents, are required dependent upon the option chosen. Students must select one of the following options for completion of the major course requirements.

The Option in Recording Arts: 23 units

Notice to Prospective Applicants:

In recent years there has been high student demand for the Option in Recording Arts. Students interested in this program should apply to the University during the initial filing period of the admissions cycle (October 1-November 30 for any fall semester; August for any spring semester). A supplemental Recording Arts application must be submitted in April of the spring semester. Information on any current enrollment restrictions is available from the Admissions Office and from the department office sponsoring the major.

To complete this program, the student must have the use of a laptop computer. Please consult with the department for current hardware and software recommendations.

6 courses required:

EECE 110	Basic Electricity/Instruments	3.0	FS
Prerequisites: None. This course is not intended for engineering majors.			
MUSC 241	Fundamentals of Digital Audio	3.0	FA
Prerequisites: MUSC 109, faculty permission.			
MUSC 342	Comp with Electronic Media I	3.0	SP
Prerequisites: MUSC 102, MUSC 109, MUSC 241, faculty permission.			
MUSC 343	Comp with Electronic Media II	3.0	FA
Prerequisites: MUSC 342 with a minimum grade of C-, faculty permission.			
MUSC 344	Audio Recording I	3.0	FA
Prerequisites: EECE 110, MUSC 102, MUSC 109, faculty permission.			
MUSC 345	Audio Recording II	3.0	SP
Prerequisites: MUSC 241, MUSC 344 with a minimum grade of C-, faculty permission.			

1 course selected from:

MUSC 442	Comp with Electronic Media III	3.0	FS
Prerequisites: MUSC 343 with a minimum grade of C-, faculty permission.			
MUSC 444	Audio Recording III	3.0	FS
Prerequisites: MUSC 345 with a minimum grade of C-, faculty permission.			
MUSC 445	Audio for Video	3.0	SP
Prerequisites: MUSC 343 (may be taken concurrently), MUSC 345.			
MUSC 489	Dir Field Proj in Music	1.0-5.0	FS
Prerequisites: Faculty permission.			

Note: MUSC 489 must be taken for 3 units

MUSC 447	Remote Audio Recording	3.0	FS
Prerequisites: MUSC 343, MUSC 345, faculty permission.			

2 courses selected from:

MUSC 110	Studio Instruction Appl Music	1.0	Inq
Prerequisites: Departmental permission by audition.			
MUSC 111	Large Ensembles	1.0	Inq
MUSC 112	Small Ensembles	1.0	Inq
MUSC 113	Vocal Performance	1.0	Inq
MUSC 310	Studio Instruction Appl Music	1.0	Inq
Prerequisites: Departmental permission by audition.			

Music

MUSC 411	Large Ensembles	1.0	Inq
MUSC 412	Small Ensembles	1.0	Inq
MUSC 413	Vocal Performance	1.0	Inq

These courses may be repeated for credit. See No. 4 of "Special Music Requirements" under the BA in Music.

Studio instruction is available to students in the Option in Recording Arts who can qualify by audition.

The Option in Music Industry: 22 units

6 courses required:

ACCT 201	Intro to Financial Accounting	3.0	FS
MGMT 303	Survey of Management	3.0	FS
MKTG 305	Survey of Marketing	3.0	FS
MUSC 108	Computer Lit for Musicians	1.0	FS
MUSC 350	Wild Oak Records Admin I	3.0	FA

Prerequisites: MUSC 309 or faculty permission.

MUSC 452	Legal Issues in Music	3.0	FA
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Prerequisites: MUSC 309.

This course is also offered as BLAW 452.

1 course selected from:

MUSC 399	Special Problems	1.0-3.0	FS
MUSC 489	Dir Field Proj in Music	1.0-5.0	FS

Prerequisites: Faculty permission.

MUSC 399 or MUSC 489 must be taken for 3 units.

1 course selected from:

MUSC 351	Wild Oak Records Admin II	3.0	SP
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Prerequisites: MUSC 309, MUSC 350, and faculty permission.

MUSC 489	Dir Field Proj in Music	1.0-5.0	FS
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Prerequisites: Faculty permission.

Note: Students must take at least 3 units of MUSC 489 and may take it in both *select from* sections above for a total of 6 units.

Special Music Industry and Technology Requirements:

1. Advising is required each semester for all Music Industry students.
2. All entering Music Industry and Technology majors (freshmen and transfer students), must take the diagnostic examination in theory and ear training to determine placement.
3. Admission procedures for the Option in Music Industry include applying to the University during the initial filing period and being interviewed and/or auditioned by an appropriate faculty committee. Consult with the Music Department office for details.
4. Admission procedures for the Option in recording Arts include applying to the University during the initial filing period, being placed in a "Pre-Recording Arts" option, and passing supplemental Recording Arts criteria. Consult with the Music Department office for details.

Electives Requirement:

To complete the total units required for the bachelor's degree, select additional elective courses from the total University offerings. You should consult with an advisor regarding the selection of courses which will provide breadth to your University experience and possibly apply to a supportive second major or minor.

Grading Requirement:

All courses taken to fulfill major course requirements must be taken for a letter grade except those courses specified by the department as Credit/No Credit grading only.

For those courses taken for a letter grade, students must earn a grade of C- or better.

Advising Requirement:

Advising is mandatory for all majors in this degree program. Consult your undergraduate advisor for specific information.

The Minor in Music

Course Requirements for the Minor: 21 units

The following courses, or their approved transfer equivalents, are required of all candidates for this minor.

2 courses required:

MUSC 219	Fundamentals of Music	3.0	FS
MUSC 292	Maj Mus Fig in West Civ	3.0	FS

Note: With faculty approval, a student may substitute MUSC 101 and MUSC 105 for MUSC 219.

2 courses selected from:

MUSC 291	American Music	3.0	FS *
MUSC 293	History of Jazz	3.0	SP
MUSC 294	History of Rock Music	3.0	FA
MUSC 296	African American Music	3.0	FS * USD

This course is also offered as AFAM 296.

MUSC 370	Sem Mus Hist & Lit: Instrumtl	3.0	FS
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Prerequisites: Faculty permission.

MUSC 371	Sem Mus Hist & Lit: Keyboard	3.0	FS
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Prerequisites: Faculty permission.

MUSC 372	Sem in Mus Hist & Lit: Vocal	3.0	FS
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Prerequisites: Faculty permission.

1 course selected from:

MUSC 109	Intro to Music Technology	3.0	FA
MUSC 309	Music Industry	3.0	FS WP

Prerequisites: ENGL 130 (or its equivalent) with a grade of C- or higher.

6 units selected from:

Any Music (MUSC) courses selected in consultation with an advisor. Performing ensembles are strongly encouraged.

The Certificate in Keyboard Pedagogy

Program:

The Certificate in Keyboard Pedagogy is for students who wish to specialize in group and/or private keyboard teaching. The program can be completed in two semesters of residency. This program is for the student who already has a degree in music or who wishes to take the program in conjunction with the BA or MA in Music. Candidates with prior private or institutional training and/or teaching experience may apply up to 9 units of transfer credit in lieu of required or elective courses.

Students receive both theoretical and practical training in the art of teaching, including ongoing participation through observation, assisting, and teaching in group and studio keyboard settings.

Entrance Requirements:

Applicants must pass the entrance examinations for music theory and music history and pass a keyboard audition for studio instruction at the upper-division level before they can be officially admitted into the program. Applicants who do not meet these entrance requirements may be admitted into the program on a provisional basis at the discretion of the keyboard faculty. As provisional students, they may enroll in required courses for the certificate program with the understanding that they must meet the minimum entrance standards before a certificate can be awarded. This may be accomplished by taking appropriate courses or working independently or with a tutor. Applicants who have earned degrees outside of music and have sufficient prior musical training may be accepted provisionally into the program provided that they meet all the entrance requirements.

Music Majors/Minors:

Students enrolled in music degree programs may concurrently be accepted into the Keyboard Pedagogy Certification Program. Courses common to both the music degree and the certificate program may count for both programs. See the degree option advisor prior to enrolling in the pedagogy program.

Course Requirements for the Certificate: 22 units

The following courses, or their approved transfer equivalents, are required of all candidates for this certificate.

5 courses required:

MUSC 220	Foundations of Music Education	3.0	F1
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Prerequisites: MUSC 101 or faculty permission.

MUSC 277	Keyboard Pedagogy I	2.0	FA
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Prerequisites: Faculty permission.

MUSC 278	Keyboard Pedagogy II	2.0	SP
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Prerequisites: Faculty permission.

MUSC 336	Schol Instrmntl Tech: Keyboard	1.0	FA
MUSC 377	Keyboard Pedagogy Project	2.0	FS

Prerequisites: Faculty permission.

2 units selected from:

MUSC 110	Studio Instruction Appl Music	1.0	Inq
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Prerequisites: Departmental permission by audition.

MUSC 310	Studio Instruction Appl Music	1.0	Inq
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Prerequisites: Departmental permission by audition.

MUSC 610	Studio Instruction in Appl Mus	1.0-2.0	FS
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2 units selected from:

MUSC 317	Studio Class	1.0	FS
MUSC 382	Adv Functional Keyboard Studie	1.0	Inq

Prerequisites: Faculty permission.

MUSC 617	Repertory Seminar	1.0	FS
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Students must be admitted to the master's degree program to take MUSC 617.

8 units selected from:

Select courses in consultation with the advisor for the Certificate in Keyboard Pedagogy.

MUSC 267	Advanced Piano	1.0	FS
Prerequisites: MUSC 266 or faculty permission.			
MUSC 277	Keyboard Pedagogy I	2.0	FA
Prerequisites: Faculty permission.			
MUSC 278	Keyboard Pedagogy II	2.0	SP
Prerequisites: Faculty permission.			
MUSC 280	Introduction to Accompanying	1.0	FA
Prerequisites: Moderate piano and sight reading skills; audition or faculty permission required.			
MUSC 310	Studio Instruction Appl Music	1.0	Inq
Prerequisites: Departmental permission by audition.			
MUSC 316	Recital	1.0	FS
Prerequisites: Concurrent enrollment in MUSC 110, MUSC 310, or MUSC 462, faculty permission.			
MUSC 371	Sem Mus Hist & Lit: Keyboard	3.0	FS
Prerequisites: Faculty permission.			
MUSC 380	Vocal Accompanying Repertoire	1.0	FA
Prerequisites: Faculty permission.			
MUSC 381	Adv Accompanying Techniques	1.0	SP
Prerequisites: Faculty permission.			
MUSC 489	Dir Field Proj in Music	1.0-5.0	FS
Prerequisites: Faculty permission.			
MUSC 489 should be taken for 2 units.			
MUSC 610	Studio Instruction in Appl Mus	1.0-2.0	FS
MUSC 697	Independent Study	1.0-4.0	FS

MUSC 697 should be taken for 2 units; students must be admitted to the master's degree program to take MUSC 697.

The Certificate in Vocal Performance and Pedagogy

Application Requirements:

1. A minimum of two years at a music department, school of music, or conservatory with a music major/voice emphasis, and a minimum GPA of 2.5;
2. A taped audition;
3. Application letter and resume;
4. A minimum of three letters of reference from voice/music faculty or private instructors;
5. Basic piano skills (minimum of three years of study);
6. Internet or direct phone interview with CSU, Chico voice faculty;
7. International students must have a minimum TOEFL score of 400.

Course Requirements for the Certificate: 23 units

The following courses, or their approved transfer equivalents, are required of all candidates for this certificate.

6 courses required:

MUSC 292	Maj Mus Fig in West Civ	3.0	FS
MUSC 372	Sem in Mus Hist & Lit: Vocal	3.0	FS
Prerequisites: Faculty permission.			
MUSC 373	Vocal Diction and Literature I	3.0	FA
Prerequisites: One or more semesters of studio instruction or faculty permission.			
MUSC 374	Vocal Diction & Literature II	3.0	SP
Prerequisites: One or more semesters of studio instruction or faculty permission.			
MUSC 375	Vocal Pedagogy	3.0	FS
MUSC 416	Senior Recital	2.0	FS
Prerequisites: Concurrent enrollment in MUSC 310, faculty permission.			

2 units selected from:

MUSC 310F	Studio Instruction: Voice	1.0	FS
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This course may be taken more than once for credit.

2 units selected from:

MUSC 411	Large Ensembles	1.0	Inq
MUSC 413	Vocal Performance	1.0	Inq

These courses may be repeated more than once for credit.

2 units selected from:

MUSC 222	Fundamentals of Conducting	2.0	FA
MUSC 310F	Studio Instruction: Voice	1.0	FS
MUSC 324	Middle/Jr High Voc Ensem Tech	2.0	S1
Prerequisites: Completion of or concurrent enrollment in MUSC 202, MUSC 220, MUSC 221, and MUSC 222.			
MUSC 380	Vocal Accompanying Repertoire	1.0	FA
Prerequisites: Faculty permission.			

The Single Subject Matter Preparation Program in Music

Course requirements for the Single Subject Matter Preparation Program, 66-67 units, in conjunction with the Professional Education Program, leads to a Single Subject Teaching Credential.

In most majors, candidates for this credential will normally fulfill the single subject matter preparation program by completing the appropriate education option in the major. Any exceptions to this procedure are noted at the end of this section. In addition to the single subject matter preparation program, completion of an additional professional education program is required to qualify for a California teaching credential. Professional education (credential) programs are available through the School of Education. For prerequisites and other admission requirements to professional education programs, see the "Education" chapter of this catalog.

Your departmental credential advisor is responsible for verifying that the subject matter preparation program has been completed. If you are interested in obtaining a teaching credential, confer with the appropriate credential advisor early in your University career. Department credential advisors can assist you in planning an educational program that meets both major and credential requirements.

Subject matter preparation requirements are governed by state legislative action and approval of the California Commission on Teacher Credentialing. Requirements may change between catalogs. Please consult with your departmental credential advisor for current information.

The Preparation Program for the Single Subject Credential in Music is satisfied by completion of the BA in Music with the Option in Music Education, along with a professional education program.

The Master of Arts in Music

Course Requirements for the Master's Degree: 30 units

Continuous enrollment is required. A maximum of 9 semester units of transfer and/or CSU Chico Open University course work may be applied toward the degree.

Graduate Time Limit:

All requirements for the degree are to be completed within five years of the end of the semester of enrollment in the oldest course applied toward the degree. See "Graduate Education" in the University Catalog for complete details on general degree requirements.

Prerequisites for Admission to Conditionally Classified Status:

1. Satisfactory grade point average as specified in "Admission to Master's Degree Programs" in the University Catalog.
2. Approval by the department and the Office of Graduate Studies.
3. An acceptable baccalaureate in Music from an accredited institution, or an equivalent approved by the Office of Graduate Studies.

Prerequisites for Admission to Classified Status:

In addition to any requirements listed above:

1. Completion of the aptitude and advanced music portions of the Graduate Record Examination (to be taken before the end of the first semester the student takes any classes on his/her MA program as a graduate student at CSU, Chico).
2. Fulfillment of any requirements prescribed as a result of interviews and, if needed, audition or diagnostic examinations.

Advancement to Candidacy:

In addition to any requirements listed above:

1. Classified graduate standing and completion at the University of at least 9 units of the proposed program.
2. Formation of the graduate advisory committee in consultation with the Graduate Coordinator.
3. Development of an approved program in consultation with the Graduate Coordinator and the graduate advisory committee.

Requirements for the MA in Music:

Completion of all requirements as established by the department, the Graduate Coordinator, the graduate advisory committee, and the Office of Graduate Studies, to include:

1. Completion of an approved program consisting of 30 units of 400/500/600-level courses as follows:

(a) At least 18 units in the discipline of music, including the following core: MUSC 601, MUSC 602, MUSC 603, and 2 units selected from performance courses.

Music

- (b) Two-thirds of the units required for the degree in 600-level courses.
- (c) Not more than 9 semester units of transfer and/or extension credit (correspondence courses and U.C. extension course work are not acceptable).
- (d) Not more than 15 units taken before admission to classified status.
- (e) Not more than a total of 10 units of Independent Study (697), Master's Recital (616), and Master's Thesis (699T) or Master's Project (699P); not more than 6 units of Master's Thesis (699T) or Master's Project (699P).
2. Completion of a thesis or other culminating activity approved by the graduate advisory committee, the Graduate Coordinator, and the Thesis Editor. Tapes and programs of recitals must be submitted to the Office of Graduate Studies and the department for filing. Any written material for the MA must be given to the Graduate Coordinator in final form at least two weeks before the Office of Graduate Studies deadline.
3. Satisfactory completion of a comprehensive final examination (written or oral) in the field of study.
4. Approval by the Graduate Coordinator and the Graduate Coordinators Committee on behalf of the faculty of the University.

Graduate Requirement in Writing Proficiency:

Writing proficiency is a graduation requirement.

Music degree students will demonstrate their writing competence through the successful completion of MUSC 601, Research Methods and Bibliography.

Graduate Grading Requirements:

All courses in the major (with the exceptions of Independent Study - 697, Comprehensive Examination - 696, Master's Project - 699P, and Master's Thesis - 699T) must be taken for a letter grade, except those courses specified by the department as ABC/No Credit (400/500-level courses), AB/No Credit (600-level courses), or Credit/No Credit grading only. A maximum of 10 units combined of ABC/No Credit, AB/No Credit, and Credit/No Credit grades may be used on the approved program (including 697, 696, 699P, 699T and courses outside the major). While grading standards are determined by individual programs and instructors, it is also the policy of the University that unsatisfactory grades may be given when work fails to reflect achievement of the high standards, including high writing standards, expected of students pursuing graduate study.

Students must maintain a minimum 3.0 grade point average in each of the following three categories: all course work taken at any accredited institution subsequent to admission to the master's program; all course work taken at CSU, Chico subsequent to admission to the program; and all courses on the approved master's degree program.

Graduate Advising Requirement:

Advising is mandatory each semester for all Music majors. Consult the Graduate Coordinator for specifics.

The Faculty

Joseph M. Alexander, 1999, Assoc Professor, BA, U Pennsylvania.

Russell C. Burnham, 1974, Professor, DMA, Louisiana State U.

David J. Colson, 1992, Professor, DMA, Rice U.

Paul D. Friedlander, 1997, Professor, PhD, U Oregon.

Warren R. Pinckney Jr., 1989, Professor, PhD, Princeton U.

Lloyd S. Roby, 1995, Professor, DMA, Indiana U.

David Scholz, 2007, Assist Professor, DMA, U Minnesota.

Keith C. Seppanen, 1990, Chair, Professor, MA, CSU Chico.

Natalya Shkoda, 2008, Assist Professor, DMA, Arizona State U.

Hope Munro Smith, 2008, Assist Professor, PhD, U Texas.

Royce S. Tevis, 2000, Assoc Professor, DMA, Michigan State U.

Michael R. Winslow, 2002, Assoc Professor, MM, U No Texas.

Ying Yeh, 1997, Professor, DMA, SUNY Stony Brook.

Emeritus Faculty

James M. Bankhead, 1994, Professor Emeritus, DMA, Catholic U of America.

Raymond E. Barker, 1973, Professor Emeritus, DMA, U Oregon.

Robert E. Bowman, 1971, Professor Emeritus, DMA, USC.

Gwen Curatilo, 1973, Professor Emerita, MA, CSU Chico.

Walter O. Dahlin, 1966, Professor Emeritus, EdD, Columbia U.

David R. Mallory, 1969, Professor Emeritus, MM, Indiana U.

William H. Ramsey, 1993, Professor Emeritus, EdD, Columbia U.

Janice Ann Rapley, 1979, Professor Emerita, MA, San Francisco State U.

David H. Rothe, 1968, Professor Emeritus, DMA, Stanford U.

Ralph W. Wadsworth, 1957, Professor Emeritus, MM, UOP.

Richard D. Winslow, 1973, Professor Emeritus, MM, U Kentucky.

Music Course Offerings

Please see the section on "Course Description Symbols and Terms" in the University Catalog for an explanation of course description terminology and symbols, the course numbering system, and course credit units. All courses are lecture and discussion and employ letter grading unless otherwise stated. Some prerequisites may be waived with faculty permission. Many syllabi are available on the Chico Web.

MUSC 101 Theory I 3.0 Fall

Prerequisites: Knowledge of the fundamentals of music and its notation to be determined by diagnostic exam. Concurrent enrollment in MUSC 103. Required for majors, recommended for minors: keyboard proficiency or concurrent enrollment in MUSC 105.

Fundamental concepts and basic notation of music. Introduction to chord symbols, voice leading, part writing, harmonic progression, and basic principals of form. (005935)

MUSC 102 Theory II 3.0 Spring

Prerequisites: MUSC 101 with a minimum grade of C-. Concurrent enrollment in MUSC 104. Required for majors, recommended for minors: keyboard proficiency or concurrent enrollment in MUSC 106.

Further study of voice leading, part writing, and principals of form. Introduction to chromaticism and modulation. (005936)

MUSC 103 Aural Musicianship I 1.0 Fall

Corequisites: MUSC 101.

Development of listening skills through sightsinging and dictation. 2.0 hours activity. (005954)

MUSC 104 Aural Musicianship II 1.0 Spring

Prerequisites: MUSC 103 with a minimum grade of C-.

Corequisites: MUSC 102.

Further development of listening skills through sightsinging and dictation. 2.0 hours activity. (005955)

MUSC 105 Beginning Piano I 1.0 Fall

Corequisites: MUSC 101.

2.0 hours activity. (005976)

MUSC 106 Beginning Piano II 1.0 Spring

Prerequisites: MUSC 105 with a minimum grade of C-, faculty permission.

Corequisites: MUSC 102.

2.0 hours activity. (005977)

MUSC 108 Computer Literacy for Musicians 1.0 Fa/Spr

A study of the operation of microcomputers. Special emphasis will be placed on musical computer applications, including ear training, theory, sequencing, notation, and sound design. 2.0 hours activity. (005978)

MUSC 109 Introduction to Music Technology 3.0 Fall

Theory and practice of recording, including audio theory and the use of synthesizers, samplers, computers, microphones, recording consoles, and tape machines. (006072)

MUSC 110 Studio Instruction in Applied Music 1.0 Inquire

Prerequisites: Departmental permission by audition.

MUSC 110A - MUSC 110G: Specialized individual instruction for music majors in their major performing media. A weekly private lesson. Study of technique, music literature, and problems of performance. A jury examination is required each semester. Students who perform in a departmental recital may be excused from the jury at the discretion of the instructor. (005986)

MUSC 110A Studio Instruction in Applied Music: Brass 1.0 Fa/Spr

See above. You may take this course more than once for a maximum of 12.0 units. (005987)

MUSC 110B Studio Instruction in Applied Music: Guitar 1.0 Fa/Spr

See above. You may take this course more than once for a maximum of 12.0 units. (005995)

MUSC 110C Studio Instruction in Applied Music: Keyboard 1.0 Fa/Spr

See above. You may take this course more than once for a maximum of 12.0 units. (005992)

MUSC 110D Studio Instruction in Applied Music: Percussion 1.0 Fa/Spr

See above. You may take this course more than once for a maximum of 12.0 units. (005988)

MUSC 110E Studio Instruction in Applied Music: Strings 1.0 Fa/Spr

See above. You may take this course more than once for a maximum of 12.0 units. (005989)

MUSC 110F Studio Instruction in Applied Music: Voice 1.0 Fa/Spr

See above. You may take this course more than once for a maximum of 12.0 units. (005991)

MUSC 110G Studio Instruction in Applied Music: Woodwinds 1.0 Fa/Spr

See above. You may take this course more than once for a maximum of 12.0 units. (005990)

MUSC 111 Large Ensembles 1.0 Inquire

Large group performance of music literature for interpretive and creative experience. You may take this course more than once for a maximum of 6.0 units. (005945)

MUSC 111A Music Performance Groups: A Cappella Choir 1.0 Fa/Spr

3.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (005946)

MUSC 111B Music Performance Groups: Band 1.0 Fa/Spr

3.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (005947)

MUSC 111C Music Performance Groups: Pep Band 1.0 Fa/Spr

Pep Band is intended to give any student who plays a musical instrument (wind, brass, or percussion) an opportunity to perform in a fun, energetic, and exciting band. The Pep Band plays for University events. This course does not fulfill the large ensemble requirement for music majors. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (005949)

MUSC 111D Music Performance Groups: Symphonic Wind Ensemble 1.0 Fa/Spr

3.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (005950)

MUSC 111E Music Performance Groups: University Chorus 1.0 Fa/Spr

3.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (005951)

MUSC 111F Music Performance Groups: Orchestra 1.0 Fa/Spr

3.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (005952)

MUSC 112 Small Ensembles 1.0 Inquire

Small group music performance. You may take this course more than once for a maximum of 6.0 units. (005958)

MUSC 112A Music Performance Groups: Brass Choir 1.0 Fa/Spr

2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (005959)

MUSC 112B Music Performance Groups: Woodwind Quintet 1.0 Fa/Spr

2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (005966)

MUSC 112C Jazz Ensemble I 1.0 Fa/Spr

Group performance of jazz ensemble literature for interpretive and creative experiences. Major performance each semester, with emphasis on current musical trends. 3.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (005970)

MUSC 112D Music Performance Groups: Jazz Ensemble II 1.0 Inquire

Group performance of jazz ensemble literature for interpretive and creative experience. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (005971)

MUSC 112E Music Performance Groups: Guitar Ensemble 1.0 Special Session Only

2.0 hours activity. (005964)

MUSC 112K Music Performance Groups: Mixed Ensembles 1.0 Fa/Spr

2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (005973)

MUSC 113 Vocal Performance 1.0 Inquire

You may take this course more than once for a maximum of 6.0 units. (005979)

MUSC 113A Chamber Singers 1.0 Fa/Spr

Music Performance Group Selected small choir to sing madrigal and other chamber literature. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (005981)

MUSC 113B Opera Workshop 1.0–2.0 Fa/Spr

Open to all students interested in active participation in opera. 3.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (005982)

MUSC 117 Studio Class 1.0 Fa/Spr

Prerequisites: None, though concurrent enrollment in MUSC 110 or MUSC 310 is normally expected.

Designed for music majors who wish to study music literature through performance. Selected repertoire is analyzed stylistically and placed in historical context. Performance problems are also considered. 2.0 hours activity. You may take this course more than once for a maximum of 4.0 units. (006020)

MUSC 190 Introduction to the World of Music 3.0 Fa/Spr

A survey of the elements of music and diverse cultures and values in relation to music. Representative examples are drawn from the traditions of Europe, Africa, the Americas, and Asia, including classical, folk, and popular idioms. This is an approved General Education course. This is an approved Global Cultures course. (006053)

MUSC 201 Theory III 3.0 Fall

Prerequisites: MUSC 102 with a minimum grade of C-. Further study of chromaticism and more advanced modulation. Introduction to twentieth-century practices. (005937)

MUSC 202 Theory IV 3.0 Spring

Prerequisites: MUSC 201 with a minimum grade of C-. An overview and chronology of the compositional techniques in twentieth-century music literature. (005938)

MUSC 203 Music History (Antiquity-1750) 3.0 Fall

Prerequisites: MUSC 101. The chronological development of western music from Greek origins to 1750 through a study of the literature, scores, recordings, films, and live performances. (006151)

MUSC 217 Beginning Voice 1.0 Inquire

Prerequisites: Faculty permission. Basic principles of singing. Correct breathing, posture, and tone production appropriate for musical theatre and other popular music genres. Repertoire and recital performance stressed as pupil progresses. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (006033)

MUSC 219 Fundamentals of Music 3.0 Fa/Spr

Students are given instruction in basic music theory, ear training, sight singing, piano skills, and rhythm. The fundamentals of music theory are translated to basic score reading/playing. (006063)

MUSC 220 Foundations of Music Education 3.0 OddFa

Prerequisites: MUSC 101 or faculty permission. Recommended for all credential candidates in music and liberal studies majors. Theory and practice of music education including philosophy, history, music development, learning theories, curriculum and planning, classroom management, assessment and evaluation, and current trends. Portfolio development and directed observation. (006155)

MUSC 221 Elementary General Music Methods 3.0 EvnSp

Prerequisites: MUSC 220 or faculty permission. Music teaching methods for the elementary music classroom with an emphasis on skill development, musical development of children, performance-based assessment, technology, and classroom management. Includes peer teaching, practical experience, oral critiques, continued portfolio development, and directed observation. (006156)

MUSC 222 Fundamentals of Conducting 2.0 Fall

Fundamental skills and techniques essential to conducting instrumental and vocal ensembles. (006148)

MUSC 241 Fundamentals of Digital Audio 3.0 Fall

Prerequisites: MUSC 109, faculty permission. A study in the fundamentals of digital audio. Emphasis will be on the application of stereo editing, multi-channel recording, digital sequencing, audio for the Web, and time-code. (006074)

MUSC 266 Intermediate Piano 1.0 Fa/Spr

Prerequisites: MUSC 106 or faculty permission. Continuation of MUSC 105 and MUSC 106 at the intermediate level. 2.0 hours activity. (006005)

MUSC 267 Advanced Piano 1.0 Fa/Spr

Prerequisites: MUSC 266 or faculty permission. Performance of piano literature from all periods. Elements of harmony and analysis. May be taken four semesters. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (006117)

Music

MUSC 276 Jazz Theory and Improvisation I	3.0 Fall
Prerequisites: MUSC 101 and MUSC 102 recommended This course offers students the opportunities to gain skills and knowledge at the fundamental levels of theory and performance pertaining to jazz improvisation. This course is designed to provide a foundation allowing students to gain experience and performance strategy pertaining to beginning jazz improvisation skills. 2.0 hours activity, 2.0 hours discussion. (020685)	
MUSC 277 Keyboard Pedagogy I	2.0 Fall
Prerequisites: Faculty permission. Teaching of class or private piano, organ, and harpsichord, to include approach to teaching children and adults, teaching materials and methods, technique, sight-reading, use of pedals, improvisation, memorization, chording, transposition, registration, and style interpretation. You may take this course more than once for a maximum of 4.0 units. (006248)	
MUSC 278 Keyboard Pedagogy II	2.0 Spring
Prerequisites: Faculty permission. Teaching of class or private piano, organ, and harpsichord, to include approach to teaching children and adults, teaching materials and methods, technique, sight-reading, use of pedals, improvisation, memorization, chording, transposition, registration, and style interpretation. You may take this course more than once for a maximum of 4.0 units. (006249)	
MUSC 280 Introduction to Accompanying	1.0 Fall
Prerequisites: Moderate piano and sight reading skills; audition or faculty permission required. Study of skills, basic repertoire and bibliography related to the craft of accompanying. You may take this course more than once for a maximum of 6.0 units. (006031)	
MUSC 291 American Music	3.0 Fa/Spr
A survey of the development of music in the United States from colonial days to the present. Includes African American, Indian, folk, sacred, country, blues, rock, Broadway show, jazz, and art music traditions. This is an approved General Education course. (006182)	
MUSC 292 Major Music Figures in Western Civilization	3.0 Fa/Spr
Main currents in Western music from the nineteenth century to the present. Masterworks of major musical figures are studied in relation to the historical, cultural, social, and political forces which produced them. "Tradition" as applied to contemporary musical life is considered. (006183)	
MUSC 293 History of Jazz	3.0 Spring
The historical and philosophical study of jazz from its African origins to the various forms in which it exists today. (006184)	
MUSC 294 History of Rock Music	3.0 Fall
An in-depth study of Rock and Roll music and culture as it relates to the development and changes in American and world social orders. A study of the impact of Rock and Roll on social, economic, cultural and political structures. (006186)	
MUSC 296 African American Music	3.0 Fa/Spr
A historical survey from the African heritage and Colonial times to the present. The types, forms, and styles of African American music are studied in relation to the African American experience. This is an approved General Education course. This is an approved US Diversity course. This course is also offered as AFAM 296. (000141)	
MUSC 302 Music History (1750-1900)	3.0 Spring
Prerequisites: ENGL 130 (or its equivalent) with a grade of C- or higher. The chronological development of western music from 1750 to 1900 through a study of literature, musical scores, recordings, films and live performances. This is a writing proficiency, WP, course; a grade of C- or better certifies writing proficiency for majors. (006152)	
MUSC 303 Music History (1900 to the Present)	3.0 Fall
Prerequisites: MUSC 202, MUSC 302, and faculty permission. The chronological development of western music from 1900 to the present through the study of literature, musical scores, recordings, films, and live performances. (006153)	
MUSC 304 Music from a Global Perspective	3.0 Spring
Prerequisites: MUSC 102. A survey of world traditions concentrating on Africa, Asia, and the Americas. For students with a background in music. (006170)	
MUSC 309 Music Industry	3.0 Fa/Spr
Prerequisites: ENGL 130 (or its equivalent) with a grade of C- or higher. The study of music as an industry, including copyrights, publishing, licensing, merchandising, and an overview of the record industry. This is a writing proficiency, WP, course; a grade of C- or better certifies writing proficiency for majors. (006176)	
MUSC 310 Studio Instruction in Applied Music	1.0 Inquire
Prerequisites: Departmental permission by audition. Specialized individual instruction for music majors in their major performing media. A weekly private lesson. Study of technique, music literature, and problems of performance. A jury examination is required each semester. Students who perform in a departmental recital may be excused from the jury at the discretion of the instructor. (006091)	
MUSC 310A Studio Instruction in Applied Music: Brass	1.0 Fa/Spr
See above. You may take this course more than once for a maximum of 12.0 units. (006092)	
MUSC 310B Studio Instruction in Applied Music: Guitar	1.0 Fa/Spr
See above. You may take this course more than once for a maximum of 12.0 units. (006100)	
MUSC 310C Studio Instruction in Applied Music: Keyboard	1.0 Fa/Spr
See above. You may take this course more than once for a maximum of 12.0 units. (006097)	
MUSC 310D Studio Instruction in Applied Music: Percussion	1.0 Fa/Spr
See above. You may take this course more than once for a maximum of 12.0 units. (006093)	
MUSC 310E Studio Instruction in Applied Music: Strings	1.0 Fa/Spr
See above. You may take this course more than once for a maximum of 12.0 units. (006094)	
MUSC 310F Studio Instruction in Applied Music: Voice	1.0 Fa/Spr
See above. You may take this course more than once for a maximum of 12.0 units. (006096)	
MUSC 310G Studio Instruction in Applied Music: Woodwinds	1.0 Fa/Spr
See above. You may take this course more than once for a maximum of 12.0 units. (006095)	
MUSC 316 Recital	1.0 Fa/Spr
Prerequisites: Concurrent enrollment in MUSC 110, MUSC 310, or MUSC 462, faculty permission. Preparation and performance of a recital program. The public performance is evaluated by a faculty committee. You may take this course more than once for a maximum of 6.0 units. Special fee required; see the Class Schedule. (006103)	
MUSC 317 Studio Class	1.0 Fa/Spr
Designed for music majors who wish to study music literature through performance. Selected repertoire is analyzed stylistically and placed in historical context. Performance problems are also considered. 2.0 hours activity. You may take this course more than once for a maximum of 4.0 units. (015562)	
MUSC 322 Advanced Choral Conducting	2.0 Spring
Prerequisites: MUSC 222, faculty permission. A study of conducting techniques and styles, vocal techniques, literature of all periods, program arranging, concert and rehearsal techniques, budgeting, purchasing, and equipment. (006256)	
MUSC 323 Advanced Instrumental Conducting	2.0 Spring
Prerequisites: MUSC 222, faculty permission. Conducting and interpretation of representative instrumental works of master composers. Style of principal works. Practice conducting college groups and high school organizations. (006258)	
MUSC 324 Middle and Junior High School Vocal Ensemble Techniques	2.0 OddSp
Prerequisites: Completion of or concurrent enrollment in MUSC 202, MUSC 220, MUSC 221, and MUSC 222. Study and application of concepts, program materials, and techniques of teaching general and choral music in middle school and junior high school setting. Special consideration is given to music for the changing-voice choir. Includes peer teaching, practical experience, oral critiques, continued portfolio development, and directed observation. 4.0 hours activity. (006173)	
MUSC 325 School Instrumental Ensemble Techniques	2.0 EvnFa
Fundamentals for planning, organizing and implementing a successful school instrumental music program. (006174)	
MUSC 326 Music for Children	3.0 Fa/Spr
Analysis of sequential concepts necessary for understanding the structural elements of music. Development of skills needed to promote musicality in children. (006136)	

MUSC 327	Music for Early Childhood	3.0 Fa/Spr
Prerequisites: MUSC 326, faculty permission. Recommended for Child Development majors and Liberal Studies majors concentrating in Early Childhood Education. Nurturing musicality in the young child, with emphasis on the role of music in the development of the whole child. (006166)		
MUSC 328	Music in Recreation	3.0 Fa/Spr
Prerequisites: MUSC 326, faculty permission. A course designed to develop music skills and materials for recreation, including techniques for leading community singing, basic skill in playing simple instruments, and planning and conducting recreational music experiences. (006167)		
MUSC 329	Music for Special Education	3.0 Fa/Spr
Prerequisites: MUSC 326, faculty permission. Music as an aid to learning and for mental, emotional, and physical therapy for children in special education. (006168)		
MUSC 330	Materials and Techniques in Elementary Music	3.0 Fa/Spr
Prerequisites: Faculty permission. This course is designed to provide further knowledge of music education tactics to music and classroom teachers in grades K-6. Methods for teaching the elements of music will be explored. Practical application of new materials and techniques will be encouraged. Students will have the opportunity to share experiences gained in the field. (006268)		
MUSC 331	School Instrumental Techniques: Woodwinds	1.0 OddFa
Group instruction in the pedagogy of woodwind instruments with a focus on how to teach proper tone, technique, and approach to the instruments. Includes peer teaching, observation, and/or field training. 2.0 hours activity. (006158)		
MUSC 332	School Instrumental Techniques: Brass	1.0 EvnFa
Group instruction in the pedagogy of brass instruments with a focus on how to teach proper tone, technique, and approach to the instruments. Includes peer teaching, observation, and/or field teaching. 2.0 hours activity. (006159)		
MUSC 333	School Instrumental Techniques: Strings	1.0 OddSp
Group instruction in the pedagogy of string instruments with a focus on how to teach proper tone, technique, and approach to the instruments. Includes peer teaching, observation, and/or field teaching. 2.0 hours activity. (006160)		
MUSC 334	School Instrumental Techniques: Percussion	1.0 EvnSp
Group instruction in the pedagogy of percussion instruments with a focus on how to teach proper tone, technique, and approach to the instruments. Includes peer teaching, observation, and/or field teaching. 2.0 hours activity. (006161)		
MUSC 335	School Instrumental Techniques: Classroom Instruments	1.0 EvnSp
Group instruction in the pedagogy of wind, percussion, and stringed instruments with a focus on the appropriate use in the classroom. Includes peer teaching, observation, and/or field teaching. 2.0 hours activity. (006162)		
MUSC 336	School Instrumental Techniques: Keyboard	1.0 Fall
Group instruction in the pedagogy of keyboard instruments with a focus on the appropriate use in the classroom. Includes peer teaching, observation, and/or field teaching. 2.0 hours activity. (006163)		
MUSC 342	Composition with Electronic Media I	3.0 Spring
Prerequisites: MUSC 102, MUSC 109, MUSC 241, faculty permission. Creative projects in electronic media. Emphasis on digital techniques, including computer control of digital instruments. Special fee required; see the Class Schedule. (006194)		
MUSC 343	Composition with Electronic Media II	3.0 Fall
Prerequisites: MUSC 342 with a minimum grade of C-, faculty permission. Creative projects in electronic media. Emphasis on digital techniques, including sampling and computer control of digital instruments. Special fee required; see the Class Schedule. (006195)		
MUSC 344	Audio Recording I	3.0 Fall
Prerequisites: EECE 110, MUSC 102, MUSC 109, faculty permission. An in-depth study of audio recording systems, components, and philosophies. Emphasis will be on the day-to-day workings of a recording studio, with experience in microphone placement, mixing techniques, and tape machine alignment. 2.0 hours discussion, 3.0 hours laboratory. Special fee required; see the Class Schedule. (006073)		
MUSC 345	Audio Recording II	3.0 Spring
Prerequisites: MUSC 241, MUSC 344 with a minimum grade of C-, faculty permission. An in-depth study of audio recording systems and components. Emphasis will be placed on signal processing equipment, synchronization, and multi-tracking, with continuing experience in microphone placement, mixing, and editing techniques. 2.0 hours discussion, 3.0 hours laboratory. Special fee required; see the Class Schedule. (006075)		
MUSC 350	Wild Oak Records Administration I	3.0 Fall
Prerequisites: MUSC 309 or faculty permission. Experiential component for Music Industry majors running Wild Oak Music Group, a company that includes Wild Oak Records, Wild Oak Songwriter's Guild, Wild Oak Publishing, and Wild Oak Concert Production. Students gain valuable hands-on experience as executives of these entities. (006264)		
MUSC 351	Wild Oak Records Administration II	3.0 Spring
Prerequisites: MUSC 309, MUSC 350, and faculty permission. A continuation of the year-long experiential component for the Music Industry majors running Wild Oak Music Group, a company that includes Wild Oak Records, Wild Oak Songwriter's Guild, Wild Oak Publishing, and Wild Oak Concert Production. Students gain valuable hands-on experience as executives of these entities. (006265)		
MUSC 360	Studies in Instrumentation and Arranging	3.0 Fa/Spr
Prerequisites: MUSC 201. Study of the capacities of the various orchestral and band instruments, including arranging projects for small ensembles. (006069)		
MUSC 361	Composition I	3.0 Fall
Prerequisites: MUSC 360, faculty permission. Independent creative projects. Exercises in analytical and compositional techniques designed to increase technical facility. (006200)		
MUSC 362	Composition II	3.0 Spring
Prerequisites: MUSC 360, faculty permission. Independent creative projects. Exercises in analytical and compositional techniques designed to increase technical facility. (006203)		
MUSC 370	Seminar in Music History and Literature: Instrumental	3.0 Fa/Spr
Prerequisites: Faculty permission. Concentrated study of a specific historical period or genre specific to instrumentals. You may take this course more than once for a maximum of 12.0 units. (006275)		
MUSC 371	Seminar in Music History and Literature: Keyboard	3.0 Fa/Spr
Prerequisites: Faculty permission. Concentrated study of a specific historical period or genre specific to the keyboard. You may take this course more than once for a maximum of 12.0 units. (006276)		
MUSC 372	Seminar in Music History and Literature: Vocal	3.0 Fa/Spr
Prerequisites: Faculty permission. Concentrated study of a specific historical period or genre specific to the vocal pattern. You may take this course more than once for a maximum of 12.0 units. (006277)		
MUSC 373	Vocal Diction and Literature I	3.0 Fall
Prerequisites: One or more semesters of studio instruction or faculty permission. You may take this course more than once for a maximum of 6.0 units. (006145)		
MUSC 374	Vocal Diction and Literature II	3.0 Spring
Prerequisites: One or more semesters of studio instruction or faculty permission. MUSC 373 - MUSC 374: The study of lyric diction and performance of literature for singers in English, Italian (A), German and French (B). Although emphasis is placed on correct pronunciation through the use of the International Phonetic Alphabet, students also acquire basic ability to translate songs in foreign languages. Each semester may be repeated once for credit. You may take this course more than once for a maximum of 6.0 units. (006146)		
MUSC 375	Vocal Pedagogy	3.0 Fa/Spr
Designed to allow students of singing to investigate the science of vocal sound production in connection with the teaching of singing. Emphasis on acoustics, physiology of human voice, history of vocal pedagogy, current medical research regarding the use and abuse of the voice, and practical applications of teaching techniques. (006255)		

Music

MUSC 376 Jazz Theory and Improvisation II 3.0 Fa/Spr

Prerequisites: MUSC 276
This course offers students opportunities to gain skills and knowledge at the advanced levels of theory and performance pertaining to jazz improvisation. This course is designed to build on the foundation provided by MUSC 276, allowing students to gain experience and performance strategy pertaining to the more complex and modern jazz repertoire of the post bebop era. 2.0 hours activity, 2.0 hours discussion. You may take this course more than once for a maximum of 9.0 units. (020584)

MUSC 377 Keyboard Pedagogy Project 2.0 Fa/Spr

Prerequisites: Faculty permission.
Individual pedagogy project assigned in consultation with a faculty advisor. Projects may be a research paper or a practicum with documentation, e.g. a video-tape and journal. MUSC 377 or MUSC 416 is required for the Option in Keyboard Performance. Not available for graduate students. ABC/no credit grading only. (006234)

MUSC 380 Vocal Accompanying Repertoire 1.0 Fall

Prerequisites: Faculty permission.
Study of vocal literature (art songs and arias) through weekly master classes. For singer-pianist duos (pre-formed duos preferred, but not required). Literature studied each semester will vary. (006252)

MUSC 381 Advanced Accompanying Techniques 1.0 Spring

Prerequisites: Faculty permission.
Focus on large ensemble and recital accompanying skills: vocal diction for pianists, balance techniques, clef-reading, score-reading, following conductors, assisting ensemble rehearsals. This course prepares students for accompanying in Symphonic Wind Ensemble, North State Symphony, vocal program recitals, Opera Workshop, A Cappella Choir, University Chorus, Chamber Singers, music theatre productions. (006253)

MUSC 382 Advanced Functional Keyboard Studies 1.0 Inquire

Prerequisites: Faculty permission.
An elective course for upper-division and graduate students offering continued development of keyboard skills. The course allows students to continue to develop necessary skills to become more proficient as performers, accompanists, teachers, and church musicians. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (006239)

MUSC 383 Service Playing for Church Organists 2.0 Inquire

Prerequisites: Studio instruction in organ or faculty permission.
An introduction to the performing techniques unique to church organists. (006246)

MUSC 395 Case Studies in Global Music 3.0 Fa/Spr

Students will study seven musical styles from different times and places, including American rural blues, Jamaican reggae, Australian Aboriginal rock, and Cuban salsa. This course is the capstone for Upper Division Theme R, Global Music, Culture and Technology, and will therefore emphasize the ways in which society and technology provide meaning and context for music. This is an approved General Education course. This is an approved Global Cultures course. (006179)

MUSC 398 Special Topics 1.0-3.0 Fa/Spr

This course is for special topics offered for 1.0-3.0 units. Typically the topic is offered on a one-time-only basis and may vary from term to term and be different for different sections. See the Class Schedule for the specific topic being offered. (006189)

MUSC 399 Special Problems 1.0-3.0 Fa/Spr

This course is an independent study of special problems offered for 1.0-3.0 units. You must register directly with a supervising faculty member. You may take this course more than once for a maximum of 6.0 units. Credit/no credit grading only. (006190)

MUSC 411 Large Ensembles 1.0 Inquire

MUSC 411A - MUSC 411F: Larger group performance of music literature for interpretive and creative experience. You may take this course more than once for a maximum of 6.0 units. (015571)

MUSC 411A Music Performance Groups: A Cappella Choir 1.0 Fa/Spr

3.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015563)

MUSC 411B Music Performance Groups: Band 1.0 Fa/Spr

3.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015572)

MUSC 411C Music Performance Groups: Pep Band 1.0 Fa/Spr

Pep Band is intended to give any student who plays a musical instrument (wind, brass, or percussion) an opportunity to perform in a fun, energetic, and exciting band. The Pep Band plays for University events. This course does not fulfill the large ensemble requirement for music majors. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015573)

MUSC 411D Music Performance Groups: Symphonic Wind Ensemble 1.0 Fa/Spr

3.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015592)

MUSC 411E University Chorus 1.0 Fa/Spr

3.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015575)

MUSC 411F Music Performance Groups: Orchestra 1.0 Fa/Spr

3.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015576)

MUSC 412 Small Ensembles 1.0 Inquire

Offered as 412A-Y. You may take this course more than once for a maximum of 6.0 units. (006215)

MUSC 412A Music Performance Groups: Brass Choir 1.0 Fa/Spr

2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015586)

MUSC 412B Music Performance Groups: Woodwind Quintet 1.0 Fa/Spr

2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015594)

MUSC 412C Jazz Ensemble I 1.0 Fa/Spr

Group performance of jazz ensemble literature for interpretive and creative experiences. Major performance each semester, with emphasis on current musical trends. 3.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015598)

MUSC 412D Music Performance Groups: Jazz Ensemble II 1.0 Fa/Spr

Group performance of jazz ensemble literature for interpretive and creative experience. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015599)

MUSC 412E Music Performance Groups: Guitar Ensembles 1.0 Fa/Spr

2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (020647)

MUSC 412K Music Performance Groups: Mixed Ensembles 1.0 Fa/Spr

2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015602)

MUSC 413 Vocal Performance 1.0 Inquire

Students must consult with the instructor before enrolling. You may take this course more than once for a maximum of 6.0 units. (006228)

MUSC 413A Chamber Singers 1.0 Fa/Spr

Music Performance Group Selected small choir to sing madrigal and other chamber literature. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015612)

MUSC 413B Opera Workshop 1.0-2.0 Fa/Spr

Open to all students interested in active participation in opera. 3.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015610)

MUSC 413C Opera Workshop 2.0 Fa/Spr

Open to all students interested in active participation in opera. 6.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015913)

MUSC 416 Senior Recital 2.0 Fa/Spr

Prerequisites: Concurrent enrollment in MUSC 310, faculty permission.
Preparation and public performance of a full-length recital to be evaluated by a faculty committee. Required of students who have been accepted in the performance options. Not available for graduate students. Special fee required; see the Class Schedule. (006235)

MUSC 420 Synthesis of School Music Techniques 2.0 Spring

Prerequisites: Completion of or concurrent enrollment in MUSC 221, MUSC 324, MUSC 325, MUSC 331, MUSC 332, MUSC 333, MUSC 334, MUSC 335, MUSC 336. Also, completion of or concurrent enrollment in MUSC 322 or MUSC 323, faculty permission.
A comprehensive overview in the principles of teaching, learning, organization, and administration of the music program. Includes peer teaching, practical experience, oral critiques, continued portfolio development, and directed observation. Specific areas include 1) music education, 2) vocal, and 3) instrumental. 1.0 hours discussion, 2.0 hours activity. (006267)

MUSC 442 Composition with Electronic Media III 3.0 Fa/Spr

Prerequisites: MUSC 343 with a minimum grade of C-, faculty permission.
Independent creative projects in electronic music. You may take this course more than once for a maximum of 6.0 units. Special fee required; see the Class Schedule. (006197)

MUSC 444 Audio Recording III 3.0 Fa/Spr

Prerequisites: MUSC 345 with a minimum grade of C-, faculty permission.
A study in advanced recording studio production. You may take this course more than once for a maximum of 6.0 units. Special fee required; see the Class Schedule. (006213)

MUSC 445 Audio for Video 3.0 Spring

Prerequisites: MUSC 343 (may be taken concurrently), MUSC 345.
A study of audio production and audio post-production for video. Topics of study include music scoring, automatic dialogue replacement, Foley, synchronization, and audio systems in video. 2.0 hours discussion, 3.0 hours laboratory. Special fee required; see the Class Schedule. (006226)

MUSC 447 Remote Audio Recording 3.0 Fa/Spr

Prerequisites: MUSC 343, MUSC 345, faculty permission.
This course provides students a recording experience with a variety of musical ensembles and literature within varying acoustical environments. You may take this course more than once for a maximum of 9.0 units. (020223)

MUSC 452 Legal Issues in Music 3.0 Fall

Prerequisites: MUSC 309.
Students will explore the intricate questions surrounding intellectual property statutes, the musician, and businesses designed to market and sell music as a product. The course covers copyright law, royalties, contracts, publishing and Web technology territory of vital importance to students seeking employment in the music industry. This course is also offered as BLAW 452. (001353)

MUSC 461 Composition III 3.0 Fall

Prerequisites: MUSC 360, faculty permission.
Independent creative projects. Exercises in analytical and compositional techniques to increase technical facility. (006205)

MUSC 462 Composition IV 3.0 Spring

Prerequisites: MUSC 360, faculty permission.
Independent creative projects. Exercises in analytical and compositional techniques designed to increase technical facility. (006207)

MUSC 463 Band Scoring 2.0 Fa/Spr

Prerequisites: MUSC 360, faculty permission.
The study of the capacities of wind instruments, with exercises in scoring for various wind ensembles. (006243)

MUSC 464 Jazz Composition and Arranging 3.0 Fa/Spr

Prerequisites: MUSC 201, faculty permission.
Nomenclature, timbre, technique, and transposition of jazz ensemble instruments. Scoring the rhythm, brass, and woodwind sections for large and small jazz ensembles in various jazz and dance band styles. (006244)

MUSC 465 Songwriting 3.0 Fa/Spr

Prerequisites: MUSC 201, faculty permission.
Music and lyric writing; formal, melodic, harmonic, and rhythmic analyses of popular songs; collaboration; marketing; demos; publication. (006245)

MUSC 472 Music and Movement for Children 3.0 Spring

Prerequisites: Faculty permission.
Teaching the elements of music through movement in grades K-6. Folk dancing, improvisation, choreographing skills, and development of a movement vocabulary will be emphasized. (006177)

MUSC 489 Directed Field Projects in the Music Profession 1.0-5.0 Fa/Spr

Prerequisites: Faculty permission.
This course is a directed field project offered for 1.0-5.0 units. You must register directly with a supervising faculty member. A project must be commensurate with the student's major curricular and professional goals and must be comparable in substance to work of a similar nature within the University music curriculum. You may take this course more than once for a maximum of 15.0 units. (006180)

MUSC 498 Special Topics 1.0-3.0 Fa/Spr

This course is for special topics offered for 1.0-3.0 units. Typically the topic is offered on a one-time-only basis and may vary from term to term and be different for different sections. See the Class Schedule for the specific topic being offered. (006289)

MUSC 499 Special Problems 1.0-3.0 Fa/Spr

Prerequisites: Faculty permission.
This course is for independent study and is offered for 1.0-3.0 units. You must register with the supervising faculty member. You may take this course more than once for a maximum of 6.0 units. Credit/no credit grading only. (006290)

MUSC 601 Research Methods and Bibliography 3.0 Fa/Spr

A study of the tools of research techniques, bibliography, and library orientation; how to select, organize, and write the researched topic. (006319)

MUSC 602 Music History Seminar 3.0 Fa/Spr

Specific course content will be selected according to the needs and interests of the students enrolled in the class each semester. You may take this course more than once for a maximum of 6.0 units. (006343)

MUSC 603 Theory Seminar 3.0 Fa/Spr

An historical approach to various aspects of the teaching of theoretical subjects. Advanced projects in orchestration, counterpoint, or analysis. You may take this course more than once for a maximum of 6.0 units. (006346)

MUSC 610 Studio Instruction in Applied Music 1.0-2.0 Fa/Spr

Individual instrumental or vocal instruction; historical, analytical, and practical study of standard literature of all periods in major performance area; preparation for public recitals. You may take this course more than once for a maximum of 6.0 units. (006323)

MUSC 611 Large Ensembles 1.0 Inquire

MUSC 611A - MUSC 611F: Larger group performance of music literature for interpretive and creative experience. You may take this course more than once for a maximum of 6.0 units. (015578)

MUSC 611A Music Performance Groups: A Cappella Choir 1.0 Fa/Spr

Larger group performance of music literature for interpretive and creative experience. 3.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015579)

MUSC 611B Music Performance Groups: Band 1.0 Fa/Spr

Larger group performance of music literature for interpretive and creative experience. 3.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015580)

MUSC 611C Music Performance Groups: Pep Band 1.0 Fa/Spr

Pep Band is intended to give any student who plays a musical instrument (wind, brass, or percussion) an opportunity to perform in a fun, energetic, and exciting band. The Pep Band plays for University events. This course does not fulfill the large ensemble requirement for music majors. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015581)

MUSC 611D Music Performance Groups: Symphonic Wind Ensemble 1.0 Fa/Spr

Larger group performance of music literature for interpretive and creative experience. 3.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015582)

MUSC 611E Music Performance Groups: University Chorus 1.0 Fa/Spr

Larger group performance of music literature for interpretive and creative experience. 3.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015583)

MUSC 611F Music Performance Groups: Orchestra 1.0 Fa/Spr

Larger group performance of music literature for interpretive and creative experience. 3.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015584)

Music

MUSC 612 Small Ensembles 1.0 Inquire

Small ensemble performance groups. You may take this course more than once for a maximum of 6.0 units. (006308)

MUSC 612A Music Performance Groups: Brass Choir 1.0 Fa/Spr

Smaller group performance of music literature for interpretive and creative experience. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015605)

MUSC 612B Music Performance Groups: Woodwind Quintet 1.0 Fa/Spr

Smaller group performance of music literature for interpretive and creative experience. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015703)

MUSC 612C Jazz Ensemble I 1.0 Fa/Spr

Group performance of jazz ensemble literature for interpretive and creative experiences. Major performance each semester, with emphasis on current musical trends. 3.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015704)

MUSC 612D Music Performance Groups: Jazz Ensemble II 1.0 Fa/Spr

Group performance of jazz ensemble literature for interpretive and creative experience. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015705)

MUSC 612E Music Performance Groups: Guitar Ensemble 1.0 Fa/Spr

2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (020649)

MUSC 612K Music Performance Groups: Mixed Ensembles 1.0 Fa/Spr

Smaller group performance of music literature for interpretive and creative experience. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015618)

MUSC 613 Vocal Performance 1.0 Inquire

Offered as MUS 613A-E, described below. You may take this course more than once for a maximum of 6.0 units. (006320)

MUSC 613A Chamber Singers 1.0 Fa/Spr

Music Performance Group Selected small choir to sing madrigal and other chamber literature. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015615)

MUSC 613B Opera Workshop 1.0–2.0 Fa/Spr

Open to all students interested in active participation in opera. 3.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015617)

MUSC 613C Opera Workshop 2.0 Fa/Spr

Open to all students interested in active participation in opera. 6.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (015914)

MUSC 616 Master's Recital 2.0 Fa/Spr

Prerequisites: Approval of the student's advisory committee and Preparation and public performance of a full-length recital to be evaluated by a faculty committee. May serve as a terminal project for the MA in Music. (006357)

MUSC 617 Repertory Seminar 1.0 Fa/Spr

Designed for music majors who wish to study music literature through performance. Selected repertoire is analyzed stylistically and placed in historical context. Performance problems (e.g. acoustics and appropriate performance practices) are also considered. 2.0 hours activity. You may take this course more than once for a maximum of 6.0 units. (006325)

MUSC 620 Seminar in Music Education 3.0 Fa/Spr

Prerequisites: Music teaching experience, faculty permission. Thorough study of pertinent literature, materials, equipment, teaching techniques, special problems, or music education philosophy for public school teaching. Areas studied determined by teacher specialties and student need. May be taken twice for credit. You may take this course more than once for a maximum of 6.0 units. (006291)

MUSC 621 Contemporary Practices in Music Education 3.0 Fa/Spr

Prerequisites: Faculty permission. An in-depth analysis of contemporary practices, techniques, technologies, philosophies, and trends in music education. (006345)

MUSC 622 Advanced Conducting Symposium 3.0 Spring

Prerequisites: MUSC 322 or MUSC 323, faculty permission. A review of conducting styles and techniques of the 19th and 20th centuries. Techniques for the conductor of choral and instrumental music. (006327)

MUSC 640 Composition with Electronic Media III 3.0 Fa/Spr

Prerequisites: MUSC 343 or faculty permission. Independent creative projects in electronic music. You may take this course more than once for a maximum of 6.0 units. Special fee required; see the Class Schedule. (015557)

MUSC 661 Composition 3.0 Fa/Spr

Prerequisites: Faculty permission. Independent creative projects. Exercises in analytical and compositional techniques designed to increase technical facility. You may take this course more than once for a maximum of 6.0 units. (006298)

MUSC 680 Vocal Accompanying 1.0 Fall

Prerequisites: Faculty permission. Study of vocal literature (art songs and areas) through weekly master classes. This course is for singer-pianist duos (pre-formed duos preferred, but not required). Literature studies each semester vary. Research, writing, and in-class presentations are required. 2.0 hours activity. (020323)

MUSC 689 Directed Field Projects in the Music Profession 1.0–5.0 Fa/Spr

Prerequisites: 3.0 GPA. Open only to candidates for the MA in Music. Project or internship experience must be approved by the student's graduate committee, faculty permission.

This course is a directed field project offered for 1.0-5.0 units. You must register directly with a supervising faculty member. The project or experience may involve a variety of musical activities but must be commensurate with the candidate's major curricular and professional goals. Evaluation procedures will be determined by the student's graduate committee. May be repeated for credit. You may take this course more than once for a maximum of 15.0 units. (006349)

MUSC 697 Independent Study 1.0–4.0 Fa/Spr

This course is a graduate-level independent study offered for 1.0-4.0 units. You must register directly with a supervising faculty member. You may take this course more than once for a maximum of 6.0 units. (006352)

MUSC 699P Master's Project 1.0–6.0 Fa/Spr

This course is offered for 1.0-6.0 units. You must register directly with a supervising faculty member. You may take this course more than once for a maximum of 6.0 units. (006360)

MUSC 699T Master's Thesis 1.0–6.0 Fa/Spr

This course is offered for 1.0-6.0 units. You must register directly with a supervising faculty member. A terminal project for the MA in Music is not in traditional thesis format but has a written component or description. You may take this course more than once for a maximum of 6.0 units. (006358)

CALIFORNIA STATE UNIVERSITY, CHICO
CONSTITUTION OF
THE DEPARTMENT OF MUSIC

APPENDIX B

**THE CONSTITUTION OF THE DEPARTMENT OF MUSIC
OF
CALIFORNIA STATE UNIVERSITY, CHICO**
(Revised February 2, 1982)

**PART I
Department and Membership**

Article A - Department

The Department of Music is *an* academic unit of California State University, Chico in the School of Humanities and Fine Arts. The department is an autonomous unit determining its own policies and conducting all business of an internal nature within the regulations of the California State University and College System.

Article B - Membership

Section 1: A member of the department shall be defined as any person who holds a full-time appointment during any semester. Part-time music faculty in order to vote must have approval of the Music Department Faculty.

Section 2: All members of the department shall share equally in the rights and responsibilities involved in the conduct of department business, voting rights included, except as noted in Part I, Article B, Section 1; Part II, Article A, Section 4.a, (3), and Part IV, Article A, Section 1-4.

**PART II
Officers of the Department**

Article A - Chairperson of the Department

Section 1: The procedures for the selection of the Chair shall be in accordance with Executive Memorandum 83-09, dated August 18, 1983.

Section 2: A nominating committee shall be elected no later than the first week of October preceding the expiration of the term of the current Chairperson of the Department or immediately in the event of a vacancy in mid-term.

Section 3: The duties and responsibilities of the chairperson shall be the following:

- a) The department chairperson is a member of the professional work force in his/her academic area. As such he/she shall consult closely with members of the department in all decision making. The chairperson shall encourage the faculty to pursue excellence in teaching. He/she shall have the responsibility for conducting department business in accordance with democratic procedure and for developing a strong instructional program.
- b) The Department Chairperson, within the guidelines and regulation of the university, school and department, shall perform but is not limited to the following duties:
 - (1) He/she shall perform a liaison role among the faculty; students, the administration and the community in the following ways:
 - (a) He/she shall represent the department at higher administrative and executive meetings.
 - (b) He/she shall disseminate information directed to him/her as representative of his/her faculty.
 - (c) He/she shall transmit requests between the community and his/her faculty.
 - (2) He/she shall see that discussions are carried on and decisions which are necessary for the functioning of the department are made and implemented.
 - (a) He/she shall submit, justify and implement the budget.

- (b) He/she shall attend to staffing within school and department guidelines.
 - (c) He/she shall be involved in consideration of reappointment, promotion and tenure of his/her faculty and staff according to the policy within his/her department and as requested by the school or university committees on promotion and tenure.
 - (d) He/she shall attend to the scheduling and curricular development within the department.
 - (e) He/ she' shall call regular and special faculty meetings.
- (3) He/she is responsible for enforcing school, university and department policy pertaining to attendance at classes, meetings and commencement; the holding of finals; the issuing of grades; off campus trips; etc.
 - (4) He/she shall maintain adequate records of all department business.
 - (5) He/she shall see that the department develops and continually reviews their personnel practices in such areas as the following
 - (a) Appointment
 - (b) Retention
 - (c) Tenure
 - (d) Promotion
 - (e) Processing grievance cases (r) ProfessiOnal growth
 - (6) He/she shall establish those committees deemed necessary for the efficient. operation of the department. Likewise, he/she shall disband those committees no longer necessary. Establishment or disbandment of committees and appointment of committees and appointments to the committees shall be subject to the approval of the faculty.
 - (7) He/she shall be an ex-officio member of all department committees with the exception of those which require exclusion within the guidelines and regulations of the university or school.

PART III Curriculum

Article A - Responsibility

Responsibility for determining the direction and content of music programs shall rest with the department.

Article B - Course Proposals

Individual staff members and student representatives may propose new courses to the curriculum committee for review and presentation to the faculty.

Article C - Course Content

Specific content, texts, and teaching methods of each course shall be determined by the individual instructor, in consultation With the faculty of his/her specific area.

Article D - Review

The department shall continually review and evaluate its programs and direction.

PART IV Committees

Article A - The Music Department Personnel Committee

Section 1: Membership on the Music Department Personnel Committee shall adhere to the guidelines as set forth by the University Faculty Personnel Policies and Procedures.

Article B - School and University Personnel Committee

Section 1: Department representatives to these committees shall be selected at the appropriate times in accordance with school and university regulations.

Article C - Other Committees

Section 1: The department chairperson shall establish and appoint such other committees as necessary for the smooth functioning of the department. These are to be approved by the faculty.

Section 2: The Department Chairperson shall appoint all committee chairpersons with the exception of the Personnel Committee.

**PART V
Meetings and Records**

Article A - Meetings

Section 1: Business meetings of the department faculty shall be called by the department chairman. Meetings may also be called without the consent of the chairman by written petition of one-third of the members of the department.

Section 2: The department meeting represents the final authority for department decisions.

Section 3: A quorum to conduct any department business shall be two-thirds of the members of the department.

Article B - Agenda Procedure

Section 1: The chairperson of the department or those calling the meeting may circulate a written agenda prior to the meeting.

Section 2: The chairperson of the department shall preside at all meetings unless he/she designates another person to serve.

Section 3: If the chairperson is disqualified, a chairperson pro tem shall be elected by a majority vote of the members of the department present.

Section 4: No member of the department shall be denied the right to attend or speak at a meeting.

Article C - Records of Meetings

Section 1: The chairperson of the department or other person presiding at a meeting shall designate a secretary to record the minutes of the meeting, names of those present.

Section 2: The secretary shall within one week after the meeting distribute the minutes to the members of the department and deposit a copy in the department files.

**PART VI
Class Schedules**

First determination of class schedules shall be made by the department chairperson. Final determination shall be made by the department chairperson only after the faculty have received schedule copies and have had the opportunity to make suggestions or consult with the department chairperson.

**PART VII
Department Budget**

A departmental committee shall prepare a department budget in consultation with the department chairperson. The final approval of the department budget shall be made by the department faculty.

**PART VIII
Personnel**

The Personnel Committee shall make its recommendations for appointment to the faculty for approval.

PART IX Adoption and Amendment

Article A - Adoption

Section 1: This document shall become effective immediately upon approval in a department meeting by a vote of two-thirds of the members of the department.

Article B - Amendments

Section 1: This constitution may be amended by a vote of two-thirds of the members of the department.

Section 2: Proposals for amendment must be circulated in writing to the members of the department at least five class days in advance of the meeting at which the amendment is to be considered.