

National Association of Schools of Music

SELF-STUDY in Format A

Presented for consideration by the
NASM Commission on Accreditation

by

Department of Music
California State University, San Bernardino
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Degrees for which Renewal of Final Approval of Listing is Sought:

Bachelor of Arts in Music (Ethnomusicology, General Music Studies, Music Education,
Music History, Music Technology, Musical Theatre, Performance/Composition)

Degree for which Plan Approval is sought:

Bachelor of Arts in Music (Commercial Music)

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

March 19, 2012
(Date)

(Signature of Reporting Officer)

Dr. Todd A. Johnson, Chair, Department of Music
(Name and Title of Reporting Officer)

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SECTION I: PURPOSES AND OPERATIONS

A. Purposes of the Institution and Music Unit

The current mission statement for California State University, San Bernardino is found in the university's current Bulletin of Courses 2011-2012 (MDP I. - 1.)

The university seeks to contribute to the growth and development of the region by preparing students for leadership roles. A supportive physical setting that fosters interaction between students and faculty in a diverse cultural setting provides the opportunity to encourage growth, curiosity, and scholarly achievement. The statement is presented below.

Vision Statement

California State University, San Bernardino will be a leading contributor to the growth and development of the region, in particular, as well as the state and nation. The university will serve the region, state, and nation by preparing leaders for the 21st century with a global outlook and the skills needed for educational, social, economic, political, environmental and cultural advancement (MDP I, - 2. p.8.)

Mission and Goals

California State University, San Bernardino offers a challenging and innovative academic environment. The university seeks to provide a supportive and welcoming social and physical setting where students, faculty and staff feel they belong and can excel. The university provides students the opportunity to engage in the life of the campus, interact with others of diverse backgrounds and cultures, as well as participate in activities that encourage growth, curiosity and scholarly fulfillment. Through its branch campus in Palm Desert, the university mission extends to the Coachella Valley.

Building on a tradition of close student contact with faculty, staff and administrators, the university is committed to making a positive difference in the lives of its students and the communities it serves by providing learning opportunities driven by teaching and research excellence, intellectual interaction and creativity. The university is a preeminent center of intellectual and cultural activity in Inland Southern California, improving the region's quality of life through the skills, knowledge, experience and engagement of its faculty, staff, students and alumni. (MDP I - 3. p. 8)

The University long range Strategic Plan is a roadmap outlining six specific goals that define the future goals and underlie the philosophy of all of its colleges. The most significant factor is funding. Staggering budget cuts in the CSU system have impacted the extent and the rate at which these goals can be accomplished.

In light of the current situation the university is seeking to reduce its reliance on state funding by seeking appropriate entrepreneurial initiatives, private and corporate philanthropy, and external grants by university faculty, staff, and students. Focusing on broad areas of teaching and learning excellence; student access, retention, and success; excellence in research and

creative activities; campus community development; community engagement; and infrastructural improvements.

Strategic Plan (MDP I - 4. pp. 8-9)

I. Teaching and Learning Excellence

Excel as a teaching and learning institution that offers challenging and innovative educational experiences.

- *Continue to provide and expand intellectually rigorous educational programs that respond to the diverse and evolving needs of learners in our highly complex region and global community.*
- *Promote and sustain a teaching-learning environment that emphasizes the importance of the partnership between faculty and students and cultivates each student's sense of personal responsibility to undertake the work necessary to take full advantage of educational experiences.*
- *Promote and support teaching excellence and the scholarship of teaching among faculty.*
- *Expand information, knowledge, and data resources.*

II. Student Access, Retention, and Success

Promote student access and degree attainment.

- *Invest in student success and quality.*
- *Manage enrollments to balance regional needs with available state budgetary support.*
- *Strengthen existing retention efforts and improve the graduation rate.*

III. Excellence in Research and Creative Activities

Promote innovative research, scholarly, and creative activities.

- *Foster an intellectual environment that promotes active engagement in research, scholarly, and creative activities.*
- *Attract, retain superb tenure track faculty who engage in the teacher scholar model.*
- *Enhance student learning by supporting faculty and student excellence in research, scholarly, and creative activities.*

IV. Campus Community

Ensure a welcoming and safe, intellectual, social, cultural, accessible, and diverse environment that engages the campus community in the life of the university.

- *Maintain and enhance a campus environment that fosters collegiality, diversity, and the intellectual and overall well-being of the campus community.*
- *Enhance the use of technologies in teaching, learning, accessibility, communications, and administration.*
- *Foster the active engagement of students in the life of the university to facilitate the development of a vibrant campus community.*
- *Provide a safe and secure environment on campus.*
- *Improve accessibility of campus buildings and grounds for persons with disabilities.*

V. Community Engagement

Work as a meaningful partner in engaging the communities that the university serves.

- *Expand the university's role as a leading regional center with a proactive agenda for educational, social, economic, political, environmental, and cultural advancement.*
- *Engage our communities in the life and mission of the university, as well as engage the university and its students, faculty, and staff in the life of our communities.*
- *Actively increase private and public sector support of the university's mission through fundraising.*
- *Build more bridges between and among our communities to create a culture of engagement, inclusion, and belonging.*
- *Nurture a positive image for the university by providing focused communications to increase awareness of and interest in the university.*

VI. Infrastructure

Develop and maintain an administrative, fiscal, and physical environment that supports the university mission.

- *Maintain an environment of continuous performance improvement.*
- *Ensure sound administrative and fiscal practices and policies responsive to the university's needs.*
- *Provide opportunities for professional growth, and plan for staff and administrative retention, development, and succession.*
- *Demonstrate commitment to environmental sustainability.*
- *Provide superior services to maintain/develop the campus facilities and grounds.*
- *Maximize the use of auxiliary services through superior customer service and strategic innovation to advance the mission of the university.*

In conjunction with the university's mission the Music Department has adopted a mission statement that reflects the contemporary realities facing the B.A. Music Major graduate. A solid intellectual grounding coupled with competent skill acquisition reflects both the liberal arts curriculum of the university and the music major emphases offered by the department.

Department of Music Mission Statement (MDP I. – 5. p. 285)

The mission of the Department of Music is to contribute actively to the musically intellectual and aesthetic educational environment of the California State University, San Bernardino, and its general service area. The contemporary musician has a potential access to more kinds of music than ever before in history. The CSUSB music curriculum—with courses in electronic music, performance, world music, historical studies, music education and integrated theory—reflects that diversity in that it offers programs for the student who wishes to enter the teaching profession, become a professional musician, pursue an advanced degree, or simply enrich his or her education.

Teaching/learning excellence is maintained to ensure that music students receive professional music education and training to complement the broad liberal arts education of the university. To reach this mission the Department of music offers a Bachelor of Arts Degree in Music with seven emphases within a liberal arts context to insure that music students receive a broad education in the arts and humanities to complement their professional education and training in music. A unified goal for each student is the understanding and development of musicianship within a core music curriculum with specific outcomes in which students are required to demonstrate:

- Acceptable musical and artistic development of performance skills in vocal and/or instrumental training through quarterly performance evaluations,
- Understanding of the nature and expressiveness of music through theoretical analysis of music genres and historical eras through required and elective courses and musical performances,
- Understanding of music of other cultures through required and elective courses and performance,
- Ability to synthesize acquired musical knowledge and technical skills in ensembles and course work through public ensemble performances and evaluated solo recitals.

Providing student access to degree attainment is exemplified by the department's commitment to accept all students who can meet university scholastic standards and offer them the opportunity to meet the departments applied music standards. Preparatory applied lessons allow any declared music major the opportunity to address deficiencies in skills or knowledge that leave them initially unprepared for success in the music degree program. Preparatory lessons involve private instruction at a remedial level, below that of collegiate-level study, similar to CSUSB's remedial math and English coursework. Students perform an applied placement audition at or before their initial applied lesson to the need for remedial study (*MDP I. – 6*). The department further provides access to degree attainment by offering the music major, including seven emphases within the major (*MDP I. – 7*), and supplementary access to musical training for other majors through three minors. (*MDP I. - 8*)

Research and creative activities are prominent within a faculty that has actively promoted a variety of international musical experiences presenting performances, workshops, guest artists, festivals and premiers of new works including two annual jazz festivals, and an annual opera workshop. (*MDP I. – 9.*)

The department is active in supporting the campus community. Instrumental and vocal ensembles actively support the university performing at functions ranging from awards ceremonies, scholarship banquets, fund-raising events, and university wide celebrations such as the 40th Anniversary Gala. It is part of the department mission to support the university with music in whatever means possible and provide the performing experience to the music student.

Community engagement exists within the department's partnership with the San Bernardino Symphony collaborating with the CSUSB Concert Choir. The jazz ensemble has annually performed for the City of San Bernardino, the San Bernardino Symphony Guild, and other local municipalities, at awards ceremonies, galas, and philanthropic recognition events.

All of these educational and performing activities are in line with and support the university's mission while strengthening the department's ability to fulfill its own goals.

The university's commitment to infrastructure is now coming to fruition in a proposed addition of music performance, rehearsal, classroom, office, and practice space as part of an addition to the Music Department's current home in the Performing Arts Building. The addition will include a new office suite for the department office, a 50-seat classroom reserved primarily for music use, an instrumental rehearsal hall (2500 square feet), choral rehearsal and small recital hall (1800 square feet), a 500-seat theater (to be shared with the Theatre Arts Department), several additional small and medium-sized rehearsal rooms, and several additional office/studios for faculty. *(MDP I. – 10.)*

B. Size and Scope

1. Enrollment

The department in Fall 2011 served 85 music majors and 34 music minors *(MDP I. – 11)*. This current number has decreased significantly from a maximum of 127 majors in Fall 2008 due in large part to the current fiscal crisis facing the CSU system. State economic problems of unemployment have affected the ability of students to attend college. Budget reductions have mandated lower enrollment targets for the university, and very large reductions in part-time faculty funding and reduced operational funding for programs and activities for programs, like the Music Department, within the College of Arts & Letters.

This number of Fall 2011 students still supports the size and scope of the program although the large instrumental and choral ensembles have been affected. The Fall 2011 Symphonic Band (MUS 381) enrolled 37 students. The two choirs enrolled a total of 60 members in Fall 2011, 42 in the large Concert Choir (MUS 385) and 18 in smaller, select Chamber Singers (MUS 386). This is down from, respectively, 62 and 24 in Fall 2010 and 58 and 31 in Fall 2009. The orchestra included 20 total musicians as of March 2012, including 3 music majors and 3 non-major students. The rest of the group's membership includes community instrumentalists, including skilled adult amateurs, advanced high school musicians, and community college musicians. This is the highest number of orchestra members in more than five years, including the highest non-major CSUSB enrollment, though the number of music majors is consistent with past years.

Some applied studios, notably low brass, double reeds, and orchestral strings, are consistently low in enrollment. For example, the current single bassoon major is only the second double reed major enrolled in the past five years, and similarly, the department has had only one tube major in that period. String studios have typically included three to five majors at any given time in the past five years, including one harpist, no violas, one cellist, three violinists, and three bassists who have either graduated or are on track to graduate in the near future. Other studios, such as flute and percussion, have had substantial fluctuations in the recent past.

Academic class sizes ensure that students are receiving personal attention and in this respect the downsizing has worked positively. The department's core academic for music majors, including music history courses (MUS 304, 305, 306, and 350) music theory lectures (MUS 100, 120, 122, 320, 322, and 324), and conducting (MUS 210) have all shown downward enrollment trends consistent with the drop in music major headcount, with the exception of MUS 350, which is also offered as General Education course *(MDP I. – 11)*. Predictably, those trends in core course enrollment have resulted in reduced enrollment in upper-division courses in the various degree emphases. The department has offset those trends to meet university-mandated

enrollment (FTES) targets with large sections of music appreciation (MUS 180) for General Education students. Enrollment in that course has nearly doubled from 632 total students in 2009-10 to 1010 in 2010-11 and 1173 in 2011-12 (through pre-enrollment for Spring 2012 term). A database of CSUSB course enrollment history is available online (<http://onsci.csusb.edu/enrollment/classes.py>).

The Department is currently composed of seven full-time faculty. As documented in appendix (MDP I. – 12) the full-time members have strengths in theory/composition, arranging, piano performance/accompaniment, history and ethnomusicology, music education, choral/vocal performance and conducting, opera, instrumental performance and conducting, jazz studies, electronic music, recording techniques, instrumental methods, classical guitar, and applied studies.

2. Faculty/Resources

The Department currently supplements the full-time faculty with 18 part-time faculty (MDP I. – 12) who contribute strengths in applied wind, string, percussion, brass, voice, and keyboard instruction, instrumental and choral conducting, vocal jazz, music education, music appreciation, commercial music arranging, music and recording technology, orchestra, and world music elective courses.

Members of the support staff include one full-time secretary, one full-time instructional support technician who maintains the department's electronic equipment and manages the Recital Hall sound and lighting facilities, and one full-time publicist/box office manager.

3. Advanced Courses

While funding has diminished the ability of the university to support some programs, this fact has not affected the music department's ability to offer required classes within degree roadmaps including advanced courses in spite of smaller class sizes. Upper division courses are offered including all applied vocal and instrumental lessons, theory/composition, music education, music history, and music technology. In this respect the department is meeting the challenges of a smaller population.

4. Ensemble Experience

The department major ensembles include Symphonic Band, Chamber Orchestra, Concert Choir, and Chamber Singers, all described above. Other primary groups include the Jazz Ensemble (a big band), Opera Theatre, and Wild Bunch Pep Band. These ensembles form the core of the instrumental and vocal area's ensembles experiences. Opera Theatre provides the professional experience of live opera feature full set design, costumes, leading roles, chorus, full pit orchestra, dance and acting. This annual event attracts students from all music and music theatre departments.

The department recognizes the validity of providing the advanced repertoire experience in the preparation of students for advanced graduate work or professional performance. Smaller ensembles provide that experience to those who seek it. These ensembles include Chamber Winds, Jazz Combo, Vocal Jazz, Guitar Ensemble, Percussion Ensemble, Brass Ensemble, Clarinet Ensemble, Saxophone Quartet, and Flute Ensemble.

Opera Workshop by audition only, provides the professional experience of live opera feature full set design, costumes, leading roles, chorus, full pit orchestra, dance and acting. This

annual event attracts students from all music and music theatre departments. The department recognizes the validity of providing the advanced repertoire experience in the preparation of students for advanced graduate work or professional performance.

Performance activities include quarterly concerts by each of the major ensembles and chamber ensembles (Fall, Winter, Spring). In addition ensembles perform outreach concerts for purposes of recruitment and education at regional high schools, community colleges, and in support of community activities. Large ensembles have traveled nationally and internationally despite financial cutbacks producing university recognition, student professional experience, and music department visibility. Examples of ensemble travel in the past five years include Chamber Singers trips to Italy and Spain; a Symphonic Band to San Francisco, several trips to the Reno Jazz Festival by the Jazz Ensemble, Jazz Combo, and Vocal Jazz; a Jazz Combo performance in Thailand; and a Percussion Ensemble tour to Palm Desert.

C. Finances

The Music Department is funded by a variety of income streams, including an allocation from the state's General Fund, a large allocation based on student activities fees, several state trust accounts for funds from ticket receipts and various equipment rentals, and charitable contributions to the department's gift accounts. In addition, the department shares with other departments in the college's annual equipment budget and in the university's facilities funding, such as for "minor capital improvements." (*MDP I – 13*). Many of these funding sources have rigorousness rules regarding the purpose of expenditures.

The department has weathered the state's recent budget crises, and corresponding decreases in General Fund financing, reasonably well. As mentioned above, the department has managed to serve all its student constituencies, particularly its music majors, despite severely and unpredictably restricted part-time funding. This has been at the expense of supplementary faculty activities, like recruiting (see more in Section III below), but also helped by a reallocation of accompanist funding in 2011-12 from the part-time faculty line to a new full-time staff position. The department combined two half-time staff positions, for an accompanist and an instructional tech, into a single full-time staff accompanist position. This freed approximately \$20,000 per year for additional part-time faculty needs, funds previously used for assigned time for a faculty accompanist. In addition, the recent temporary filling of three tenure-track faculty lines with full-time lecturers (positions currently held by Menton, Jester, and Popovic) has created additional full-time faculty load capacity. Full-time lectures' loads at CSUSB are approximately 20% higher than that of tenure-track faculty. Increased funding as the state economy recovers will hopefully off-set the return of tenure-track hires to the three positions.

To support part-time instructional needs during the economic downturn, the College of Arts & Letters has had to significantly restrict General Fund support for equipment, faculty development, and supplies and services. However, the department has been able to supplement equipment needs from concert receipts in the Music Production Trust. That trust's funding is the department's primary support for music scholarships, but declining music major enrollment has allowed diversion of some funds to equipment needs. In addition, the department is able to use IRP (student fees funding) for emergency equipment needs and instruments. Ensemble-related

expenses for music, travel, instruments, publicity, programs, mailing, guest performers and outside technicians, and other operational expenses have been more consistently supported during the downturn. That funding comes from IRP funding, which is generated by a student activity fee and thus based on the university's overall headcount of students each quarter. A generally conservative approach to allocation of funds by the IRP governing board has substantially cushioned variations in headcount during the economic downturn. The Music Department's IRP allocation has thus not substantially varied in the past three years. To support faculty travel, the music faculty has been able to dip into its gift account, used as the department's primary reserve and funded by charitable gifts. Even more helpful has been the university's continued substantial support for a variety of faculty travel and research grants despite the downturn (see "Faculty Development" under I.E Faculty and Staff below), grants which music faculty have had great success in earning.

In general, despite the economic downturn, the department has maintained acceptable minimums of funding in all areas. That has included the ability to each fiscal year roll over small balances in all trust accounts and in the General Fund lines. That may change if the current state economic climate does not improve as tenure-track positions are restored. Possible additional General Fund cuts for 2012-13 and 2013-14 have been forecasted (http://www.latimes.com/news/opinion/opinionla/la-ed-budget-20120111_0_434715.story).

The one area of immediate funding concern is in regard to facilities. The planned addition to the Performing Arts building seems likely to be funded in the near future (see below, *MPD I-10* and Section III.D "Future Issues"), providing the department with significant new facilities. However, the original plan for the addition included also plans for renovation to the existing building. The existing facility is 30 years old and in many ways beginning to show its age. This is particularly true in terms of the overall heating and cooling system and specific maintenance and upgrades needed in the building's Recital Hall and upstairs music offices, classrooms, and practice rooms. To address the latter needs, the department made a minor capital funding request (see *MDP I-13*) in October 2010, anticipating availability of such funds in 2012-13. That funding is now in doubt, and it seems there will be no likely alternative funding in the near future for the needs outlined in the proposal. A survey was made on the part of the university's Capital Planning, Design, and Construction Office in 2011-12 to address these needs through other funding sources (funding for compliance the American's with Disabilities Act and for safety issues), but that effort has also been inconclusive.

Since 2010, the Music Department has collaborated with the College of Arts & Letters development director in organizing "musicale" performances at the homes of donors and supporters of the college and department. The four performances have raised approximately \$2500 for the department's gift account and also provided funding for a new endowed scholarship, the Josephine Lombardo Scholarship, which will fund one student scholarship of \$500 to \$1000 per year beginning in 2012-13. The department is currently planning additional musicales for April and May. The latter is the first of an anticipated two per year that are intended to provide \$4000 or more in funding for the department's Opera Theater program. Since the 2008 donation to the department of a 7-foot Kawai grand piano and funding of a \$10,000 expendable scholarship (Siva Musical Excellent Scholarship), the economic downturn has limited similar in-kind gifts or other donations to the department. As the state economy recovers, several events, including the department's annual Opera Theater production, Jazz Fest (begun in Spring 2011), and Friends of Music reception (offered annually in conjunction with a

major departmental performance) will hopefully begin to again attract substantial gifts to the department. The Friends of Music, currently just a list of departmental donors, alumni, and other supporters, may in the future become a more organized and active advisory board purposed to support more active development activities on behalf of the department. The department's faculty, also supported by the college's development staff, continues also to pursue grants for funding of various operational needs. The Opera Theater program this year received its third straight Fine Arts Grant of \$5000 or more from the City of San Bernardino. Though not funded, other recent grant effort include two \$10,000 proposals to Chamber Music America for support and the Jazz Fest and a \$450,000, 3-year proposal invited, based on he department's letter of inquiry, by the Jack Kent Cooke Foundation for revival of the department's Inland Empire Youth Wind Symphony and development of community members' participation in the Chamber Orchestra.

Section III.D "Future Issues" below outlines several items requiring increased funding for the department. Those increases in funding would need to be from the General Fund and justified by anticipated increases in music major enrollment. Funding for the anticipated Performing Arts Building addition is a currently a high priority for California State University system, presumably to be addressed when state funding again allows for major capital projects. And, as outlined below in Section III.D, the department anticipates substantial involvement in CSUSB's 50th Anniversary capital campaign, particularly efforts related to funding the building addition. The department will also pursue other university and university system funding as it becomes available for addressing renovation needs in the existing Performing Arts building, and continue to pursue outside grants for various smaller scale projects needing funding.

D. Governance and Administration

1. Fulfill purpose of Institution/Dept.

California State University, San Bernardino is one of 23 campuses in the California State University system, governed by a board of trustees and the chancellor, Dr. Charles B. Reed. A complete list of the trustees, members of the chancellor's staff, and the boards and administrative officers of CSUSB can be found in *Bulletin of Courses 2011-2012*, p. 5 (MDP I. – 16, p.5).

2. Insure continuity

The University administrative structure (MDP I. – p. 15) is clear-cut. A three-tier system filters administrative decision making from the departments to the appropriate college to the university at large. The system can be top down or bottom up with departments proposing administrative, educational, artistic, or financial changes which are reviewed by committees and administrative personnel at the college level including the college dean and then passed on to university committees and administrators. The decision-making goes through a number of steps before it reaches the provost and ultimately the president. This system ensures that the changes merit the proposed outcomes. While somewhat cumbersome it is effective. CSUSB, consistent with governing principles of the California State University system, is particularly

"decentralized" in making budgetary decisions. This means that departments and other units low in the administrative structure have significant latitude in expending resources allocated to them.

The deans of the various colleges meet regularly as members of the Administrative Council with other administrators. The dean then brings issues and information developed there to the College of Arts & Letters Council of Chairs, which meets weekly. In these meetings, virtually all policies and issues involving the college and its departments are discussed, including course scheduling, budgets and resource allocation, academic programs, common personnel and staffing concerns including allocation of new positions, college and department events, etc. This information is then disseminated through the chairs to the departments. The umbrella of the College of Arts and Letters includes English, World Languages and Literature, Philosophy, Communications, Liberal Studies, Art, Music, and Theatre Arts. The College of Arts & Letters' organization ensures that educational, artistic, administrative, and financial continuity are stable and support the mission of the university to support the Liberal Arts studies.

3. Planning

Long range planning is developed through policy expectations enacted by the President and board of trustees, supported by the college and passed onto the departments after discussion by the chairs to faculty and staff for input and development. Anticipation of future events including financial challenges, enrollment targets, community outreach, partnering with other institutions, development of new majors/graduate programs, and infrastructure needs have enabled the university to maintain its standing in the region as a positive viable institution contributing to both the education and economic vitality of the region. A recently finalized university strategic plan (*MDP I. - 4. pp. 8-9*) is gradually spurring strategic planning at the college and departmental level.

4. Focus on Teaching support

Administrative support of teaching is provided within the realm of current budget constraints. Staff continue to provide support services, financial resources for student assistants are included in the department budget, and the chair is open to procuring whatever equipment needs arise that directly affect classroom or ensemble teaching. Video and audio recording equipment, software, and instruments are purchased on a timely basis. The chair quarterly polls the faculty for an update on needs and requests a prioritized wish list that is then pursued.

The university president has maintained an "open door" policy and encourages all faculty and staff to communicate their concerns personally with him. He has used the administrative chain of command to address any concerns and has fostered a climate of cooperation throughout the university. The department chair has followed this same protocol in encouraging communication especially in regards to direct support for teaching.

The university has long maintained the institutional priorities of teaching, research, and service, in that order, and prides itself on the efforts of its faculty. Annual recognition awards are presented to outstanding faculty in of the three areas by the college; university accomplishments are recognized by similar awards and through promotional videos highlighting college and department teaching accomplishments, and a climate for innovative teaching is promoted.

5. Communication

The department is small enough that it functions well without having a formalized administrative structure. The various faculty members agree to assume functions related to their specialties and experience and work to provide guidance and information to the entire department on administrative and educational issues related to the various disciplines.

The full-time faculty and staff meet regularly to discuss all matters relevant to the efficient operation of the department, including budgets, course assignments, coordinating events, student recruitment, committee participation, planning, and development of future projects vital to departmental success and growth. When substantive decisions and plans must be made, the faculty acts as a committee of the whole. When a smaller group can more efficiently handle particular projects, committees of two or three are formed.

Communication among faculty, students and staff is quite free, open and regular, and decisions are generally made through consensus. This informal organization works well and faculty, staff, and students generally express the opinion that the department atmosphere is positively conducive to learning and creative activity and supportive of its mission and goals.

6. Music administration

Duties of the department chair include, but are not limited to the following:

1. Quarterly advising all music majors and minors
2. Scheduling of courses
3. Faculty teaching assignments
4. New faculty and staff recruitment
5. Organization of department concert/event calendar
6. Oversight of staff activities
7. Coordinating activities of studio instructors
8. Evaluation of tenure-track and part-time faculty and staff
9. Oversight of the maintenance to the department's equipment and facilities, and long-range planning and development
10. Encouragement of professional development opportunities and activities by the faculty
11. Oversight of relationships with external entities, such as alumni, public-school and community-organization personnel
12. Also, appointed to 12-month contract with .33 of load assigned to teaching.

Through its collaborative mode of operation the department developed its current strategic plan and has successfully addressed many issues including collaboration with the Theatre Arts department, student recruiting strategies, growth of scholarship funding, mentoring, curricular development, ongoing development web-based resources, and partnering with other institutions.

The department's majors and faculty support organizations and activities for students to participate in. A university-chartered service club, The Coyote Music Society, is open to all music students. The club mission is threefold: (1) perform service for the department while

developing social and leadership skills, (2) raise significant scholarship funds through club sponsored activities, (3) provide music majors a social structure and support network with fellow majors. The organization is entirely student run with a board of officers and participants. A faculty advisor, Dr. Robert Knop, meets with the board and offers guidance in decision-making. The club is an integral part of the department acting as volunteers to support various yearly activities including Honor Band, Honor Choir, Department Showcase Performances, and all quarterly concert performances. The club sponsors social activities including ice cream socials, beach parties, dances, a quarterly talent showcase open for participation to all university students, and an annual end-of-the-year department banquet. Annually the club has raised \$3000 in scholarship funds. A meeting of all music majors is held at noon on the first Thursday of every quarter to introduce or reintroduce faculty, staff, and students, to discuss the quarter's activities, educate the department at large of important dates, deadlines, and policies regarding important activities for the quarter.

Though the department has considerable autonomy in the development and day-to-day operation of its academic and creative program, many layers of administrative and organizational oversight, approval, and control limit that autonomy to some extent. In addition to the university structure already described, the department's activities are also controlled by unions (California Faculty Association for faculty, CSU Employee Union for staff) that wield considerable power and influence over all personnel and working-condition issues, including salaries, work loads, tenure and promotion, etc. The faculty senate, and a system of college and university committees that report to the faculty senate to approve such things as curriculum proposals, also affect the department and faculty evaluation practices.

In view of the current economic downturn, and concurrent enrollment and admissions limits put in place by the state university system, the department has been challenged to maintain the viability of programs, and ensembles. Consequently, while bearing considerable responsibility for the ultimate success or failure of its programs, the department and chair have been limited somewhat by administrative decisions from outside the department. The mood of the faculty while upbeat and positive in their willingness to inspire and instruct is currently tempered by the limitation of available resources necessary to provide, maintain, and improve the current quality of education and equally important, enable departmental growth.

E. Faculty and Staff

From its inception, the Department of Music has pursued a policy of seeking full-time faculty possessing broad musical interests and experience. It was felt that the most effective type of teacher at a small or medium sized university was the one who was open to many different musical styles and could capably guide students with varied interests. Faculty hiring has broadened the scope of the department significantly with the inclusion of jazz studies and opera theatre to an already broad program of choral, instrumental, and education courses. The current faculty reflects and subscribes to a policy of diversity and a concerted effort is made, when hiring new faculty, to find individuals who appear to be both excellent teachers and accomplished performers. *(MDP I. – 22)*

Qualifications

The university requires an earned doctorate for all full time tenure track positions. The current full-time faculty made up of tenure track and full time lecturers hold or are finishing terminal degrees in the areas for which they were originally employed and in which they now teach. Those who teach or supervise performance-related courses are active educators/performers and have established new programs that strengthen the department. The faculty brings a strong international component to the student experience by virtue of their diverse backgrounds and experiences.

Dr. Stacey Fraser, Director of Opera Theatre has sung on international operatic, concert and theatre stages in the United States, Canada, Asia, and Europe and brings a strong applied vocal presence to the faculty. Dr. Fraser has established a robust yearly Opera Theatre Production supported by the San Bernardino Arts Council, local businesses, and Inland Empire arts patrons. As both an international artist and supporter of new music she has organized performances of new music by international composer Koji Nakano and her support of the Asian Young Musicians Connection brought *The AYMC New Music Project* to the United States to perform at CSUSB.

Dr. Todd Johnson has founded the CSUSB Percussion Ensemble and has created an annual Inland Percussion Festival featuring prominent percussion clinicians and performances. Under his leadership, students are now studying world percussion techniques including hand drumming and steel drums in the Percussion Ensemble.

Dr. Robert Knop's background of music education and jazz studies has resulted in the creation of a jazz minor program, the training of jazz educators/musicians, and the creation of a permanent annual CSUSB Jazz Fest featuring established jazz/pop artists significantly raising department's visibility. Dr. Knop is a member of the CSUSB International Scholars Fraternity and has presented workshops overseas on behalf of the music department. His contributions to international jazz education annually include the showcasing of student ensembles at various international festivals and universities, performing workshops, and sponsoring student research projects overseas.

Having earned six degrees including terminal degrees in Comparative Literature and Music Composition, Dr. Allen Menton brings a strong background to instrumental and vocal composition. A prolific composer, with over twenty published/premiered works he provides a practical professional experience for both students studying theory and those in the performance/composition emphasis.

Mr. Kosta Popovic, a renowned chorus master in Europe and the United States brings exceptional professional experience to the choral program. His work in Europe and at the Metropolitan Opera heightens the choral experience and provides students the realities of professional singing. His experience as an Opera pianist/accompanist as well provides an extra dimension for CSUSB students to share in their choral experience.

Musicologist Dr. James Radomski contributes a background of international teaching and research to the department. His experience in Indonesia and his research/publications/recordings focusing on both opera composer and tenor Manuel Garcia and composer Trinidad Huerta fit in with the overall international scope of the faculty. His teaching of both music history and humanities courses in music of world cultures bolsters the department's capacity to provide a strong, broad education

experience in line with both the applied faculty offerings and the mission of the bachelor of arts experience as stated by the university.

The applied staff and part-time faculty all possess degrees related to their areas of appointment, and of the 18 faculty reported in *MDP I – 22*, nine hold masters degrees in their field of specialization, three have earned doctorates and one is ABD. All are professionally active and have extensive teaching experience. The strength of music education background is significant for the scope and commitment of the Bachelor of Arts degree. Faculty members Armalyn De La O, Ana Marie Maldonado, and Jon Usher bring strong music education backgrounds to the department. The applied faculty is diverse and extremely experienced for the size of the department. Students receive excellent applied instruction from qualified professional performers/educators.

Numbers and Distribution

With 7 full-time faculty and 18 part-time faculty, the department is capable of sustaining the program in its current form. The full-time faculty are justified in claiming expertise in theory/composition, western and world music history and literature, American music, music appreciation, choral literature and conducting, instrumental literature and conducting, orchestration and arranging, elementary and secondary music education, piano and vocal instruction, and studio saxophone.

Full-time faculty members teach and direct the Symphonic Band, Symphonic Chorus, Chamber Singers, Jazz Ensemble, and Vocal Jazz Ensemble. Adjunct faculty members support music education and all applied areas traditionally offered in a liberal arts bachelor's program.

All adjunct faculty are invited to participate in faculty performances and routinely appear with the major ensembles in concert. They participate in all quarterly juries and are awarded a small stipend for doing so. The chair annually extends an opportunity to the applied faculty to present recitals on campus with the offer of an honorarium to those who perform.

The Complete background of full/part time faculty is available in Section IV (*MPD I. – 22*)

Appointment, Evaluation, and Advancement

The university's policies and procedures on faculty recruitment, appointment, evaluation, and advancement are structured, based on policies established by the Chancellor's Office, faculty senate agreements, and union contracts. All policies regarding hiring, retention, promotion and tenure are reviewed at least every two years and regularly revised to reflect any changes in federal, state, or system regulations. *The Faculty Recruitment Manual (MDP I. – 17)* and the *Procedures and Criteria for Performance Review and Periodic Evaluation Retention, Promotion, and Tenure (RPT) (MDP I. – 18)*: <http://academic-affairs.csusb.edu/personnel/> are available online. The RPT procedures all involve several layers of review. Untenured professors are required to submit Faculty Activity Reports (FAR) annually. Each year the FAR is reviewed by the

department chair and the department RPT committee; evaluations are then written and placed in the personnel file. Every second year, the process extends on to a college RPT committee and the college dean, and then to the university RPT committee and the president's representative, usually the provost. At each level recommendation are made independently. The provost then makes the final decisions on such things as retention, tenure, and promotion. Through this multi-layered and confidential process, the faculty member is guaranteed a fair and impartial evaluation.

Loads

In the CSU, faculty at institutions teaching in an academic quarter system are generally expected to teach 36 WTUs (Weighted Teaching Units) per academic year. For most CSUSB faculty members this equates to three 4-unit courses per quarter, excluding summer. How this works for music faculty is complicated because the state has an elaborate system of differing weights for different types of courses.

CSUSB has published a lengthy and complete explanation of its curriculum policies in the *CSUSB CURRICULUM GUIDE*, [<http://academic-affairs.csusb.edu/currguide/>] (*MDP I – 19*) available on line to faculty and administrators who need to make sense of the regulations. Included in the GUIDE are the state's *Course Classification System* [<http://academicaffairs.csusb.edu/progs/standard%20block%20and%20course%20class%20for%20web%20site.pdf>] For the purposes of this report, this has been extracted and is included in the attachments as (*MPD I – 20*)

Essentially, the classification system mandates that 25% less teaching credit (3 WTUs) be given for the direction of a major performance ensemble than a regular 4-unit lecture course, regardless of the number of contact hours the director has with the ensemble. Other smaller ensembles of lab activities carry even less credit. Private studio teaching is equally demanding: a full load for a studio instructor would be 48 students (.25 WTUs per student) at the lower division (200 level or below) or 36 students (.33 WTUs per student) in the upper division (300 level and above). Assignment of load for part-timers differs substantially from full-timers for applied lessons. While full-timers receive load credit for lessons as described in WTUs, part-timers's applied teaching is classified as "studio music instruction" and paid per lesson. Studio music instructors are considered "casual employees" under the faculty collective bargaining agreement. While some CSU system schools classify part-time applied work as work for lecturers, and assign WTUs, CSUSB has chosen not to so. Studio music instructors are paid a single lump sum each quarter for applied work at rate varying from approximately \$23 to \$25 per 30-minute lesson.

The teaching loads generated by this classification system are rather heavy when compared to those of a major research institution, and somewhat lighter than would generally be found at a community college. The formula for computing teaching loads is presented as (*MPD I – 21*).

Student/Faculty Ratio (SFR)

The university calculates Student Faculty Ratio for a department as full time equivalent students (FTES) divided by full time equivalent faculty (FTEF). One FTES is equivalent to 15 student units, and one FTEF is equivalent to 12 WTUs. In Fall 2011, the Music Department's SFR was 21.5, compared to 24.6 for the College of Arts & Letter and 28.6 for the entire university. As is often the case in music units, because of one-on-one studio instruction and somewhat access to various categories in the General Education program, the Music Department's SFR is consistently lower than that of the college and university.

Graduate Teaching Assistants

Not applicable

Faculty Development

Faculty are encouraged to apply for grant support for teaching, research, and performance related activities. The university has developed The Teaching Resource Center that supports such efforts and maintains a page on the university website that lists all CSUSB internal grants: http://trc.csusb.edu/teaching_grants/calls_for_prop/2011-/grant_c_app.html

The CSUSB campus entities that administer those grants are:

The Center for International Studies

The Teaching Resource Center

The Office for Academic Research

Research Infrastructure in Minority Institutions

The International Institute

Community University Partnerships/Office of Service Learning

External grant funding is accessed from the database: SPIN funding subscribed to by the CSUSB library and forwarded to the appropriate colleges. External funding opportunities relevant to music are regularly forwarded to the music faculty by email by the College of Arts and letters. Recent Grant Awards have supported and made possible faculty research, development, visitation of scholars and artists, and instrumental and vocal performances and workshops. Grants Awarded include:

Jeffrey Boeckman (former band director, departed in June 2011):

- California Arts Council/Department of Justice Music Presenting Grant, February 2010
(for 2/10 Presidio Brass performances on CSUSB campus) -
- Allemannia Music Foundation Grant, March 2011
(In support of North American premiere of Moritz Eggert's *Processional* -
- German Consulate of Los Angeles Matching Grant, March 2011
(In support of North American premiere of Moritz Eggert's *Processional*)

Stacey Fraser:

- Fine Arts Commission, City of San Bernardino 2011
(Help fund production costs for *Hansel and Gretel*)
- CSUSB Mini-Grant (recording) 2011
- CSUSB Summer Research Fellowship 2011
- CSUSB Professors Across Borders: (Concert tour to Taipei/Hong Kong) 2011
- Community University Partnership Grant 2011
(Fund outreach performances of Opera Workshop Ensemble)
- CSUSB Intellectual Life Visiting Scholars 2010
(Fund Asian Young Musicians Connection Concert Event)
- Fine Arts Commission, City of San Bernardino 2010
(Funding to help offset expenses for CSUSB production of *Impresario*)
- CSUSB Professors Across Borders (Spain concert tour) 2010
- Fine Arts Commission, City of San Bernardino 2009
(Funding to help offset expenses for CSUSB production of *Così fan Tutte*)
- CSUSB Mini-Grant to help fund costs for recording Manuel Garcia's *Le Cinesi* 2009
- Met Life: Meet the Composer; 2009
(Funding for Confluence of Cultures Concert and visiting composers)
- Community University Partnership Grant to 2009
(Fund outreach performances of Opera Workshop Ensemble)
- CSUSB Professors Across Borders (Swiss/German Concert Tour) 2009
- CSUSB Intellectual Life Visiting Scholars 2008
(Funding to bring Dr. Koji Nakano to campus to lecture on his works)
- CSUSB Summer Research Grant 2008
- CSUSB Professors Across Borders (Concert tour Thailand/Japan) 2008
- South Dakota Arts Council Grant: (Concert tour Czech Republic) 2007

Todd Johnson

- CSUSB Course Development Grant 2008
(Conversion of MUS 180 Studies in Music to online format)

Robert Knop

- Course Development Grant (Jazz Improvisation) 2005
- Professors Across Borders (Festival Performance, Workshop Thailand) 2009
- International Travel Grant (Festival Performance, Workshop Thailand) 2010
- Professors Across Borders (Teacher in Residence, Research Thailand) 2011

Support Staff

The department staff who report to the chair, consist of one full-time department secretary Lisa DeMarco-Ryden; one full-time staff technician, Randall Hodges, one full-time

Marketing Communication Publicist/PA Box Office Manager Lauren Guise and one full time staff accompanist, Josh Tuburan.

Mrs. Ryden maintains the department's complicated scheme of budgets and accounts, computerizes class schedules, oversees all department student assistants, attends to all duplicating and class support needs of the faculty, orders supplies, buys equipment, and acts as an administrative assistant to the chair, including assisting in the advising process.

Mr. Randall Hodges maintains all the electronic equipment in the department, manages the department instrument inventory, oversees the maintenance of all instruments, builds sets for the opera productions, supervises and performs all performance equipment set-up needs to include risers, shells, chairs, and music stands, provides concert or special needs stage lighting, records and produces both audio CD's and video DVD's of all departmental performances, supervises a number of student assistants, and acts as a technical assistant to the chair. Mr. Hodges is the recital hall manager who schedules all in house performances and those requests by outside parties who wish to use the facility for performances, meetings, and other community events.

Mrs. Lauren Guise was the music department's public affairs, box office, and website manager through December 2011. Her replacement, Mr. Scott Earl, is an emergency hire appointed through the end of June 2012. A search for a long-term replacement is tentatively scheduled for the Spring 2012 quarter. The position's duties point to the importance of her position as traditional print and graphic art marketing now has been supplanted by digital, mobile, and social media marketing. The forging of relationships and partnerships with supporters of the department is crucial to support the kind of activities currently being offered by the department including an annual opera workshop, jazz festival, and percussion festival. Mrs. Guise's duties included:

Website Management:

Currently in the process of leading the Music website overhaul. Manage the department website while adhering to the Americans with Disabilities Act and University policies. Oversee website statistics to optimize website and social media content. Web content copywriter with an emphasis geared to multiple audiences: students, Music majors, off-campus patrons, arts community members, alumni, donors, staff and faculty. Utilize the department website to publicize concerts, calendars, events, news and incorporate search engine optimization strategies. Utilize website to promote online ticket sales, capture patron contact information, and solicit marketing opt-in users.

Digital, Mobile, and Social Media Marketing:

Manage multiple online events calendars for greater reach of target market. Utilize Quick Response codes in advertising to reach mobile audiences, using the website as a landing page. Collaborate with various departments ensuring our events are listed in the CSUSB iPhone mobile application. Launched the social media campaign utilizing various social media channels, analyze viewing and response trends.

Traditional Marketing:

Maintain direct marketing mailing lists and create marketing collateral for recipients. Create and manage sales promotions and memberships. Conduct Market Research surveys and generate reports based on research to recommend strategies to the Department, for optimal ROI. Collaborate with department for outreach and ensemble tour events, targeting alumni, community members, and students.

Advertising:

Create Advertising Campaigns and conduct media buying profitability analysis. Trade print and online advertising with community arts organizations; generate advertising sales in event programs. Manage advertisement and promotion of sponsors at events. Utilize online ticket sales to advertise upcoming events.

Public Relations:

Solicit publicity information from various ensembles, collaborate with University Public Affairs to create press releases and disseminate to appropriate media channels. Create Public Service Announcements for appropriate media channels.

Partnerships:

Build and maintain relationships with on campus departments, local media and arts organizations for press coverage, cross promotion, sponsorships, and trade advertising. Launching campus Arts organization for visual and performing arts departments to enhance visibility and promote as a package. Work with K-12 schools to organize field trips, events; assist with recruitment of freshmen and transfer students. Chair the volunteer Music Publicity Committee organizing meetings with various on-campus departments and arts community leaders.

Events:

Coordinate special events with various departments, events include the annual Friends of Music Reception, Jazz Festival, and Opera Theatre reception. Collaborate closely with campus Events Scheduling to coordinate concert and event logistics, along with catering needs. Collaborate with the Development Office to generate event guest lists, event sponsorship, cater to VIPs, off-campus guests, and other community leaders. Ensure that our events are being promoted on campus through main campus website, daily event email blasts, calendars and marquee promotions.

Music Department Graphic Artist:

Use the Adobe Creative Suite to edit photos, create graphics, concert programs, educational and recruitment brochures, digital and print advertisements, posters, flyers, brochures, newsletters, calendars, invitations, tickets, web graphics, signage, event graphic identity, staff IDs and other print and digital collateral. Manage printing file requirements, deadlines and submissions.

Box Office Manager:

Manage concert staff budget, ticket sales and fees, accounting for ticket sales. Schedule, train and supervise Student Assistants. Utilize Vendini ticketing software to create events, track sales, ticket scanning, user accounts, market survey results, and log students for class credit and patron management. Coordinate, train and supervise ticket sales staff, ushers, assist VIPs, oversee reservations and Will Call. Provide excellent customer service for ticket sales and event information.

Mr. Tuburan provides accompaniment for all instrumental and choral applied students as well as for the department's two choral ensembles and the opera theater. In addition, he provides accompaniment for outside guest artists and for faculty performances as needed. He is available daily for rehearsal, and his performing duties include all quarterly applied juries, quarterly choral and opera performances, a quarterly

departmental recital, and weekly vocal and instrumental repertoire classes. Mr. Tuburan is not required to perform for recitals or recital hearings, though he is frequently the choice of students for those duties. Students are required to separately engage and pay accompanists for recitals.

The current staff constitutes an effective, hardworking compliment to the department faculty and students. The multitude of simultaneous events that take place in the normal span of a ten-week quarter by all the student, ensembles, and faculty are managed and produced by an excellent support team.

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

The Department of Music is housed in the Performing Arts Building, a facility built in 1978 that it shares with the Department of Theatre Arts. Spaces occupied primarily by Music include a main office complex, faculty office/studios, classrooms, large rehearsal rooms, applied department studios, practice rooms, theory lab, recital hall, and various storage rooms. (*MDP I. – 23A*)

Additional spaces outside the Performing Arts Building that are used for classes include (CH130) equipped to teach music education courses and some sections of music theory. The classroom design and organization is that of a middle or secondary school classroom. Elements include electronic keyboards, white boards such as would be present in a middle or secondary school, visual aids and posters on the walls, examples of student work displayed, an upright piano, large screen television, DVD player, CD player, a portable sound system, desks, and carpets for floor work. An adjoining storage room contains rhythm instruments, an assortment of mallet instruments, drums, and classroom textbook series.

The inventory of available instruments to support the classroom, ensemble, and studio needs has been steadily enlarged. Applied faculty and ensemble faculty are asked to submit needs every quarter to the chair who constantly monitoris available funding as it materializes throughout the academic year. Both acquisition and maintenance are a priority. This indicates long range planning in place and showing a commitment to maintaining quality instruments in good working order.

The Department maintains multiple inventories including:

1. Keyboards (concert grand (1), studio grand pianos (7), organ (1), harpsichord (1), upright studio/practice pianos (9), digital keyboards (2).
2. Instruments for use in Music Education, including a collection of music education instruments including Orff mallet instruments, xylophones, metallophones, rhythm instruments, various drums, and digital keyboards (16).
3. A collection of string, woodwind, and brass are available for student loan for instrumental lab courses, ensembles, and to accommodate music majors who are temporarily in need of an instrument.

4. A collection of historical instruments, including Renaissance and Baroque recorders, krumphorns, hurdy-gurdy, clavichord, and lutes, and Non-western instruments are available for music history courses and performance.
5. The percussion studio maintains a full compliment of instruments including timpani (2 sets of four), celeste, xylophone (1), vibraphone (1) marimba (3, incl. one 5-octave), chimes (1), concert bass drums (3), drum sets (3), steel drums (lead, tenors, guitars), and a full complement smaller drums, cymbals, accessory instruments, and accompanying hardware. Instruments.
6. Bass and guitar amplifiers.
A full instrument inventory is referenced in *(MDP I. – 23B)*

Classroom facilities are keeping pace with the technological needs of music majors, faculty, and general music students. Installations and upgrades have been instituted by the university and are included in a facility built in 1978.

1. The entire building is Internet accessible. Wireless signal access (Wi-Fi) is strong and dependable.
2. Every faculty office has a computer and printer. New full time faculty are given their preference of PC or MAC.
3. The instrumental rehearsal hall (PA127) is a smart classroom. Technical Support Equipment allows for audio/visual production capabilities. *(MDP I. – 23C)*
4. The choral rehearsal hall (PA125) is a smart classroom. Technical Support Equipment allows for audio/visual production capabilities. *(MDP I – 23D)*
5. Two 24-seat (PA 223, 224) classrooms contain Technical Support Equipment allowing for audio/Video capability. *(MDP I. – 23E)*
6. The piano/theory lab (PA133) with 17 midi stations, computers and upgraded software provides the necessary environment for composition, arranging, and software enhanced instruction. *(MDP I – 23F)*.
7. The Recital hall (PA102) includes audio/visual recording capabilities, sound and lighting reinforcement and Wi-Fi Smart Classroom capability. *(MDP I – 23G)*
8. The Music Education lab/classroom (CH 130) is equipped to simulate a school music room or perhaps an enhanced classroom. *(MDP I – 23H)*
9. The Music Technology Lab/classroom (PA130) is fully equipped to support all classroom recording/mixing/mastering activities relating to the Music Technology Minor currently offered. *(MDP I, - 23H)*
10. An additional recording studio (PA 127B) located between the instrumental rehearsal hall (PA127) and the choral rehearsal hall (PA125) is suitably equipped to record directly from these two venues. *(MDP I, - 23J)*

The performing arts facility is closely monitored and upgraded for health and safety issues that may impact all of the users. Upgrades have included:

1. Automatic motion detecting lighting switches throughout the classrooms and offices installed as a cost cutting measure.
2. Upgraded LED lighting in the rehearsal halls the increases available light for performance and for safety concerns.
3. Upgraded rooftop air conditioning units providing clean air throughout the building.
4. Upgrades to comply with state and federal earthquake regulations.
5. ADA compliance for entry and exit from the building, ramps at appropriate locations, double doors for easy access to large rehearsal halls and the recital hall.
6. Upgraded private restroom meeting ADA standards.
7. Accessible, visible phones for use in any emergence located strategically in hallways, meeting areas, and near exits.
8. Emergency pushbutton warning system in the main office and box office in the event of a break in or threatening activity.
9. Accessible elevator capable of transporting people and equipment.

One issue of some concern is the general lack of sound isolation for music classrooms, practice rooms, and offices on the second floor of the Performing Arts Building. As detailed in a proposal for a "minor capital improvement" (*MDP I-13*), the department is pursuing that issue. However, the sound insulation within those spaces is sufficient that they create no issues related to hearing health.

The department's hardware and software resources in the Electronic Music Studio (PA133) and Computer Music Lab (PA130) are amply supported by annual equipment funding available from the College of Arts & Letters and other funding sources that are or will be available to the department. For further details, see sections I.C Finances above and II.B below, specifically plans for a new Commercial Music Emphasis.

G. Library

Learning resources for music must, by the nature of the discipline, include many items not regularly employed by other departments. In addition to books, the music student needs access to musical scores and recorded performances of music. CSUSB has one central library (Pfau Library) with a centralized budget that has comprehensive holdings in many forms. Under the guidance of a CSU system-wide library strategic plan, Pfau Library has successfully transitioned from a traditional print environment to one which also emphasizes shared electronic resources, in an effort to keep up with current technological demands and the requirements of CSUSB's many academic programs.

Every academic department at CSUSB has an assigned liaison librarian who functions as that department's primary contact, oversees orders for materials relevant to its programs, and is available to coordinate and fulfill the departments needs. Students may visit the Library Media Center within the Pfau library that has a dedicated staff including a librarian and student worker assistants specifically for the music department and is open 52 hour per week during the academic year.

The library offers comprehensive online support services to aid student/faculty patrons. Online library services include:

- Faculty Support: <http://www.lib.csusb.edu/about/support.cfm>
- How to create links to online resources: <http://www.lib.csusb.edu/distlearn/linking.cfm>
- Inter Library Loan: <https://illiad.lib.csusb.edu/illiad/logon.html>
- Library Use Reserves: <http://www.lib.csusb.edu/about/reserve.cfm#faculty>
- Electronic Reserves: <http://www.lib.csusb.edu/about/ereserve.cfm>

The music collection and electronic access is adequate to serve the departments needs. The entire collection includes books (music literature/instruction), print, electronic, audio recordings, LP's, Cassettes, CD's Classical Music Library (online), music audio/visual recordings, DVD's, and VHS. A complete description of the holdings is available (*MDP I-24A*).

SFX

In an effort to provide students with an easy way to retrieve full text, the library implemented the "Search for Full Text" service, that links most of the abstract and index databases with the library's electronic journals, making it easy for students to find articles, to locate print materials in the library, or to request the item through Inter Library Loan if it is not available at Pfau Library.

Resource Sharing Information on the local library consortium of which CSUSB is a member is readily available both within the library and online. Students can easily obtain a card allowing them to use 20 different libraries that are members of the Inland Empire Academic Libraries Cooperative. Geographically, these are spread throughout San Bernardino, Riverside, and Eastern Los Angeles Counties, increasing our students' access to libraries close to their homes. Access information for those libraries, such as location and hours of operation, is also easily available online. In addition, students of any CSU may borrow books in person at another CSU library by presenting their university ID card.

Inter-Library Loan

ILL services have also become easier to access and achieve results much more quickly than in the past. Faculty and students submit ILL requests online, which is an important asset for our students who do much of their library research from home or work. The Interlibrary Loan office sends an email notification for faculty members and students to alert them when their requested articles or books have arrived. Articles may be downloaded from the ILLiad system; books are picked up at the library. Pfau Library participates in a Rapid ILL Pod, which delivery of most articles within 48 hours.

Electronic access supports student/faculty research. The electronic resources made available by Pfau Library are accessible both on and off campus, 24 hours per day, seven days per week. These include:

- Library website: <http://www.lib.csusb.edu/>

- Library catalog: <http://libcat.lib.csusb.edu/>
- Electronic periodicals and eBooks
- On Line databases

Student/faculty research is fully supported by the library. The library subscribes to research databases and other relevant online content in an enormous variety of disciplines. Content includes encyclopedias, dictionaries, and other reference materials; research indexes, many of which include full-text articles; eBooks; and media formats such as streaming music and still images.

In the past several years, the library has greatly expanded its electronic resources. The library has access to more than 90 subscribed databases, including EBSCOhost's Academic Search Premier, Wilson OmniFile, JSTOR, LexisNexis, and ScienceDirect.

Online databases that pertain specifically to Music:

Music research guides:

- <http://libguides.csusb.edu/>
- Old online resources page: <http://www.lib.csusb.edu/article/dbsubject.cfm?>

Music Databases available for research include:

- Oxford Music Online:
 - <http://libproxy.lib.csusb.edu/login?url=http://www.oxfordmusiconline.com>
 - Access to several music reference sources, including: The Oxford Dictionary of Music, The New Grove Dictionary of Music and Musicians, The New Grove Dictionary of Opera, and The New Grove Dictionary of Jazz - as well as other sources.
- IIMP (International Index to Music Periodicals Full Text)
 - <http://libproxy.lib.csusb.edu/login?url=http://search.proquest.com/iimp?accountid=10359>
 - Access to full text for more than 140 music journals
 - 488 indexed journals
- JSTOR (Journal Storage)
 - <http://libproxy.lib.csusb.edu/login?url=http://www.jstor.org/>
 - Access to full text for 65 music journals
 - 83 indexed journals
- Classical Music Library (Alexander Street Press)
 - <http://libproxy.lib.csusb.edu/login?url=http://clmu.alexanderstreet.com>
 - 3 simultaneous users
 - On Line streaming audio
 - Access to 5,957 albums

Media is available through the

- Library catalog media search page
 - <http://www.lib.csusb.edu/other/audovisual.cfm>

Periodicals

Limitations on the library's ability to increase its hard-copy periodical subscriptions have

been more than offset in recent years by its acquisition of electronic resources. An important advancement for our students and faculty is easy access to all databases from off campus via the Web, enabling an anywhere-anytime, 24/7 research environment. In order to meet its mission of supporting the teaching and research information needs of faculty and students, the library made a migration from print to electronic journal collection as quickly as possible. The library has more 40,000 full text electronic journals, magazines, and newspapers. Online periodicals can be located through the Library Catalog and through the library's "Online Journals List," available at the library's web site.

Library Media Center

The Library Media Center houses a high-definition 7.1 surround-sound movie theater that was unveiled in the Fall Quarter of 2011. Seating can be arranged in several formats with the most efficient arrangement seating 75 people. Music faculty are currently taking advantage of this new facility with their classes. Music listening and video display stations are also located in private rooms in the Library Media Center. Devices are available for the playback of multiple formats, including: LP, Cassette, CD, VHS, DVD, and Blu-Ray. Creation of several high-powered multimedia workstations for the creation and editing of multimedia content are currently in progress. The Library Media Center has dedicated staff, and is open 52 hours per week during the academic year.

Acquisition Policies and Procedures

Financial support is guided by (a) funds designated for departmental expenditures for one-time purchases by the university (including books, scores, and recordings) and (b) a policy governing acquisitions/procedures. Each year a fund line in the library collection development budget is assigned specifically for one-time spending on music resources. These usually take the form of books, scores, electronic books, audio recordings, and video recordings. The liaison librarian to the Music department corresponds with a designated Music faculty member Dr. James Radomski, regarding all acquisitions. The designated faculty member solicits requests from the Music faculty and submits a compiled list of requests to the library liaison.

Within the current state budget crises, the library financially supports the current mission of the department. Pfau Library does not allocate its serials budget by discipline. This is due primarily to our reliance on large multidisciplinary packages and aggregated full-text databases, for which a single price is paid for a diverse collection of journal titles. The library music liaison librarian has been advised on future plans of the department and currently working to fulfill the projected needs specifically in budgeting to increase the holdings.

The goal of the library is to collect materials to support the study and teaching of music at the undergraduate level. The library in collaboration with the music department has designated specific subjects of interest:

- Major composers (biography, analysis)
- Music History (general overviews/specific periods)
- Vocal Music (technique, analysis, study, teaching)
- Opera (history, analysis, vocal technique)
- Musical Theater
- Film music

- Electronic music (history and technique)
- Jazz (history, performance, study & teaching, analysis, biography)
- Musical traditions of Latin America
- Rock, pop, country, and hip-hop (scholarly analysis)
- Conducting
- Band music (study, teaching, repertoire)
- Music education (primary, secondary)
- Specific instruments (history, performance practices, study & teaching, analysis of music literature)
- Psychology of music & music therapy
- Ethno-musicology

The library collection including electronic resources, staff and facility availability, recordings, video, print, books, and scores support current curricular needs. The faculty regularly utilizes the above in courses including all music education courses, music history, music theory, and opera workshop. The Media Center provides a venue for class viewing/listening and the music liaison person readily responds to faculty and student requests of any nature. Listings of facility access (*MDP I – 24B*), Expenditures (*MDP I – 24C*), and equipment (*MDP I – 24D*) are available in Section IV.

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

1. Recruitment/Admission Accuracy/Integrity

University recruitment is served by various outreach programs targeting K-16 students. The university also actively recruits transfer students, international students, and non-traditional students. Currently due to budget constraints, "impaction" has been declared allowing high school and community college within the CSUSB defined local service area (San Bernardino and Riverside Counties) to apply for enrollment based on the standard CSU system-wide admission requirements. However, undergraduate applicants from outside the local service area who meet admission requirements are admitted only on a space-available basis. This has impacted music department in recruiting students who find the financial and geographical advantages of the university attractive to their circumstances but are outside of the service area. In 2011, 12,625 students were served through the following programs:

- I'm Going to College
- GEAR UP Inland Empire
- Pre-collegiate Academic Development Program
- Alliance for Academic Preparation (also known as CAPI)
- Education Opportunity Program
- America Reads/America Counts
- High School University Program
- Project Upbeat
- University Awareness Program
- Upward Bound

The department actively recruits students through various activities. These include off-campus performances by instrumental and choral ensembles, workshops and clinics performed by faculty in area community colleges and high schools, adjudication performed by faculty at area festivals, on campus activities for prospective students including honor band, honor choir, opera workshop, and jazz festivals.

2. Admission/Retention

Admission to the university is spelled out in detail in the Bulletin of Courses (p. 36) <http://catalog.csusb.edu/>. Students may access information and view electronic versions of the applications at <http://www.csumentor.edu/>. The process is detailed but clearly presented. Students may contact a mentor who will personally advise and help them to navigate the admission process while answering any questions they might have on typical related issues such as financial aid. Filing periods are posted on the CSUSB website. Students may also contact the admissions department at: <http://admissions.csusb.edu/> to begin the process and have their concerns addressed.

The music department actively contacts local high schools and community colleges encouraging students to take advantage of the departments offerings. Applications, posters and forms of interest are distributed, band and choral directors are consulted, and students are encouraged to inquire about music at CSUSB. Students may contact the music department by mail, phone, email: <http://omusic.csusb.edu/> or musicadmissions@csusb.edu or in person. Once contacted the department responds, establishes a dialogue and puts the student in touch with the professors who meet the student's interest. Students are invited for a tour of the music department and can schedule a tour of the university.

Retention of students is a department priority. The first step in aiding retention is the department's advising process. (The department chair advises all students to insure that they received consistent and up-to-date advice regarding course selection. He advises all freshmen and transfer student at their initial orientation, including providing each transfer student with a personalized "degree roadmap," a listing of what classes to take in particular quarters to most efficiently complete their degrees. The second step is the department's website, which includes significant information regarding placement testing, course rotations, academic policies, and more (*MDP I-25B*). Additional, the department has high expectations of faculty regarding mentoring. Mentoring is active, ongoing and meaningful. In addition, the full-time faculty makes a point once per quarter of discussing students in academic difficulties, including strategizing ways to help them. Other informal discussions are ongoing regarding activity in classrooms, theory labs, ensembles, and applied lessons, with the common goal of assessing student strengths and challenges. Often a student may be achieving success in one area of study at the expense of another area. The faculty is keenly aware of the challenges facing both intellectual (classroom) and skill (performance) achievement knowing that both are intimately intertwined. The goal is too recognize patterns of performance in both the classroom and on stage indicating an emerging problem that could prevent a student from ultimately completing their degree requirements. In terms of retention, the music faculty understands that their role as mentors who guide students towards success is as critical as their role as teachers.

One major challenge to retention is students' financial need. Financial aid is available and students are encouraged to apply. The university has set up websites to answer questions and help students navigate the process <http://finaid.csusb.edu/>.

Understanding the vital issue of retention in the face of financial challenges, the department annually provides scholarship money to new and returning students. Scholarship monies are raised throughout the academic year through box office receipts and active fundraising by the student service organization "The Coyote Club". In addition endowed scholarships are available from supporting donors. Current scholarships include the:

Joseph K. Thomas Scholarship available to incoming freshman full-time music majors, or transfer students with a minimum (GPA) of 3.25.

Arthur A. Moorefield Memorial Scholarship available to full-time music major with a minimum (GPA) of 3.3. Applicant must agree to participate fully in the major performing ensemble most appropriate to his/her applied performance emphasis and an additional ensemble assigned by the department for each quarter of the academic year for which the scholarship is awarded.

Music Performance Awards are awarded to new and returning full-time music majors showing evidence of significant previous musical performance experience or potential. Minimum GPA is a requirement (new students: 2.75; returning students: 3.0). The available funds for Music Performance Awards are raised throughout the year by faculty contributions, ticket revenues from all department performances, and scholarship fund-raising events by the department and the chartered university student club: *The Coyote Music Society*. Students apply for the award. The department faculty annually meets to select recipients and suggest monetary amounts per student. A rubric based on applied performance, classroom performance, and service to the department is applied to all students who apply for awards. The monetary awards often offset student fees and enable students to continue their full-time education.

Josephine Lombardo Scholarship. Beginning in 2012-13, the Music Department will begin awarding this new scholarship. Students must be enrolled music majors demonstrating character, talent and a commitment to the study of classical music with the goal of working toward a career in classical music. Financial needs can be considered in making the award. Recipient must maintain a 3.0 GPA and preference will be given to Coachella Valley resident who are pursuing a music degree on the Palm Desert Campus.

3. Record Keeping

Both the university and the music department provide student record-keeping. The university provides a computer software program that tracks a student's progress through all of the required courses in their particular degree map. The program entitled Program Advising Worksheet for Students (PAWS) accessible to every student at any time is literally a personal bulletin of courses. The program lists all required courses; all completed courses including the

quarter completed and earned grade, all courses to be completed, current overall GPA, current GPA in the student's major, and other degree-specific requirements.

The music department keeps a written records for all music majors including applied quarterly jury results with copies of performed repertoire, faculty jury comments, and recommendations for advancement. This information is reviewed quarterly by the jury faculty who are invested in the success of the student and the necessary requirement of meeting applied jury advancement deadlines. In addition, the department keeps on record an official quarterly advising form signed by each student and the department chair. This form is an agreement of the courses the student will enroll in for a particular quarter. Other data sent to the department for each student is also kept in each file, though this information has increasingly been maintained electronically for student access in the MyCoyote system (<https://mycoyote.cms.csusb.edu/mycoyote.html>).

4. Advisement

The department chair personally advises every music major every quarter. PAWS records are examined and the student is advised of the necessary steps to be considered to remain on track to graduate. Discussion of grades and achievement within the music major itself are frank and speak directly to the student's plans following graduation. The chair offers suggestions for success and reminds students of deadlines and other degree-specific requirements. The chair helps the student navigate the prospect of class availability which is now a problem within the university due to financial cutbacks resulting in the scaling back of existing class sections, reduced subject offerings, and class availability at time of enrollment. Students are advised when to meet privately with the chair and may schedule an additional appointment at any time during the quarter when they have concerns. The chair's office is always open for advice. The department's official Music Advising Form is available online on the department's "Forms" page (<http://omusic.csusb.edu/current-students/forms>).

I. Published Materials

The university *Bulletin of Courses* is published annually. Included are statements concerning the following:

- (1) Four-Year Graduation Pledge Program (p. 2)
- (2) Year-long Academic Calendar (4)
- (3) The CSU System (pp. 5-7)
- (4) Cal State San Bernardino mission/goals statements, strategic plan (pp. 8-9)
- (5) Administration, Colleges, Schools, Departments (pp. 10-12)
- (6) University Academic Program (pp. 13-22)
- (7) Student Life (pp. 23-25)
- (8) Financial Aid/Scholarships (pp. 26-33)
- (9) Admission/Fees (pp. 36-45)
- (10) Academic Regulations (pp. 46-57)
- (11) Extended Learning (pp. 62-63)

- (12) Undergraduate Degree Programs 9pp. 64-68)
- (13) Curricula (pp. 68-549), including Department of Music (pp. 285-294)
(Appendix IX)

Electronic Media

Music Department Web Site: <http://music.csusb.edu/>

The music department maintains a web site that is comprehensive in scope designed for the general public interest in all things music at CSUSB, prospective music students seeking information, and current music students. The web page is designed for easy navigation. Sites on the page include Home, Calendar, Ensembles, Prospective Students, Current Students, Faculty/Staff, Contact, and Press.

Home Page Site

The home page displays the web sites and features three general information links to the (1) College of Arts and Letters <http://artsletters.csusb.edu/>, (2) The Friends of Music (principle donors and supporters of the department: <http://omusic.csusb.edu/friends-of-music>, and (3) the music department mission statement: <http://omusic.csusb.edu/csusb-music-department-mission-statement>. These three links provide a sense of the department in the context of the college it serves, the people who serve and support it, and the philosophy that underlies its purpose. The statement is concise and reflects the commitment by the faculty and staff to the diversity of its students, the diversity of the profession, and need to prepare

Music Dept. Mission Statement:

“The contemporary musician has a potential access to more kinds of music than ever before in history. The music curriculum—with courses in electronic music, performance, world music, historical studies, music education and integrated —reflects that diversity in that it offers programs for the student who wishes to enter the teaching profession, become a professional musician, pursue an advanced degree, or simply enrich his or her education.”

The page provides easy access to purchase tickets to all upcoming events with three bold face links: [Buy Tickets Now!](#), [Buy Package](#), [Join Our Mailing List](#). Each link presents a simple electronic form for individual ticket sales, discounted ticket packages, and the opportunity to receive all department information electronically. These links are on every site page throughout the web page and serve to remind the public of the events and the ease of handling the details necessary to attend.

The home page advertises in picture/print current upcoming events and major events of the season (Opera Production, Jazz Festival, Showcase and Visiting Artist Events). Web site visitors are invited to connect to the department via various links to other electronic social media pages. These include:

The Music Department Facebook Page: <http://www.facebook.com/csusbmusic>

The Music Department on Twitter: <http://twitter.com/#!/csusbmusic>

CSUSB Music on YouTube: <http://www.youtube.com/csusbmusic>

The web site home page illustrates the transition from print to digital/electronic media communication that has taken place. More students visit the web site than would normally seek out printed informational materials. The inclusion of electronic media in the *Published Materials* information reflects the department's commitment to inform, recruit, retain, and educate our students in a manner that is relevant to the future in which they will be a part of.

Calendar Site

The Music Department Calendar site: <http://omusic.csusb.edu/calendar> presents links to the entire current season Music Department Calendar of Events in PDF format, easy to read and download.

Ensembles Site

The Ensembles site: <http://omusic.csusb.edu/ensembles> provides links to all of the departments instrumental and vocal ensembles.

Bands: Symphonic Band, Chamber Winds, Jazz Ensemble, Pep Band,
Inland Empire Youth Wind Symphony, CSUSB Honor Band

Choirs: Chamber Singers, Concert Choir

Opera: Opera Workshop

Jazz: Vocal Jazz, Jazz Ensemble, Alumni Jazz Quartet

Chamber: Chamber Orchestra, Flute Choir, Guitar Ensemble, Percussion
Ensemble, Piano Society of CSUSB

Prospective Students Site

The Prospective Student site provides links to informational pages that advise and explain to the prospective new or transfer student the ins and outs of career planning, admissions, scholarships, first-year courses, and options available to them: <http://omusic.csusb.edu/prospective-students/advice-for-incoming-freshmen>

Additional Links supply information needed by music majors to navigate the four-year process of earning the degree. The links are comprehensive yet clear and accurate. All of the links may accessed (MDPI. – 25)

Additional links include:

Advice for Lower-division Transfers

Advice for Upper-division Transfers

Advice for Music Minors

Music Degree Roadmaps

Music Career Advice

Handbook

Curriculum

Academic Policies

Applied Level Requirements

Faculty and Staff
Class Schedule Link
Contact
Press

The music department website is currently being upgraded to include more visual content, audio content, while maintaining university compliance guidelines for all web content. The launch of the new site is anticipated in late April 2012.

J. Community Involvement

The Music Department is regularly involved with the surrounding community. Informal contacts include visits by music faculty members to area schools to offer clinics and other instruction and by student and faculty ensembles and soloists for performances. In addition, the music faculty is regularly involved in community service, such as serving on the San Bernardino Symphony Association Board of Directors, judging for the local Miss America Pageant competition, and directing area honors bands, choirs, and orchestras. Other formal involvement has recently included offering an annual Honors Choir and Honors Band in January, Inland Empire Youth Wind Symphony in the Winter quarter, and Inland Percussion Festival in May. The honors groups and wind symphony were auditioned experiences for outstanding high school students, but, with the turnover in 2011-12 of the department's band and choral directors, those experiences were not scheduled for this year. The department also hosts musical events by outside organizations, including the annual April SoloFest run by the San Bernardino County Music Educators Association, a piano examination and competition run annually by the San Bernardino chapter of the Music Teachers Association of California, and a winter concert by the Lyric Symphony Orchestra, a community orchestra from Loma Linda.

K. Articulations with other schools

The Music Department is currently finalizing an articulation agreement with Norco College regarding the transfer of Norco students into CSUSB's new Commercial Music Emphasis (see more details below in II.B below). The planned articulation agreement includes the following specific courses:

CSUSB Commercial Music Coursework for Articulation	Equivalent Norco Courses
1. MUS 266. Intro. to Computer and Electronic Music	1. MUC 7. Introduction to Music Technology
2. MUS 260. Commercial Songwriting	2. MUC 2. Songwriting
3. MUS 382H. Chamber Music: Jazz Combo	3. MUC 11. Studio Arts Ensemble
4. MUS 392. Vocal Jazz	4. MUC 10. Norco Choir

Norco College is part of the Riverside Community College district, which means that a number of course articulations between CSUSB and Norco already exist for music theory, class piano, and other lower-division core courses. Already established articulations between CSUSB and the Riverside district's offerings can be found online at assist.org. In addition, syllabi and course

outlines for Norco courses can be found in the Norco College 2011-12 Catalog:
<http://rccd.edu/services/counseling/Documents/Norco%202011-12%20Complete%20Catalog/Section%20VI%20Course%20Descriptions.pdf>

L. Non-Degree-Granting Programs for the Community

Nothing applicable.

M. Operational Standards for All Institutions for which NASM is the Designated Institutional Accreditor

Not applicable.

N. Operational Standards and Procedures for Proprietary Institutions

Not applicable.

O. Operational Standards for Branch Campuses & External Programs

The university operates a branch campus in Palm Desert in the Coachella Valley, about 60 miles east of the main campus. The current student enrollment is 1000 students. 16 undergraduate and graduate degrees and credentials are offered. While no degree in music is offered, MUS 370 *Music For Elementary Classroom Teachers* is offered during the academic year. In addition, PDC student often enroll in MUS 180 Studies in Music as online course for general education credit. The instructor of the course makes special provisions with the PDC campus to identify performances in Palm Desert area for student to complete the course's concert attendance requirements. Also, student ensembles and faculty perform annually at the campus and are well received.

The dean or associate dean of PDC in consultation with Music Department chair, schedules MUS 370 classes offered in Palm Desert. The chair approves faculty selected for the course and insures that other department, college, and faculty contract rules are followed in offering the course. Currently PDC offers one, Saturday-morning section of MUS 370 per year, and the course is taught by Jon Usher, a part-time music faculty who also teaches the course on the main CSUSB campus.

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

A. Certain Curriculum Categories

Item ME: Teacher Preparation (Music Education) Programs

The State of California's credentialing system for teachers generally requires completion of a post-baccalaureate credentialing program, one that must be preceded by a degree in the discipline. Currently CSUSB's Music Education Emphasis within the BA in Music degree prepares students for such a post-baccalaureate program. Specialized "integrated programs" that combine coursework in the discipline with credentialing coursework are possible. They lead to both a bachelors degree and a California teaching credential, but require 210 rather than the usual 180 quarter units for a BA. At the urging of CSUSB's Associate Dean in the College of Education, a Music Department committee three years ago discussed the possibility with the College of Education of creating an integrated music education degree. The committee concluded that a satisfactory integrated program was not feasible. The COE and the Music Department could not agree on cuts or revisions in their respective curriculums sufficient to trim the total units needed to 210.

The Music Department's ensembles directors regularly visit area schools, providing clinics and coaching for many secondary school programs every year. They have all reported wide variance in the quality of music programs available in the region. However, the College of Education is solely responsible for choosing programs in which to place student teachers or interns and for assigning a CSUSB faculty supervisor. The Music Department has not received any recent complaints directly from its music education graduates regarding school placement. The only recent example of a problematic placement happened in 2007. Nancy Glenn, the CSUSB supervisor and a former Music Department faculty member, requested a new placement for a student teacher due to the poor quality of the initial placement; the College of Education immediately obliged. This anecdotal information suggests some care in the College of Education's selection of placements, and also suggests reasonable responsiveness when a placement proves problematic.

The College of Education has in the past five years regularly used Music Department faculty as supervisors for student teachers and interns. In particular, the former director of bands, Jeff Boeckman (left CSUSB in June 2011), regularly supervised four or more student teachers per year, including most of the department's music education graduates. In addition, Nancy Glenn, part-time faculty member who left in June 2009, regularly supervised student teachers and interns.

California's Commission on Teacher Credentialing offers a "waiver" status to select single-subject matter preparation programs. Students completing an approved waiver program are exempt from attempting the California Subject Examination Test (CSET) for music. CSUSB's music waiver status ended in July 2010 with a state-wide implementation of new arts teach standards. The Music Department is currently discussing revisions to its music education emphasis, after which the department intends to again seek waiver status. See further

information below under III.C below.

B. Specific Curricula – Text Outline

Application for Renewal of Final Approval

The Music Department currently offers the Bachelor of Arts in Music degree and seeks renewal of final approval for the degree program. It includes seven different emphases:

1. Music Education
2. Performance/Composition
3. General Music Studies
4. Music Technology
5. Musical Theatre
6. Ethnomusicology
7. Music History

The music curriculum, with courses in electronic music, performance, world music, historical studies, music education and integrated theory, is intended for the student who wishes to enter the teaching profession, become a professional musician, pursue an advanced degree, or enrich their education to enter the music field in some capacity (recording engineer, composer/arranger, musical theatre, ethnomusicologist).

Total units required for graduation are 182. Students must complete 96 units of music, 65 in core courses and 31 in an emphasis, and 82 units of general education. Additional free electives are added to attain the 182-unit requirement.

The B.A. in Music has two components: music requirements (96 units) and general education requirements (82 units). Additional electives may be taken to complete the degree requirement of 180 total units. The music components are organized into a Core Curriculum and Emphasis Curricula. The total degree requirements are:

1. Music Core Curriculum	(65 units)
2. Music Emphasis Curricula	(31 units)
3. General Education Requirements	(82 units)
4. Electives	<u>(2 units)</u>
Total	(180 units)

As is typical in B.A. degrees, the room for additional music units is limited by the general education requirements inherent in the degree. Within these imposed limits the department has developed The Core Curriculum to address the NASM standards of expectations for knowledge, skill development, and levels of achievement required for graduation by all majors. The Emphases address knowledge, skill, and achievement levels related to specific curricula. The

Following degree programs detail the course requirements for both the seven music major emphases and three music minor offerings.

1A. Bachelor of Arts in Music - Music Education Emphasis

Students in this emphasis plan to pursue careers as elementary or secondary school music teachers. The emphases' strength is the methods classes. Students learn the what, why, and how of teaching vocal, instrumental and general music. The goal is to produce knowledgeable, organized teachers who can confidently and effectively teach music in an ensemble or classroom setting. In addition to completing a music degree, students interested in earning a California teaching credential must complete a year of "single-subject" credential coursework. Students typically begin credential coursework immediately after completion of their BA in Music.

2A. Curricular Table - Music Education Emphasis

DEGREE: B.A in Music: Music Education Emphasis

Component Descriptors	Musicianship	Mus Perform. Mus Electives	General Studies	Electives	Total
Units	Units - 75	Units - 21	Units - 82	Units - 2	Units - 180
Percentages	42%	12%	47%	1%	100%

Musicianship

Core Curriculum

Music Theory (24 units)

1. MUS 120. Theory I (3)
2. MUS 121. Theory I Lab (1)
3. MUS 122. Theory II (3)
4. MUS 123. Theory II Lab (1)
5. MUS 320. Theory III (3)
6. MUS 321. Theory III Lab (1)
7. MUS 322. Theory IV (3)
8. MUS 323. Theory IV Lab (1)
9. MUS 324. Theory V (3)
10. MUS 325. Theory V Lab (1)
11. MUS 542. Studies in Musical Organization (4)

Music History (16 units)

1. MUS 304. History of Music I (4)
2. MUS 305. History of Music II (4)
3. MUS 306. History of Music III (4)
4. MUS 350. Music of World Cultures (4)

Conducting (2)

1. MUS 210. Conducting (2)

Additional Requirements

- A. MUS 222. Class Piano III (1)
5. One unit chosen from: (1)
 - MUS 598. Senior Project (1)
 - MUS 599. Senior Recital (1)

Music Education Emphasis (31 units)

1. MUS 201A. Class Strings I (1)
2. MUS 201B. Class Strings II (1)

3. MUS 202A. Class Woodwinds I	(1)
4. MUS 202B. Class Woodwinds II	(1)
5. MUS 203A. Class Brass I	(1)
6. MUS 203B. Class Brass II	(1)
7. MUS 204A. Class Percussion I	(1)
8. MUS 204B. Class Percussion II	(1)
9. One unit chosen from:	(1)
MUS 206. Class Voice	(1)
MUS 207. Diction for Singers	(1)
10. MUS 208. Vocal Music Literature	(1)
11. MUS 209. Instrumental Music Literature	(1)
12. MUS 301. Choral Conducting	(2)
13. MUS 303. Instrumental Conducting	(2)
14. MUS 382. Chamber Music (1) for a total of	(2)
15. MUS 406. Orchestration	(2)
16. MUS 408. Arranging	(2)
17. MUS 410. Music in the Elementary Schools	(4)
18. MUS 411. Teaching Music in Secondary Schools	(4)
19. MUS 535. Computer Studies for Music Teachers	(2)
Total	(75)

Performance and Music Electives

2. Nine units chosen from the student's area of study:	
MUS 140-145 (100-level Applied Study)	(3)
MUS 240-246 (200-level Applied Study)	(3)
MUS 340-348 (300-level Applied Study)	(3)
3. Twelve units chosen from:	(12)
MUS 380. Chamber Orchestra	(1)
MUS 381. Symphonic Band	(1)
MUS 385. Concert Choir	(1)
MUS 386. Chamber Singers	(1)
Total	(21)

Electives	(2)
General Education Studies	(82)
Total	(180)

1B. Bachelor of Arts in Music – Performance/Composition Emphasis

Students in this emphasis plan to pursue careers as professional singers or instrumentalists, or as composers. This is not intended as a "default" emphasis for students unsure about their musical aspirations. Music majors in this emphasis are typically among the most skilled instrumentalists and singers, and many will continue into graduate school to further refine their performing or composition skills. Typically this emphasis is to prepare the student for more advance study at the graduate level or private professional level. The strength is in the study of genres and literature including electronic music, studio recording techniques, orchestration and advanced applied study. Students typically will pursue graduate- level repertoire while at the undergraduate level.

2B. Curricular Table – Performance/Composition Emphasis

DEGREE: B.A in Music: Performance/Composition _____

Emphasis

Component Descriptors	Musicianship	Mus Perform. Mus Electives	General Studies	Electives	Total
Units	Units - 75	Units - 21	Units - 82	Units - 2	Units - 180
Percentages	42%	12%	47%	1%	100%

Musicianship

Core Curriculum

Music Theory (24 units)

1. MUS 120. Theory I (3)
2. MUS 121. Theory I Lab (1)
3. MUS 122. Theory II (3)
4. MUS 123. Theory II Lab (1)
5. MUS 320. Theory III (3)
6. MUS 321. Theory III Lab (1)
7. MUS 322. Theory IV (3)
8. MUS 323. Theory IV Lab (1)
9. MUS 324. Theory V (3)
10. MUS 325. Theory V Lab (1)
11. MUS 542. Studies in Musical Organization (4)

Music History (16 units)

1. MUS 304. History of Music I (4)
2. MUS 305. History of Music II (4)
3. MUS 306. History of Music III (4)
4. MUS 350. Music of World Cultures (4)

Conducting

1. MUS 210. Conducting (2)
- Additional Requirements
- A. MUS 222. Class Piano III (1)
 5. One unit chosen from: (1)
 - MUS 598. Senior Project (1)
 - MUS 599. Senior Recital (1)

Performance/Composition Emphasis (31 units)

1. One unit chosen from: (1)
 - MUS 208. Vocal Music Literature (1)
 - MUS 209. Instrumental Music Literature (1)
2. Four units chosen from: (4)
 - MUS 266. Intro. to Computer/Electronic Music (4)
 - MUS 267. Intro. to Studio Recording Techniques (4)
3. Two units chosen from: (2)
 - MUS 301. Choral Conducting (2)
 - MUS 303. Instrumental Conducting (2)
4. MUS 406. Orchestration (2)
5. MUS 408. Arranging (2)
6. Four units chosen from: (4)
 - MUS 307. Music of the 20th/21st Centuries (4)
 - MUS 400. Studies in Composers (4)
 - MUS 402. Studies in Genres (4)
 - MUS 426. Studies in Music History (4)
7. Applied Study (3)
 - Three units chosen from one of the following:
 - MUS 440. Upper-Division Voice II (1) total of (3)
 - MUS 441. Upper-Division Keyboard Instr. II (1) total of (3)
 - MUS 442. Upper-Division String Instr. II (1) total of (3)
 - MUS 443. Upper-Division Wind Instr. II (1) total of (3)
 - MUS 444. Upper-Division Brass Instr. (1) total of (3)

- MUS 445. Upper-Division Percussion Instr. II (1) total of (3)
- MUS 446. Upper-Division Composition II (1) total of (3)
- MUS 448. Applied Technology II (1) total of (3)
- 8. One unit chosen from: (1)
 - MUS 498. Junior Project (1)
 - MUS 499. Junior Recital (1)
- 9. Music Electives (12 units) (12)
 - Twelve units of music courses related to the student's area of study (composition, instrument approval of advisor).

Performance and Music Electives

- 2. Nine units chosen from the student's area of study: (9)
 - MUS 140-145 (100-level Applied Study) (3)
 - MUS 240-246 (200-level Applied Study) (3)
 - MUS 340-348 (300-level Applied Study) (3)
- 3. Twelve units chosen from: (12)
 - MUS 380. Chamber Orchestra (1)
 - MUS 381. Symphonic Band (1)
 - MUS 385. Concert Choir (1)
 - MUS 386. Chamber Singers (1)

- Total (21)
- Electives (2)**
- General Education Studies (82)**

- Total (180)

1C. Bachelor of Arts in Music – General Music Studies Emphasis

This emphasis is intended for two different types of students. Some students have specialized career plans that are not addressed by other available music emphases, such as someone interested in a career in music therapy or entertainment law. Other students who pursue the general music emphasis simply want a bachelors degree, and they prefer music to other majors available at CSUSB. This emphasis contains a lot of elective units, allowing students to select courses, from music or other disciplines, that will best prepare them for their chosen career paths.

2C. Curricular Table – General Music Studies Emphasis

B.A in Music: General Music Studies
Emphasis

Component Descriptors	Musicianship	Mus Perform. Mus Electives	General Studies	Electives	Total
Units	Units - 75	Units - 21	Units - 82	Units - 2	Units - 180
Percentages	42%	12%	47%	1%	100%

Musicianship

Core Curriculum

Music Theory (24 units)

- 1. MUS 120. Theory I (3)
- 2. MUS 121. Theory I Lab (1)
- 3. MUS 122. Theory II (3)
- 4. MUS 123. Theory II Lab (1)

5. MUS 320. Theory III	(3)
6. MUS 321. Theory III Lab	(1)
7. MUS 322. Theory IV	(3)
8. MUS 323. Theory IV Lab	(1)
9. MUS 324. Theory V	(3)
10. MUS 325. Theory V Lab	(1)
11. MUS 542. Studies in Musical Organization	(4)
Music History (16 units)	
1. MUS 304. History of Music I	(4)
2. MUS 305. History of Music II	(4)
3. MUS 306. History of Music III	(4)
4. MUS 350. Music of World Cultures	(4)
Conducting	
1. MUS 210. Conducting (2)	(2)
Additional Requirements	
A. MUS 222. Class Piano III	(1)
5. One unit chosen from:	(1)
MUS 598. Senior Project (1)	
MUS 599. Senior Recital (1)	
General Music Studies Emphasis (31 units)	
1. MUS 266. Introduction to Computer and Electronic Music	(4)
2. Four units chosen from:	(4)
MUS 351. Latin American Music (4)	
MUS 352. African American Music (4)	
MUS 360. Music in the United States (4)	
3. Four units chosen from:	(4)
MUS 307. Music of the 20th and 21st Centuries (4)	
MUS 400. Studies in Composers (4)	
MUS 402. Studies in Genres (4)	
MUS 426. Studies in Music History (4)	
4. MUS 528. Special Projects (2)	(2)
5. Music Electives (9 units)	(9)
Nine units of music courses, subject to approval of advisor.	
6. Electives (8 units)	(8)
Eight units chosen from courses offered in the Col. of Arts and Letters which may include music courses, subject to approval of advisor.	
Total	(75)
Performance and Music Electives	
2. Nine units chosen from the student's area of study:	
MUS 140-145 (100-level Applied Study)	(3)
MUS 240-246 (200-level Applied Study)	(3)
MUS 340-348 (300-level Applied Study)	(3)
3. Twelve units chosen from:	(12)
MUS 380. Chamber Orchestra (1)	
MUS 381. Symphonic Band (1)	
MUS 385. Concert Choir (1)	
MUS 386. Chamber Singers (1)	
Total	(21)
Electives	(2)
General Education Studies	(82)
Total	(180)

1D. Bachelor of Arts in Music - Music Technology Emphasis

Students in this emphasis plan to pursue careers in recording technology, sound design, film scoring, or other fields that require electronic creation and processing of music or sound. The strength of the emphasis is the scope of information coupled with the hands-on approach. Students are prepared to continue on in specialized fields and are ready for entry-level employment in the electronic media industry. Note that after they complete 200-level applied study on an instrument or voice, music technology majors switch to applied technology at the 300-level.

2D. Curricular Table - Music Technology Emphasis

DEGREE: B.A in Music: Music Technology Emphasis

Component Descriptors	Musicianship	Mus Perform. Mus Electives	General Studies	Electives	Total
Units	Units - 75	Units - 21	Units - 82	Units - 2	Units - 180
Percentages	42%	12%	47%	1%	100%

Musicianship

Core Curriculum

Music Theory (24 units)

1. MUS 120. Theory I (3)
2. MUS 121. Theory I Lab (1)
3. MUS 122. Theory II (3)
4. MUS 123. Theory II Lab (1)
5. MUS 320. Theory III (3)
6. MUS 321. Theory III Lab (1)
7. MUS 322. Theory IV (3)
8. MUS 323. Theory IV Lab (1)
9. MUS 324. Theory V (3)
10. MUS 325. Theory V Lab (1)
11. MUS 542. Studies in Musical Organization (4)

Music History (16 units)

1. MUS 304. History of Music I (4)
2. MUS 305. History of Music II (4)
3. MUS 306. History of Music III (4)
4. MUS 350. Music of World Cultures (4)

Conducting

1. MUS 210. Conducting (2)
- Additional Requirements
- A. MUS 222. Class Piano III (1)
 5. One unit chosen from: (1)
 - MUS 598. Senior Project (1)
 - MUS 599. Senior Recital (1)

Music Technology Emphasis (31 units)

1. MUS 266. Introduction to Computer and Electronic Music (4)
2. MUS 267. Introduction to Studio Recording Techniques (4)
3. MUS 416. Advanced Computer and Electronic Music (4)
4. MUS 427. Advanced Studio Recording Techniques (4)
5. MUS 429. Topics in Music Technology (4)
6. MUS 448. Applied Technology II (1) for a total of (3)
7. MUS 575. Internship in Music Technology (4)

8. Music Electives (4 units)	(4)
<u>Four units chosen from music courses, with approval of advisor.</u>	
Total	(75)

Performance and Music Electives

2. Nine units chosen from the student's area of study:	
MUS 140-145 (100-level Applied Study)	(3)
MUS 240-246 (200-level Applied Study)	(3)
MUS 340-348 (300-level Applied Study)	(3)
3. Twelve units chosen from:	(12)
MUS 380. Chamber Orchestra (1)	
MUS 381. Symphonic Band (1)	
MUS 385. Concert Choir (1)	
MUS 386. Chamber Singers (1)	
Total	(21)
Electives	(2)
General Education Studies	(82)
Total	(180)

1E. Bachelor of Arts in Music – Musical Theatre Emphasis

Students in this emphasis plan to pursue careers as singers and actors in musical theatre. In addition to music classes, the emphasis requires significant study of dance and acting. The strength of the applied vocal studies requiring completion of the 400 level plus the inclusion of opera workshop, and musical productions provides a practical foundation for further graduate study or in repertory theatre productions. Students choosing this emphasis are prepared to pursue careers in either field.

2E. Curricular Table – Musical Theatre Emphasis

DEGREE: B.A in Music: Music Theatre Emphasis

Component Descriptors	Musicianship	Mus Perform. Mus Electives	General Studies	Electives	Total
Units	Units - 75	Units - 21	Units - 78	Units - 2	Units - 180
Percentages	42%	12%	47%	1%	100%

Musicianship

Core Curriculum

Music Theory (24 units)

1. MUS 120. Theory I	(3)
2. MUS 121. Theory I Lab	(1)
3. MUS 122. Theory II	(3)
4. MUS 123. Theory II Lab	(1)
5. MUS 320. Theory III	(3)
6. MUS 321. Theory III Lab	(1)
7. MUS 322. Theory IV	(3)
8. MUS 323. Theory IV Lab	(1)
9. MUS 324. Theory V	(3)
10. MUS 325. Theory V Lab	(1)
11. MUS 542. Studies in Musical Organization	(4)

Music History (16 units)

- 1. MUS 304. History of Music I (4)
- 2. MUS 305. History of Music II (4)
- 3. MUS 306. History of Music III (4)
- 4. MUS 350. Music of World Cultures (4)
- Conducting** (2)
- 1. MUS 210. Conducting (2)
- Additional Requirements
- A. MUS 222. Class Piano III (1)
- 5. One unit chosen from: (1)
- MUS 598. Senior Project (1)
- MUS 599. Senior Recital (1)

Musical Theatre Emphasis (31 units)

- 1. TA 131. Makeup for Stage and Screen (3)
- 2. TA 251. Acting I: Games and Exercises (3)
- 3. TA 252. Acting II: Creating a Role (3)
- 4. Six units chosen from: (6)
- DAN 200A. Studies in Dance: Jazz (2)
- DAN 200B. Studies in Dance: Modern (2)
- DAN 200C. Studies in Dance: Tap (2)
- DAN 200D. Studies in Dance: Ballet (2)
- DAN 300A. Dance Techniques: Jazz (2)
- DAN 300B. Dance Techniques: Modern (2)
- DAN 300C. Dance Techniques: Tap (2)
- DAN 300D. Dance Techniques: Ballet (2)
- DAN 300E. Dance Techniques: Mus. Theatre (2)
- 5. MUS 387. Opera Workshop (1) for a total of (2)
- 6. Two units chosen from: (2)
- MUS 302. Music Theatre Production (2)
- TA 320A. Performance Practicum: Main Stage (2) (when production is a musical)
- 7. Four units chosen from: (4)
- MUS 302. Musical Theatre Production (2)
- MUS 387. Opera Workshop (1)
- TA 320A. Performance Practicum: Main Stage (2)
- TA 320B. Performance Practicum: Imagination Players (2)
- TA 320C. Performance Practicum: Touring Theatre (2)
- TA 320E. Performance Practicum: Special Projects (2)
- TA 320F. Performance Practicum: Dance Performance (2)
- 8. MUS 375. Music Theater Internship (2)
- 9. **MUS 440. Upper-Division Voice II (1) for a total of (3) * Performance Category**
- 10. Electives (3 units)

Three units of music, theatre arts, or dance courses with approval of advisor.

Total (75)

Performance and Music Electives

- 2. Nine units chosen from the student's area of study:
- MUS 140-145 (100-level Applied Study) (3)
- MUS 240-246 (200-level Applied Study) (3)
- MUS 340-348 (300-level Applied Study) (3)
- 3. Twelve units chosen from: (12)
- MUS 380. Chamber Orchestra (1)
- MUS 381. Symphonic Band (1)
- MUS 385. Concert Choir (1)
- MUS 386. Chamber Singers (1)

Total (21)

Electives (2)

General Education Studies (82)

Total (180)

1F. Bachelor of Arts in Music – Ethnomusicology Emphasis

Students in this emphasis plan to pursue careers in musicological research, possibly involving teaching of musicological subjects. Most music graduates in these emphases will continue into graduate school. This is a concentrated emphasis focusing on the ethnological foundations of worldwide music traditions. The strength of the emphasis lies in its use of anthropological methodology, the inclusion of Women in Music and its diversified offerings including Latin American, African, and U.S. music. Students typically will continue on to graduate studies. The Ethnomusicology emphasis is designed to fully prepare them.

2F. Curricular Table – Ethnomusicology Emphasis

DEGREE: B.A in Music: Ethnomusicology Emphasis

Component Descriptors	Musicianship	Mus Perform. Mus Electives	General Studies	Electives	Total
Units	Units - 75	Units - 21	Units - 82	Units - 2	Units - 180
Percentages	42%	12%	47%	1%	100%

Musicianship

Core Curriculum

Music Theory (24 units)

1. MUS 120. Theory I (3)
2. MUS 121. Theory I Lab (1)
3. MUS 122. Theory II (3)
4. MUS 123. Theory II Lab (1)
5. MUS 320. Theory III (3)
6. MUS 321. Theory III Lab (1)
7. MUS 322. Theory IV (3)
8. MUS 323. Theory IV Lab (1)
9. MUS 324. Theory V (3)
10. MUS 325. Theory V Lab (1)
11. MUS 542. Studies in Musical Organization (4)

Music History (16 units)

1. MUS 304. History of Music I (4)
 2. MUS 305. History of Music II (4)
 3. MUS 306. History of Music III (4)
 4. MUS 350. Music of World Cultures (4)
- Conducting** (2)

1. MUS 210. Conducting (2)

Additional Requirements

- A. MUS 222. Class Piano III (1)
5. One unit chosen from: (1)
 - MUS 598. Senior Project (1)
 - MUS 599. Senior Recital (1)

Ethnomusicology Emphasis (31 units)

1. MUS 267. Introduction to Studio Recording Techniques (4)
2. Four units chosen from: (4)
 - MUS 307. Music of the 20th and 21st Centuries (4)
 - MUS 308. Women in Music (4)
 - MUS 400. Studies in Composers (4)
 - MUS 401. Musical Theatre (4)

MUS 402. Studies in Genres (4)	
MUS 426. Studies in Music History (4)	
3. Eight units chosen from:	(8)
MUS 351. Latin American Music (4)	
MUS 352. African American Music (4)	
MUS 360. Music in the United States (4)	
MUS 510. Special Topics in Music (4)	
4. MUS 528. Special Projects (3) (used in prep. for senior project)	(3)
5. ANTH 102. Introduction to Anthropology: Culture and Society	(4)
6. Electives (8 units)	(8)
Eight units of upper-division anthropology courses, subject to approval of advisor.	
Total	(75)

Performance and Music Electives

2. Nine units chosen from the student's area of study:	
MUS 140-145 (100-level Applied Study)	(3)
MUS 240-246 (200-level Applied Study)	(3)
MUS 340-348 (300-level Applied Study)	(3)
3. Twelve units chosen from:	(12)
MUS 380. Chamber Orchestra (1)	
MUS 381. Symphonic Band (1)	
MUS 385. Concert Choir (1)	
MUS 386. Chamber Singers (1)	
Total	(21)
Electives	(2)
General Education Studies	(82)
Total	(180)

1G. Bachelor of Arts in Music – Music History Emphasis

Students in this emphasis plan to teach music history, usually at the collegiate level, or pursue careers requiring well honed academic research skills (e.g., library science). The broad curriculum covering Western music from the ancient Greeks to the 21st century offers a foundation that allows for immediate teaching at the secondary level or pursuing a graduate school degree. The emphasis refers specifically to the study of Western music using historical methodology.

2G. Curricular Table – Music History Emphasis

DEGREE:	B.A in Music: Music History Emphasis				
Component Descriptors	Musicianship	Mus Perform. Mus Electives	General Studies	Electives	Total
Units	Units - 75	Units - 21	Units - 82	Units - 2	Units - 180
Percentages	42%	12%	47%	1%	100%

Musicianship

Core Curriculum

Music Theory (24 units)

1. MUS 120. Theory I	(3)
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- 2. MUS 121. Theory I Lab (1)
- 3. MUS 122. Theory II (3)
- 4. MUS 123. Theory II Lab (1)
- 5. MUS 320. Theory III (3)
- 6. MUS 321. Theory III Lab (1)
- 7. MUS 322. Theory IV (3)
- 8. MUS 323. Theory IV Lab (1)
- 9. MUS 324. Theory V (3)
- 10. MUS 325. Theory V Lab (1)
- 11. MUS 542. Studies in Musical Organization (4)

Music History (16 units)

- 1. MUS 304. History of Music I (4)
- 2. MUS 305. History of Music II (4)
- 3. MUS 306. History of Music III (4)
- 4. MUS 350. Music of World Cultures (4)

Conducting

- 1. MUS 210. Conducting (2)
- Additional Requirements
- A. MUS 222. Class Piano III (1)
- 5. One unit chosen from: (1)
- MUS 598. Senior Project (1)
- MUS 599. Senior Recital (1)

Music History Emphasis (31 units)

- 1. Eight units chosen from: (8)
 - MUS 307. Music of the 20th and 21st Centuries (4)
 - MUS 308. Women in Music (4)
 - MUS 400. Studies in Composers (4)
 - MUS 402. Studies in Genres (4)
 - MUS 426. Studies in Music History (4)
- 2. Eight units chosen from: (8)
 - MUS 351. Latin American Music (4)
 - MUS 352. African American Music (4)
 - MUS 360. Music in the United States (4)
 - MUS 510. Special Topics in Music (4)
- 3. MUS 528. Special Projects (3)
 - (used in preparation for senior project)
- 4. HIST 394. Introduction to History (4)
- 5. Electives (8 units) (8)
 - Eight units of upper-division history courses,
subject to approval of advisor.

Total (75)

Performance and Music Electives

- 2. Nine units chosen from the student's area of study:
 - MUS 140-145 (100-level Applied Study) (3)
 - MUS 240-246 (200-level Applied Study) (3)
 - MUS 340-348 (300-level Applied Study) (3)
- 3. Twelve units chosen from: (12)
 - MUS 380. Chamber Orchestra (1)
 - MUS 381. Symphonic Band (1)
 - MUS 385. Concert Choir (1)
 - MUS 386. Chamber Singers (1)

Total (21)

Electives (2)

General Education Studies (82)

Total (180)

3. Assessment

Within the Core Curriculum the department has addressed NASM standards for all emphases majors. As shown above the curriculum

Core Requirements for the B.A. in Music (65 units):

Music Theory (24 units)

1. MUS 120. Theory I (3)
2. MUS 121. Theory I Laboratory (1)
3. MUS 122. Theory II (3)
4. MUS 123. Theory II Laboratory (1)
5. MUS 320. Theory III (3)
6. MUS 321. Theory III Laboratory (1)
7. MUS 322. Theory IV (3)
8. MUS 323. Theory IV Laboratory (1)
9. MUS 324. Theory V (3)
10. MUS 325. Theory V Laboratory (1)
11. MUS 542. Studies in Musical Organization (4)

Music History (16 units)

1. MUS 304. History of Music I (4)
2. MUS 305. History of Music II (4)
3. MUS 306. History of Music III (4)
4. MUS 350. Music of World Cultures (4)

Conducting (2 units)

1. MUS 210. Conducting (2)

Additional Requirements

1. Piano proficiency must be demonstrated by completing one of the following:

- A. MUS 222. Class Piano III (with a grade of "B" or better) (1)
- B. Successful completion of credit by examination administered by the department.

2. Nine units chosen from the student's area of study:

- MUS 140-145 (100-level Applied Study) (3)
- MUS 240-246 (200-level Applied Study) (3)
- MUS 340-348 (300-level Applied Study) (3)

3. Twelve units chosen from:

- MUS 380. Chamber Orchestra (1)
- MUS 381. Symphonic Band (1)
- MUS 385. Concert Choir (1)
- MUS 386. Chamber Singers (1)

Participation in one of the major performance organizations most appropriate to the student's applied emphasis is required each quarter in residence with a maximum of twelve units being applied to the major.

4. Concert attendance:

Six quarters of MUS 998. Concert Attendance; at least eight Music Department concerts, recitals and related programs must be attended per quarter.

5. One unit chosen from:

- MUS 598. Senior Project (1)
- MUS 599. Senior Recital (1)

Note: If student chooses MUS 599 to fulfill the core requirement, MUS 440 level must be reached.

6. MUS 990. Music Comprehensive Assessment (0)

These core courses run concurrently with the specific courses designed for each of the emphases (31 units). Within the core curriculum students are required to demonstrate:

- An understanding of the nature and expressiveness of music through theoretical analysis of musical styles from the fourteenth to the twenty first century,

- An understanding of various musical genres and historical eras from the Medieval era to the twentieth century,
- An understanding of various musics of other cultures as introduced in theoretical analysis and a historical context,
- An ability to demonstrate a synthesis of acquired musical knowledge and analytical skills in classroom performance, composition and basic conducting.

Specifically, musicianship studies appropriate to the B.A. degree should produce:

- The ability to hear, identify, and work conceptually with the elements of rhythm, melody, harmony, and structure.
- An ability to appreciate and articulate compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.
- Facility with a wide selection of musical literature, the principal eras, genres, and cultural sources, including music beyond the western canon,
- The ability to develop and defend musical judgments.

The core requirements are designed to produce music majors who will demonstrate:

1. Technically competent and artistic performance skills, progressing at least through the 300 level in applied music. Aspects of technical competency will include:
 - a. a proper tone production and articulation;
 - b. accurate rhythms and pitches;
 - c. technical facility with scales and arpeggios;
 - d. The application of all the above techniques to a cross-section of the music from the complete repertory of the particular performance medium;
 - e. The ability to read at sight with reasonable fluency at the lower-division level.
2. An understanding of the nature and expressiveness of music through analysis of various genres and historical eras, showing competence with compositional styles and musical genres of the leading composers in each era;
3. The skills to analyze competently music tonality (melody/harmony), rhythm (various durations and meters) and forms (small structures such as motives and phrases, larger forms of rondo, sonata-allegro, bar-form, etc., and large multi-movement works such as symphony, oratorio, concerto, etc.);
4. A general understanding (compositional and performance techniques instruments, genres, societal function, etc.) of music in diverse world cultures;
5. Rehearsal and conducting skills sufficient to work as a leader and in collaboration on matters of musical interpretation, and;
6. Composition and improvisation skills beyond traditional exercises in beginning theory (approaches include: imitation of various musical styles, experiences in original composition, experimenting with various sound sources, and manipulating the common elements in non-traditional ways);
7. Teaching skills in vocal and instrumental music.

The Applied Music Policy

As stated in the CSUSB 2011-12 Bulletin of Courses (<http://catalog.csusb.edu/documents/2011-2012.pdf>) the department policy requires all music majors study on their applied instruments:

Music majors are required to study on their major instrument a minimum of nine quarters while they are in residence. All applied music lessons constitute a one-half hour private instruction each week for the ten-week term (p. 291).

Applied collegiate levels are designated as lower division (140-145, 240-246) and upper division (340-348, 400-448). Three units from each of the 100, 200, 300 levels are required of all music majors (total of nine units). Students pursuing emphases in Music Technology, Music Theater or Performance/Composition are required to additionally complete 3 units from the 400 level.

Prospective music majors whose proficiency is below the collegiate level of MUS 140-145 may enroll in preparatory applied music MUS 80-85. Applied instruction at the preparatory level does not apply toward the degree or major. Enrollment is permitted for a maximum of three quarters.

Each level of applied collegiate instruction may be repeated for a maximum of six units. Advancement to the subsequent level is determined by faculty assessment of performance. Students are assessed in weekly lessons, weekly performances for peers, and through a quarterly jury examination process. Students who fail to attain the level of proficiency necessary to advance after six units are advised to consider changing emphasis or major.

The department has instituted common instrumental/vocal applied requirements upon which individual applied teachers may base their personal requirements. The applied brass, woodwind, percussion, string, and vocal faculty crafted the requirements collectively. They are included in the student handbook: <http://omusic.csusb.edu/current-students/department-handbook/department-handbook> posted on the department web site <http://omusic.csusb.edu/>.

Establishing two fundamental criteria “technique” and “musicianship” that can be continuously assessed through all levels of instruction provides brass, woodwind, and percussion departments a cohesive uniform set of expectations that standardize the music department’s broad expectations. Rubrics are included with the documents that clearly define expectations as a student progresses through advanced studies. The rubrics are used for quarterly assessment at all applied juries.

The standards define the required skill levels which then are matched to appropriate repertoire chosen personally by the applied teacher who takes into account the individual student’s strengths, challenges, field of interest, and future career plans. In this way the applied instruction maximizes personal development in such a manner that can only be attained by a prolonged personal musical relationship between teacher and student. This department considers this aspect of applied teaching to be a critical part of the overall mission of preparing students for success, and is consistent with mission of both the department and the university.

Juries

Assessment of the skills and competencies acquired by students is accomplished universally by means of the jury examination process. This is true of the CSUSB music department. In contrast to universities on semester calendars, the CSUSB curriculum is structured in a quarter system. Four quarters define the entire academic year with students typically attending (10 week) fall, winter, and spring quarters under full-time class loads (12-18 units) per quarter. Summer quarters traditionally enable students to take an additional course or

repeat classes they may have not been able to complete during the academic year. As such, CSUSB music majors perform at three applied juries during the academic year as opposed to two juries structured in a semester calendar.

This feature provides more assessment opportunity and may depending on a student's progress allow for a broader learning experience based on the opportunity to learn more repertoire, increase the number of performances, and receive faculty assessment at quicker intervals. The compression of three juries into the time frame of two works in the student's favor as instructional and assessment contact is increased.

Applied juries take place during university final exam week at the conclusion of each quarter. Applied vocal and instrumental rubrics provide the framework for accurate assessment of level performance. Juries include

1. Performance of prepared repertoire consistent with the required level to demonstrate musicianship,
2. Performance of etudes or studies to demonstrate technical facility.
3. Sight-reading at the current level or the previous level.
4. Various scale or arpeggio requirements required by specific studios or areas.

Composition majors demonstrate technical proficiency by presenting the written score(s) of their compositions(s) to the faculty jury.

Junior and Senior Recitals and Projects

Recitals and projects are culminating assessment events both for the student and faculty. The process is clearly defined on the department website included in the student handbook:

<http://omusic.csusb.edu/current-students/department-handbook/policies-for-student-performances>

Recitals

A recital is a public performance of art music intended as a capstone or summation of a student's applied study. A student's studio teacher will supervise the preparation of the recital, and students should consult their applied syllabi for further guidelines in that regard.

Prior to the recital the student's studio teacher is responsible for arranging a hearing date and time, and the form requires the signature of the teacher with an indication of the results of the recital hearing. At least three music faculty members, one of whom must be the student's studio teacher, will adjudicate the hearing, and a majority of them must approve the recital. If the recital is not approved at the hearing, the recital performance must be cancelled. Occasionally, partial approval will be granted, and the student will be required to perform selected pieces again before the recital. Those pieces should be performed for at least two of the original hearing committee members, including the studio teacher, and the performance should occur not later than 10 days before the recital performance.

A recitalist's studio teacher will be in attendance at the performance, and the teacher alone will determine the grade for the recital. Guidelines for grading a recital should appear in the teacher's applied syllabus. The performance must adhere to the usual practices for stage department, dress,

and other etiquette at a professional-level recital, including any provisions appearing in the teacher's applied syllabus.

Projects

A project is also a capstone experience, but consists of some sort of creative or written product, possibly including a performance component, that mimics professional-level scholarly or creative products produced in the field of music. The project should be a summation of either a student's applied study or a student's study within a degree emphasis.

In the first case, a student's studio teacher will supervise the preparation of the project, and in the second, either the studio teacher or a member of the full-time music faculty will supervise preparation. In place of the syllabus guidelines that define recital requirements, a project proposal, approved by the supervising faculty member, will further define a junior or senior project. If a senior project contains any performance component, the quality of the performance must equal that of a senior recital

A student will identify a topic and begin developing a project several months before the anticipated date of completion. The student must develop a proposal for the project that includes a detailed description of the project, including a clearly defined outcome, and a firm due date for the project.

The project supervisor will form a committee to review and comment on the project proposal. The committee must consist of at least three music faculty members, including the project supervisor and at least one full-time faculty member. The committee must have at least two weeks to review the proposal. Once the committee has reviewed the proposal, the project supervisor should schedule a meeting of the committee with the student. If the committee does not approve the proposal, the student may resubmit a different project, but must do so within two weeks of the original project's rejection. The committee may also suggest changes to the project that the project supervisor is then responsible for documenting and supervising.

A Project Approval form must be submitted to the Music Department Chair by the beginning of the quarter in which the project will be completed. It must include the project proposal, the signature of the project supervisor, and documentation of changes required by the project committee.

The recital and project requirements are specific to the emphasis the student is enrolled in.

1. All music majors are required to complete either a senior recital (MUS 599) or senior project (MUS 598).
2. Students pursuing a Composition/Performance emphasis must complete a senior recital. Students in other emphases usually complete a senior project, but may, if they complete requirements for 400-level applied study, attempt a senior recital. Students in a Composition/Performance emphasis must also complete a junior recital (MUS 499) or junior project (MUS 498).
3. Students in a General Music Studies, Music Technology, Ethnomusicology, or

Music History emphasis also have required units in MUS 528 Special Projects intended for use in completing a senior project.

Music Comprehensive Assessment

All music majors, in the last quarter of the B.A. program, must register for MUS 990 Music Comprehensive Assessment. This assessment is a written examination that includes objective questions covering music theory, music history, world music, and conducting. The exam is in need of updating to conform to the department's current curriculum, including providing coverage of the existing degree emphases.

The exam takes approximately two hours and is evaluated by a faculty committee. A letter grade will be assigned for the assessment and the associated course, MUS 990 (a zero-unit course). The course is graded as credit/no credit based solely on completion or non-completion of the assessment test. Aggregate results of the assessments have been used to improve the test and to modify and strengthen content of various courses in the music degree program.

Repertoire Class

Nearly every Thursday between noon and 2 PM, applied areas (vocal, composition, piano, guitar, and instrumental) meet separately in a class setting. Woodwind, brass, strings, and percussion attend the instrumental class. The sessions are attended by all participating majors and assigned applied faculty. All majors are required to perform at these meetings throughout the quarter as stated in the various applied syllabi, including meeting the department minimum of one performance per quarter for lower-division students and two for upper-division students. The required attendance and performance is considered part of the student's applied lessons and are factored into the final grade. Both the applied faculty and their peers critique students' performances. Observations are constructive in nature. Students have the opportunity to perform repertoire in various stages of completion prior to performing at a jury or recital. Applied faculty members have the opportunity to assess students outside of their particular studios. In addition to critiquing the technical and musical aspects of a performance, the weekly meeting offers the performer the onstage experience of performing before an audience and the faculty the opportunity to assess how this setting is handled by the student.

Evaluated video, oral, and written presentations in specific courses.

Assessment in the classroom is ongoing. Applied lessons, rehearsals and class presentations are routinely video and audio taped for assessment and teaching purposes. The music department has made available the equipment including tripods, hand held video cameras, and iPhones to be used for this purpose. Students and faculty may download the digital information onto their personal computers for assessment, reference and future instruction.

Distance Learning

The music department has incorporated distance learning into its course offerings. With

an enrollment of approximately 15,000 students, the university has supported distance learning as an effective tool to deliver course content, ensure assessment, and allow for greater enrollment at a cost savings. The department offers one fully online general education course MUS 180 *Studies in Music* an exploration of the elements of music and the nature of meaning and musical style. This course is typically offered in a B.A. degree incorporating the arts and has historically been perceived as a “music appreciation” course. It fulfills a four-unit requirement in the General Education Studies: Humanities Breadth Area. The course was formerly taught as a large lecture class but became unwieldy as the enrollment reached a capacity of two hundred students. The quality of delivering content, assessment, grading, and offering individual attention suffered due to the faculty time/work constraints. In addition, many music faculty use online materials as a supplement in traditional lecture-format courses and for ensemble and applied lesson courses

Students are required to have computer access and are aided by on campus computer labs. Access is not a problem. Eight computer labs open 80+ hours per week are available <http://www.ugs.csusb.edu/lc/CompLabs.htm>. Wi-Fi access is campus wide in every building for easy access on individual computers.

The university uses the CSUSB Blackboard 9.1 course delivery system for all distance learning. A student automatically receives an account that shows all distance learning courses they are enrolled in. The system operation is identical for every course that may be constructed and modified by the teacher to suit course requirements/content. In-person technical support is available at the Student Technology Support Center <http://acm.csusb.edu/stsc/default.html> or can be accessed online at <https://blackboard.csusb.edu/webapps/login/>. Student privacy is ensured by use of student ID and password configuration that prohibits outside entrance into student accounts. The blackboard delivery system allows for concise clear class organization. Announcements, assignments, quizzes, discussion groups, blogs, links to other online sites, access to audio/visual content and instructor oversight, individual student communication access, and ability to personalize content adequately meets NASM requirements.

The MUS 180 course syllabus is clear and explicit in its instructions and information:

Announcements: Instructors can post announcements on a daily basis if necessary to remind students of every activity or assignment in the course including due dates. Other information of importance, such as the posting of an assignment grades can also be published as announcements.

Assignments: Assignments can be tailored to the individual course. Blackboard is capable of offering both audio and video examples online for student access. Assignments include vocabulary/definitions, listening assignments, written essay assignments and quizzes. Audio/video examples can be experienced multiple times at the students’ convenience. This is a distinct advantage in distance learning. Students can email instructors with questions throughout the course regarding any activity they are engaged in. Communication can be personal in nature to a greater extent than in a large lecture setting. General or specific course questions/information can be posted for others to read and profit from as they arise.

Quizzes: can be written in the same formats as an in-class quiz: true/false, multiple-choice, fill-in-the-blank. The delivery system is capable of grading all questions. Essay question can be included with the instructor given the option to read and grade essay questions. Quiz options include specific time of completion requirements and the opportunity for multiple attempts. Quiz questions can be automatically restructured for multiple attempts without changing the content. Question values can be assigned straight forward or can be weighted.

Grading: The Blackboard system has the capability to grade all quizzes and inform the student immediately upon completion of a quiz. The instructor has the option to review any exam and adjust the grade.

4. Minors in Music

The university policy in regards to minors in all disciplines is stated in the Bulletin of Courses, p. 58; it states:

The minor is a pattern of courses similar to the major, but less comprehensive. The number of units required for a minor varies with each department. Requirements are listed in each department's section of the catalog; refer to the page numbers given.

Minors can only be granted for the same term in which the student graduates with an undergraduate degree. Minors will **not** be automatically dropped if the requirements have not been fulfilled by the term for which the student's graduation is posted. A minor is posted to the official transcript, but does not appear on the diploma.

All minors require a 2.0 grade point average. A minimum of 12 units of the coursework required for the minor must be completed through regular enrollment at CSUSB. Some minors require a higher minimum, check with the department for requirements.

A minor must be declared on the Minor Request Form, available in the Records, Registration and Evaluations Office. If the requested minor is in the same department as the major, the department chair's approval will be required on the form.

The department offers three minors: Minor in Music, Minor in Jazz Studies, Minor in Recording Arts. In keeping with the university policy the unit requirements for the minor (28 units) are slightly less than the major emphasis (31 units). The number of units ensures a depth beyond an interest in the subject to include basic core of musicianship and theory combined with specific coursework and skills essential for the particular minor.

Minor in Music

The Minor in Music offers a student a broad experience with attention to specifics necessary to understand the discipline that include: reading music and basic theory comprehension; a choice of applied group lessons in guitar, voice, or piano; a foundation in music history; performance opportunity in an ensemble, and the opportunity to pursue personal interests within the subject in upper division course study. This approach provides the academic subject matter, skill component, and performance opportunity indicative of a minor in music. Students who complete the minor are considered knowledgeable in the discipline and could at a future time embark on the music major if they so desire.

MINOR IN MUSIC

Requirements (28 units)

Requirements for a minor in Music:

- | | |
|--|-----|
| 1. MUS 100. Basic Musicianship | (3) |
| MUS 101. Basic Musicianship Laboratory | (1) |
| 2. MUS 120. Theory I | (3) |
| MUS 121. Theory I Laboratory | (1) |
| 3. MUS 122. Theory II | (3) |
| MUS 123. Theory II Laboratory | (1) |

Some or all of the above music theory courses can be waived based on departmental placement testing. Contact the Music Department chair for more details. Waived coursework must be replaced with other music courses of the same number of units.

- | | |
|--|------------|
| 4. MUS 180. Studies in Music | (4) |
| 5. Two units chosen from: | (2) |
| MUS 205A. Class Guitar I (1) | |
| MUS 205B. Class Guitar II (1) | |
| MUS 206. Class Voice (1) | |
| MUS 207. Diction for Singers (1) | |
| MUS 220. Class Piano I (1) | |
| MUS 221. Class Piano II (1) | |
| 6. Four units chosen from: | (4) |
| MUS 304. History of Music I (4) | |
| MUS 305. History of Music II (4) | |
| MUS 306. History of Music III (4) | |
| MUS 350. Music of World Cultures (4) | |
| MUS 351. Latin American Music (4) | |
| 7. Two units chosen from: | (2) |
| MUS 380. Chamber Orchestra (1) | |
| MUS 381. Symphonic Band (1) | |
| MUS 382. Chamber Music (1) | |
| MUS 385. Concert Choir (1) | |
| MUS 386. Chamber Singers (1) | |
| 8. <u>Four units in music courses at the upper-division level.</u> | <u>(4)</u> |
| Total | (28) |

Minor in Jazz Studies

The Minor in Jazz Studies offers both the music and non-music major the opportunity to explore jazz studies. Jazz history provides the academic foundation for study of styles, artists, and the process of jazz improvisation. Theory and keyboard skills are included to ensure sufficient knowledge necessary to learn instrumental/vocal improvisation. Introductory and Advanced Improvisation provide the conceptual and technical skills necessary to perform both basic and complex structures and styles of jazz. The minor provides a learning environment to successfully begin performing jazz improvisation. Students completing the minor will have foundation on which to continue studying the art.

MINOR IN JAZZ STUDIES

Requirements (28 units)

Requirements for a minor in Jazz Studies:

- | | |
|--|--|
| 1. MUS 100. Basic Musicianship (3) | |
| MUS 101. Basic Musicianship Laboratory (1) | |
| 2. MUS 120. Theory I (3) and | |
| MUS 121. Theory I Laboratory (1) | |
| 3. MUS 122. Theory II (3) and | |
| MUS 123. Theory II Laboratory (1) | |

4. MUS 220. Class Piano I (1)
5. MUS 221. Class Piano II (1)
6. MUS 230. Introduction to Jazz Improvisation (2)
7. MUS 309. Jazz History (4)
8. MUS 330. Advanced Jazz Improvisation (2)
9. Six units chosen from:
 - MUS 382H. Chamber Music: Jazz Combo (1)
 - MUS 391. Jazz Ensemble (1)
 - MUS 392. Vocal Jazz (1)

Minor in Recording Arts

The Minor in Recording Arts offers both the music and non-music major the opportunity to learn basic concepts and techniques involved in studio recording. Opportunities to learn hardware and software technologies are included. Basic theory and musicianship is included as an important component of understanding the music recording process. Students completing the minor are in a position to continue advanced study or begin to pursue their own recording projects.

MINOR IN RECORDING ARTS

Requirements (28 units)

Requirements for a minor in Recording Arts:

1. MUS 100. Basic Musicianship (3)
MUS 101. Basic Musicianship Laboratory (1)
2. MUS 120. Theory I (3) and
MUS 121. Theory I Laboratory (1)
3. MUS 122. Theory II (3) and
MUS 123. Theory II Laboratory (1)

Some or all of the above music theory courses can be waived based on departmental placement testing. Contact the Music Department chair for more details. Waived coursework must be replaced with other music courses of the same number of units.

4. MUS 266. Introduction to Computer and Electronic Music (4)
5. MUS 267. Introduction to Studio Recording Techniques (4)
6. MUS 416. Advanced Computer and Electronic Music (4)
7. MUS 427. Advanced Studio Recording Techniques (4)

Application for Plan Approval - Commercial Music Emphasis

Beginning in 2012-13, the Music Department has received university approval to offer an additional Commercial Music Emphasis as part of its BA in Music degree. The department thus also seeks formal program approval from NASM for the addition. The new Commercial Music Emphasis will prepare students for three general aspects of the commercial music industry: film/video scoring and composition, studio and live performance, and recording engineering. While each area by itself presents significant opportunities for employment, often musicians successful in the field combine knowledge from two or all three. For example, singer-songwriters not only compose and perform their own song, but also often need engineering knowledge to function as a producer in editing their recordings. Creating video game sound tracks often requires both a thorough knowledge of sound engineering and the creativity to compose original music. Graduates of the program will find employment as commercial music performers, video game audio engineers, and composers and arrangers of music for a variety of commercial purposes

The Commercial Music Emphasis builds on the BA in Music's core coursework to first provide fundamental coursework in multiple commercial music topics, and then allow flexibility through electives and capstone coursework to tailor the emphasis to particular career interests. The fundamental coursework includes existing courses (MUS 230, 266, 382H, 391, 392, and 406), a revision to an existing course (MUS 414), and one new course (MUS 260). Capstone courses include a senior project (MUS 598) already required in the BA's core coursework, a new option, also in the core, for applied commercial music study at the junior-level (MUS 349), and a new internship (MUS 475) that is part of the Commercial Music Emphasis. The three required units in MUS 349 will, through project-oriented work, allow students to pursue knowledge particular to their career interests and serve as preparation for both the internship and senior project. The emphasis also includes 14 units of electives that will further allow students to individually shape their learning experience, consistent with the expectations of a liberal arts degree.

Curricular table - Commercial Music

DEGREE: B.A in Music: Music History Emphasis					
Component Descriptors	Musicianship	Mus Perform. Mus Electives	General Studies	Electives	Total
Units	Units - 75	Units - 21	Units - 82	Units - 2	Units - 180
Percentages	42%	12%	47%	1%	100%

Musicianship

Core Curriculum

Music Theory (24 units)

1. MUS 120. Theory I (3)
2. MUS 121. Theory I Lab (1)
3. MUS 122. Theory II (3)
4. MUS 123. Theory II Lab (1)

- 5. MUS 320. Theory III (3)
- 6. MUS 321. Theory III Lab (1)
- 7. MUS 322. Theory IV (3)
- 8. MUS 323. Theory IV Lab (1)
- 9. MUS 324. Theory V (3)
- 10. MUS 325. Theory V Lab (1)
- 11. MUS 542. Studies in Musical Organization (4)

Music History (16 units)

- 1. MUS 304. History of Music I (4)
- 2. MUS 305. History of Music II (4)
- 3. MUS 306. History of Music III (4)
- 4. MUS 350. Music of World Cultures (4)

Conducting

- 1. MUS 210. Conducting (2)

Additional Requirements

- A. MUS 222. Class Piano III (1)
- 5. One unit chosen from: (1)
 - MUS 598. Senior Project (1)
 - MUS 599. Senior Recital (1)

Commercial Music Emphasis (31 units)

- 1. MUS 230. Introduction to Jazz Improvisation (2)
- 2. MUS 260. Commercial Songwriting (2)
- 3. MUS 266. Intro. to Computer and Electronic Music (4)
- 4. MUS 406. Orchestration (2)
- 5. MUS 414. Commercial Arranging and Scoring (2)
- 6. MUS 475. Internship in Commercial Music (2)
- 7. Three units chosen from: (3)
 - MUS 382H. Chamber Music: Jazz Combo (1)
 - MUS 391. Jazz Ensemble (1)
 - MUS 392. Vocal Jazz (1)
 - Or other music ensembles approved by advisor.

- 8. Electives (14)

Fourteen additional units in music approved by advisor.

Total (75)

Performance and Music Electives

2. Nine units chosen from the student's area of study:

- MUS 140-145 (100-level Applied Study) (3)
- MUS 240-246 (200-level Applied Study) (3)
- MUS 340-349 (300-level Applied Study) (3)

3. Twelve units chosen from: (12)

- MUS 380. Chamber Orchestra (1)
- MUS 381. Symphonic Band (1)
- MUS 385. Concert Choir (1)
- MUS 386. Chamber Singers (1)

Total (21)

Electives (2)

General Education Studies (80)

Total (180)

Because Commercial Music Emphasis is part of CSUSB's existing BA in Music, including sharing the same core coursework with all other degree emphases, compliance with NASM Standards for the new emphasis are already largely detailed above in the request for renewal of

program approval. Additional content for assessing student achievement in the emphasis will need to be added to the Comprehensive Music Assessment Test administered to all music majors at the conclusion of the degree program. As is the case with the department's current Music Technology emphasis, students must complete 200-level applied study on an instrument or voice before enrolling in MUS 349 *Applied Commercial Music*. This will help insure a reasonable minimum of performing experience and skill is brought to project work in MUS 349. Additional prerequisites for MUS 349 include MUS 266 *Introduction to Computer and Electronic Music* and MUS 414 *Commercial Arranging*. These expectations, along with the prerequisites for MUS 414 itself (MUS 260 *Commercial Songwriting* and MUS 406 *Orchestration*), will guarantee students also enter MUS 349 with a reasonable minimum musicianship, including at least one year of music theory (which is a prerequisite for both MUS 260 and MUS 406).

The department's chair, Todd Johnson, has served as the primary developer of the Commercial Music curriculum, in consultation with Scott Vance, a part-time lecturer and the teacher of all existing Music Technology courses. Of the courses listed in the emphasis, MUS 230 *Introduction to Jazz Improvisation* is already taught by Robert Knop, a tenured faculty member, MUS 260 *Commercial Songwriting* will be taught by Bradley Hampton, a current part-time faculty member, Vance already teaches MUS 266 *Introduction to Computer and Electronic Music*, a tenure-track replacement for Allen Menton (search is currently underway) will teach MUS 406, Hampton will teach MUS 414 *Commercial Arranging and Scoring*, and Johnson will supervise interns in MUS 475. Of the three specifically listed performing ensembles, Knop directs MUS 382H and 391, and Hampton and Knop team-teach MUS 392. The elective units for the degree will likely include additional courses already offered for the Music Technology curriculum (MUS 267, 416, 427, 429), all taught by Vance, repeated enrollment in performing ensembles, MUS 320 *Advanced Jazz Improvisation*, and/or repetition of MUS 475 *Internship in Commercial Music*. The core courses that serve as capstone experiences for the emphasis (MUS 349 *Applied Commercial Music* and MUS 598 *Senior Project*) are supervisory courses in which students will study with a faculty in a one-on-one format. Student will be assigned to a specific course section assigned to a particular instructor. Instructor assignments will be based on a particular student's needs regarding applied study or a senior project. Instructors will be drawn from existing music faculty, most likely Vance, Hampton, and Knop.

The Music Department's participation in a US Department of Education Title V grant with Norco College (in the Riverside Community College District) will fund the initial implementation of the new emphasis and should provide significant transfer enrollment for it. The grant started in 2010-11 and runs for four more years. It provided funding (\$75,000) in 2011-12 for the Music Department to purchase and install a ProTools HD digital recording and editing system, the industry standard for such work. In addition, the grant will fund through 2015-16 the faculty development, salaries for additional new courses, and other instructional costs necessary to establish the emphasis (total available approximately \$25,000). Enrollment in a corresponding Commercial Music program at Norco is currently at 40, and conservatively should grow to approximately 60 as the grant progresses. The Music Department expects 10 to 12 of those students will enter CSUSB each year as upper-division transfers and graduate in two years with a BA in Music with an Emphasis in Commercial Music. An additional 10 Norco transfers per year would be a 40% increase in new students per year from the 25 new CSUSB music majors

averaged per year since 2009-10. In addition, once the commercial emphasis is established, it will likely attract significant numbers of new freshmen and transfers from colleges other than Norco. CSUSB will be the only university music program in its service area with a commercial music curriculum, and by the conclusion of the grant, the curriculum's enrollment will generate sufficient FTES to be self-supporting. It is anticipated that, at the conclusion of the grant, the additional music major enrollment generated by the Commercial Music Emphasis will generate funds sufficient to support the instructional costs of the program.

In either the spring or summer of 2012, the Music Department plans to become an Academic Partner in the Avid Learning Program. Avid manufactures the ProTools HD hardware and software to be used as the technical foundation for the Commercial Music Emphasis. Membership in the program will cost \$1000 per year and include ProTools software updates as they occur. It will also allow the Music Department access to training materials and authorize the department to serve as a training site for the several levels of ProTools certification. Scott Vance has already trained in four levels of ProTools certification, including gaining certification as an instructor. With Vance as a teacher, and using the ProTools HD system housed in the department's Electronic Music Studio and software installed at computer stations in the Computer Music Lab, the department expects to offer two or more certification classes every academic quarter to the public. Revenue from the certification courses should generate significant funding to substantially support upkeep of hardware in both the Electronic Music Studio and Computer Music Lab. The revenue should substantially supplement existing annual equipment money allocated to the department by the College of Arts and Letters, and may even support a four- or-five-year cycle of complete upgrades without any college support.

The Commercial Music Emphasis is as already mentioned intended to increase music major enrollment and is a unique offering in the university's current service area. It also is a logical compliment to the Music Technology curriculum, providing it initially, and hopefully in the long-term, with badly needed hardware and software improvements. In addition to allowing ProTools certification offerings for the general public, the equipment will allow inclusion of similar instruction in Music Technology coursework. On the basis of that coursework, students will be able to very inexpensively test for and obtain certification in the two initial levels of ProTools certification. That will be a major boost for Music Technology students interested in careers as recording technicians and should help increase enrollment in the Music Technology program. Finally, the combined coursework in Music Technology and Commercial Music, and anticipated growth in enrollment in both programs supports the need for a new tenure-track position to teach in those areas (see below more information below under Section III. D. Future Issues).

C. Programmatic Areas

Music Studies For the General Public

All courses offered by the Music Department with the exception of applied lessons are open to all students in the university, assuming they have satisfied any applicable prerequisites or as in the case of vocal and instrumental ensembles, received the consent of the instructor. A liberal arts university such as CSUSB enrolls many student majors who have had previous musical experience and wish to continue performing in some capacity for enjoyment. The jazz ensemble, symphonic band, chamber orchestra, concert choir, vocal jazz, jazz combo and pep band typically include non-music majors, alumni, community performers, and visiting faculty who are encouraged to participate in quarterly concerts and events.

Non-ensemble performance class offerings designed to serve the general population include:

History and Literature

Courses presenting music ideas and styles, social and aesthetic factors influencing sounds that composers/performers ultimately preferred and organized.

1. MUS 180. Studies in Music (4 units)

Taught every quarter in a distance-learning format, the course fulfills the "Arts" requirement in the General Education curriculum's C, Humanities category. The course covers western classical music, and also explores 20th century music genres including jazz, pop, rock, musical theatre, cinema, and world music. Those enrolled in the course attend performances and submit reviews as part of the course work.

2. MUS 309. Jazz History (4 units)

Taught annually the course is designed to expose/educate the student listener to the stylistic evolution of American Jazz from its inception at the beginning of the 20th century to the global phenomena it has become in the 21st century. Music majors typically make up less than a quarter of the enrollment.

World Music

Courses presenting music as it has developed and as it exists in various cultures worldwide. Courses include background necessary to enable the student to understand the role of music in particular societies. Visiting faculty and guest musicians are included when possible.

1. MUS 350. Music of World Cultures, (musical traditions of the world).

2. MUS 351. Latin American Music, (history/performance practices of classical, folk, pop music of Latin America).

3. MUS 352. African American Music, (historical development of African American musical heritage).

4. MUS 360. Music in The United States, (American folk, blues traditions).

Music Education

Courses offered in this emphasis provide the non-music major and non-traditional student the access to an applied music experience in a class setting, an understanding of the function and use

of music in an elementary level classroom setting, and basic computer technology including music hardware and software for personal use or teaching.

1. MUS 205A/B. Class Guitar (1 unit)

Taught every quarter, the class appeals to a large general audience who simply wish to learn guitar. Many are self-taught and are looking to expand their experience. Others are undergoing their first experience, one that has appeal due to the classroom setting as opposed to private instruction. Quarterly performances for each other lend to the supportive nature and success of the class.

2. MUS 220/221/222. Class Piano I, II, III (1 unit each)

Offered in a cyclical rotation throughout the year, these courses fill up quickly. Learning basic keyboard skills has an appeal to many non-majors and non-traditional students seeking to enhance their performance skills. Many are aspiring singers, instrumentalists, keyboardists, and stage performers. Often those in the guitar/piano classes are looking to connect with like-minded people to form groups. The piano classes are also required for basic keyboard skills by all music majors who have the option of passing a piano proficiency exam in lieu of taking the courses.

3. MUS 370. Music for Elementary Classroom Teachers (3 units)

A required course in the Liberal Studies General Track (Visual and Performing Arts) as music activity, the course is offered each quarter subject to university funding. It is essentially a music fundamentals course for non-music majors. Class activities include singing, movement, listening, playing classroom instruments including recorder, and musical composition.

4. MUS 513. Orff Schulwerk Level I (4 units)

5. MUS 514. Orff Schulwerk Level II (4 units)

These two courses have been offered to date during the summer quarter by an Orff Specialist. They are intended for already credentialed elementary teachers who are pursuing Orff Certification and/or look to expand their teaching expertise.

6. MUS 516/517. Teaching Recorder in the Elementary Classroom (Levels I and II)

These courses are for Liberal Studies majors who are pursuing a music emphasis as part of their major.

Performance

Performance is vital to the B.A. degree at CSUSB. Every Music Major is required to enroll in a major performing ensemble every quarter they are enrolled full-time. Students may opt for Symphonic Band, Chamber Orchestra, Chamber Singer, or Concert Choir. In addition smaller ensembles afford applied performing. The ensembles tour regularly out of state and internationally. The Chamber Singers have performed in Italy and Spain. The jazz combo has toured in Thailand. The Symphonic Band has toured in northern California, and the Jazz

Ensemble has annually performed at the Reno Jazz Festival. The total number of ensembles available to students supports the B.A. and the commitment to the performance experience. *(MDP II – 5)*.

All ensembles perform one major concert every quarter. The Symphonic Band, Concert Choir, Chamber Singers, and Jazz Ensemble tour throughout the university demographic area and perform joint concerts with high schools and community colleges. The jazz ensemble performs quarterly on campus for university fund-raising and recognition events.

Students in applied lessons have either ten 30-minute lessons per quarter, or if approved by the department chair, seven 45-minute lessons. In addition, it is not unusual for applied teachers to lengthen the time span when appropriate to complete the necessary objective of the lesson. To supplement applied study, nearly week on Thursdays music majors meet in repertoire classes to perform for the faculty and their peers. This is a requirement of all applied studies. Students are expected to perform multiple times based on the performance level in which they are currently enrolled. They receive constructive criticism from fellow students and attending faculty in an informal setting. These performances are recorded by the individual applied teacher and shared at future lessons with the students. The faculty generally agrees that this weekly activity is extremely beneficial to both faculty and performers and has consistently enhanced the applied performance levels of all the participants.

The department has posted general requirements on the department website in the student handbook for all levels of all instrumental and vocal applied lessons. The postings include expectations in specific areas related to the applied field (brass, woodwind, percussion, guitar, voice), suggested repertoire, practice requirements, etc. These levels were compiled and organized by the applied faculty in keeping with the department's commitment to the strength and importance of applied music/performance in the B.A. They may be accessed at: <http://omusic.csusb.edu/current-students/department-handbook/academic-policies>. Three documents are also available in section IV: Brass: *(MDP II – 6)*, Woodwinds: *(MDP II – 7)*. Piano: *(MDP II – 8)*

Other Programmatic Activities

Nothing applicable.

SECTION III. EVALUATION, PLANNING, PROJECTIONS

Since the last NASM Self-Study, major changes have occurred and challenges met in three important areas.

1. Faculty

All members of the department's previous full-time tenure-track faculty have been replaced through retirement or seeking/finding new employment elsewhere with the exception of Dr. James Radomski. The current statewide financial crisis has further limited the department's ability to fill the full-time tenure-track positions as they became vacated. Currently there are four full-time tenure-track professors serving the department: Professor Dr. Todd Johnson (Chair, Percussion), Professor Dr. James Radomski (Music History, Humanities), Associate Professor Dr. Stacey Fraser (Voice, Opera), and Associate Professor Dr. Robert Knop (Jazz Studies, Music Education, Saxophone).

Previously funded full-time tenure track positions are currently funded as full-time lecturer positions. These positions/personnel include: (Director of Bands) Mr. Erik Jester, (Director of Choral Activities) Mr. Kosta Popovic, and (Music Theory) Dr. Allen Menton. The music theory position is currently being searched as a full-time tenure track position to commence in Fall 2012. The department is hoping to replace the other two tenure-track positions as the College of Arts & Letters grants approval based on financial constraints. A new full-time lecture position exists as (Staff Accompanist/Lecturer) Mr. Josh Tuburan.

2. Financial Constraints

Since the nationwide recession (2009) the state of California has suffered large statewide budget deficits. The CSU system has been vulnerable and has absorbed huge cost cutting measures. Due to prudent fiscal planning by President Albert Karnig and the administration the campus has weathered the situation in better stead than other CSU campuses. However the future does not promise immediate improvement. CSUSB is currently on track to face a 40 million dollar shortfall for 2012. The music department has obviously had to absorb the loss of full-time tenure track positions plus a reduction in operational budget allocations as have all campus departments. Mandated decreased student enrollment targets, a shortened academic calendar through mandated faculty furlough days, a hike in student fees, a decreased number of classes offered, and staff reductions have all contributed to the difficulty of planning and projections.

3. Curriculum

The department has worked to streamline and update the B.A. music curriculum to meet the needs of the student population, better integrate subject matter into a comprehensive degree map, allow for better utilization of department personnel, and anticipate/prioritize future educational needs.

A. Music Unit

The music faculty/staff annually meets in retreat prior to the academic year. The daylong event focuses on the broad issues confronting the department and allows for an understanding/input by all parties in decisions that may impact teaching activities in the coming year. Details such as yearly calendars are finalized. The full-time faculty meets on a regular basis twice monthly or more frequently as necessary throughout the calendar year. Subjects discussed at the meetings are in distinct categories:

Quarterly Driven Issues:

The issues typically facing faculty during the academic year (scheduling, scholarship considerations, student evaluation, screenings/auditions for upcoming events, travel, etc.).

Academic Policies:

The faculty has worked diligently to define departmental academic policies in relation to the B.A. in Music requirements and the day-to-day operation of the department. Policies are clearly spelled out for all students and are available on the Music Department Webpage: <http://omusic.csusb.edu/>. All elements of policy ranging from degree roadmaps to facility and equipment policies are included on the site. The faculty continues to reassess all policy to ensure compliance with university standards, degree requirements, department objectives, and student needs.

Assessment:

The faculty is committed to student, faculty, teaching, curriculum, recruiting, and facilities assessment. Committees are formed to explore, investigate, and propose solutions enabling the department to better serve all areas. The department seeks to strengthen its ability to improve the quality of teaching, curriculum, meet guidelines, and strengthen departmental requests for funding. Assessment as such is constantly at the forefront of the department's agenda.

University/State Issues

The current financial climate has produced challenges for all departments. Discussions of compliance to administrative requests/mandates as they emerge are initiated. Solutions are constantly sought for problems that could produce both short-term and long-term ramifications including but not limited to (funding, faculty/staff hiring, student enrollment, accreditation, and facilities, etc.).

The faculty places importance on the requirement to meet future needs/objectives. Current manifestations of such long-range activity are seen in the department web page, streamlining of the curriculum, and clarification of academic policies. Other activities include researching the viability of a Master of Arts Degree, a Bachelor of Music degree, direct input on the construction of a new facility including an enlarged performing arts center, and the feasibility of joint academic ventures with community colleges insuring future growth and stability.

The five areas of discussion comply with the NASM requirement of an integrated policy of decision-making affecting the purpose, size, scope, programs, resources, policies, etc. of the department. The faculty is aware of the interrelationships between decisions made and are constantly focused on the over arching departmental mission when deliberating.

The Chair serves a dual purpose of informing the faculty/staff of needs to be addressed and also soliciting ideas/suggestions from them. The Chair routinely seeks input from faculty/staff regarding concerns they may have within their own areas of employment/expertise. A description of the chair's responsibilities was provided above under I.D Governance and Administration under "6. Music Administration."

Meetings are quite open and non-confrontational. Faculty/staff are encouraged to contribute. The chair sends out a proposed agenda with supportive information of topics/specific issues to be addressed prior to the meeting. A defining consensus of a relevant issue is then typically agreed upon, written up, and circulated to the entire membership. Follow up activity is then initiated in the form of a committee or specified personnel to continue to research the issue and return with a more detailed report. Such reports are typically circulated via email prior to the next meeting. Discussion ensues and recommendations are decided upon and voted on. All discussion is frank and open. The chair then initiates the steps for implementation of any policy change including but not limited to (college/university approval, funding if appropriate, technical needs, etc.).

The decision-making process illustrates the department's ability to function in the current financial crisis. The department follows a general stepwise procedure:

1. Recognition of an issue/problem from within or outside the department.
2. Prioritization of such issues in terms of immediate or long-term concerns.
3. Accounting of the allocation of resources necessary to the problem in regards to time, personnel, and finances.
4. Plan for contingencies that may arise.
5. Recognize and seek to combine issues that are interrelated.
6. Delegate personnel to the problem.
7. Set a time line for investigation, recommendations, and decision-making.

The music unit itself shows strength in its diversity, despite its size. It has been able to implement major organizational, curricular, and technological changes since the previous NASM report. The faculty has shown a willingness to tackle issues, work together, agree to disagree but maintain the integrity of the department's mission as a priority in coming to consensus, all while maintaining a close collegial relationship. This has fostered a continuous excellent student/faculty/staff rapport. The faculty/students/staff support each other's individual and collective endeavors. This has always been a hallmark of this department.

B. Music Students

Student assessment naturally leads to evaluation of departmental policies and standards. The faculty regularly discusses student achievement in individual classes so as to better coordinate the applied, theory, history, and ensemble activities and aid students who seem to excel in one area but are challenged in another. Applied faculty stress the performance of structures encountered in theory and will coordinate assigned repertoire with historical eras being presented in music history.

An examination of student juries across the board revealed discrepancies between instrumental studios in terms of skill levels, time required to complete levels, and meeting broad department goals for applied music. As such the department instituted the decision-making process noted above and was able to produce goal-specific syllabi (individualized for each instructor), performance standards for all levels agreed upon by the applied faculty (brass, woodwind, piano, guitar, percussion, vocal), and better informed juries for the students. As presented in Section II: <http://omusic.csusb.edu/current-students/department-handbook/academic-policies>. The result has been an overall increase in student applied productivity, skill level, and enthusiasm for performing.

Assessment of student theory skills both transferring in and in completion of final exams led to improved technology in the theory lab to better serve the student's needs in understanding, retention, and integration of theory with other aspects of the curriculum.

Most internal curricular/pedagogical issues that are addressed by the faculty are a direct result of the student assessment tools already in place. New methods of assessment are constantly being studied and pedagogical evaluation is constant.

C. Projected Improvements and Changes

The Music Department succeeded in the period from its initial accreditation with NASM (2003) until its planned 5-year reaccreditation (2008) in meeting many goals set in the department's initial 2000 self-study. The list of goals satisfied included:

- "Gaining accreditation by the National Association of Schools of Music." This was achieved in 2003.
- "Increasing music major recruitment to at least 20 new majors each year with the aim of maintaining a minimum of 100 music majors." By Fall 2008, the department had recruited several consecutive classes of 30 or more new freshmen and transfer majors and achieved an official headcount of 127 majors.
- "Addition of a full-time faculty member who could build the woodwind and jazz programs." This goal was met with the hiring of Dr. Robert Knop in 2004.
- "To build the department's scholarship fund and identify new sources of support both from within the university and from off-campus." Increases in departmental tickets receipts allowed by 2008 an increase from \$10,000 to \$12,000 in annual Music Performance Awards, the department's primary scholarship. In addition, beginning in 2007-8, the department offered two Siva Music Excellence scholarships, \$1200 scholarships renewable for four years.
- "To continue to build all ensembles in both size (where appropriate) and quality." By Fall 2008, the choral area had grown to include a 60-person second choir (MUS 385) and a 30-person top choir (MUS 386). The instrumental area had grown to include a 45-person symphonic band (MUS 381) and 10-12 person chamber winds group (MUS 389) that was

on track to grow into a 40-person full wind ensemble. Successful tours to Europe (Italy and Spain), and initiations to perform at the annual California Music Educators Association convention, indicated improvements in these quality of these groups. Similar improvements in quality were evident in the jazz area, supported in part by development of a jazz minor, and the opera program, which began attracting outside grant funding and offering a full-length opera production every year.

Some goals were not met by 2008, and, with a significant turnover in faculty positions since the writing of the 2000 self-study, some were longer departmental priorities:

- "Addition of full-time faculty members in music theory, music technology, and music education." Beginning in 2007-08, a decision was made to spread teaching of theory laboratory courses among existing full- and part-time music faculty, obviating the need for an additional full-time theorist (Dr. Larry McFatter, a composer and pianist, already was teaching the majority of theory lecture courses). The planned music education position was attached to plans for developing a Masters of Arts program targeted at music educators. A decision was made to drop pursuit of a masters program in 2007 in favor of improving the existing undergraduate programs. The need for a full-time faculty member in music technology was still a high priority.
- "Development of an artist-in-residence program that would annually bring talented musicians to the university who could be shared with our own students and students in the area public schools." For new faculty members, this did make sense as a departmental priority.
- "Development, as a recruiting and outreach effort, of a summer music camp (instrumental and vocal) program for high school students." New faculty members did discuss various possibilities for a summer offering but to no result.
- "Development a substantial course in rock and popular music that could be added to the general education program." By 2008, the department's primary general education course (MUS 180) had been converted to a purely online format, allowing enrollment of 250 or more students per quarter. In addition, full-time faculty loads were full with many classes needed by music majors, so there was no financial incentive or person available to develop such a course.

Unfortunately, the economic downturn beginning in late 2008 has knocked the department backwards in many ways. Most significantly, it has reversed much of the growth in music major enrollment made since 2003, forced the filling of open tenure-track positions with temporary lecturers, and severely restricted instructional budgets. The department is determined to reverse those trends, but needs to accomplish a number of goals immediately to begin that process. Those include:

- Restoration of tenure-track faculty positions. This process is underway with an ongoing search for a tenure-track music theorist, expected to result in a hire in by the end of April

2012. The department in addition expects to search for tenure-track faculty next for its director of bands and director of choral activities positions and has the support of the College of Arts & Letters to do so.

- Resumption of normal recruiting activities. These activities included ensembles directors regularly visiting area high schools, bringing high school groups to campus, and sponsoring annual high school "honors" ensembles, including a choir and a symphonic band or wind ensemble. In addition, band, choirs, jazz groups, and other small ensembles regularly toured to area schools for performances. However, those activities were organized by tenure-track faculty members, who could credit the work to their required service, and supported by small allotments of release (assigned) time for recruiting, which were funded from the department's part-time instructional budget. With substantial reductions in instructional budgets and replacement of tenure-track faculty members with temporary lecturers, recruiting activities have substantially diminished since 2008, and that has led in large part to the downturn in music major enrollment.
- Restoration of "waiver" status for the music education emphasis. This status allows graduates of the program to skip the state's subject matter test (California Subject Examination for Teachers) when applying for post-baccalaureate, single-subject credentialing programs. The status lapsed in July 2010 due to a mandated update in state teaching standards. The music faculty has decided to make significant revisions in the music education emphasis before re-applying for waiver status, but that process has been delayed by the loss of for 2011-12 of both a band director and choral director who had significant secondary music education experience. With input from an outside expert, the faculty expects to have a revised curriculum to submit for state waiver consideration and NASM program approval by June 2012.
- Revision and expansion of the department's outcomes assessment plan, including the Music Comprehensive Assessment Test. As mentioned above, the current plan no longer synchronizes with the department's curriculum. The plan will be updated to include comprehensive assessment of all aspects of the program, including and modifications required as part of the current NASM re-accreditation process.
- Successful recruiting for and support of the new commercial music emphasis. This emphasis, supported by a US Department of Education Title V grant that runs through 2014-15, should result in the articulation of several transfer students from Norco College every year, and hopefully draw additional freshmen and transfer music majors. In addition, the grant has already funded a state-of-the-art ProTools HD system for the department's electronic music studio. As a result of that upgrade, the department is contemplating becoming a ProTools training center, an activity that could generate substantial funds for supporting hardware and software needs in both the electronic music studio and music computer lab.
- Launch of a revised website in Spring 2012, including an increased use of social media to promote concerts and recruit new students. This effort is one result of recommendations

from an advisory committee that last year evaluated the department's marketing and recruiting efforts.

- Increased fund-raising efforts in partnership with the College of Arts and Letters. In the past two years, members of the college's outside advisory board have hosted four weekend "musicales," informal gatherings at which music students have performed and from which the department has received on average several hundred dollars in donations per event. Those donations help significantly to reach the minimum funding required for a new endowed scholarship, the Josephine Lombardo Scholarship, and further opportunities to pursue scholarships will be pursued if/as development staff members identify potential donors. Also, based on those previous experiences, the department is planning to hold two musicales per year specifically dedicated to fundraising for the opera theater program. Hopefully the two events will eventually raise at least \$2000 annually to support the program's operational costs. In addition, the university, college, and department are collaborating in June 2012 on promotion and fund-raising for CSUSB's second annual Jazz Fest. Funding for the event has increased substantially compared the first festival in 2011, and the result is the inclusion of two headline performers (The Manhattan Transfer and Oscar Hernandez), rather than just one last year. Over time, the department intends for the Jazz Fest's increasing success to generate funding sufficient for a two-day, outdoor event that is a major cultural contribution to the region.

D. Future Issues

In the next 5 to 10 years, the department has a number of goals. They of course depend on restoration of instructional and operational funding cut since 2008 and re-filling of tenure-track positions as outlined above. They include:

- Development of a Bachelor of Music degree program. A BM program is necessary to fully serve students interested in careers as performers, composers, and scholars. The current Bachelor of Arts, with an emphasis in Performance/Composition is insufficient in many ways, including limited contact time per week for applied lessons (1-unit, 30-minute session), limited or no study of pedagogy and diction, and lack of upper-division theory courses (e.g., counter-point). The music faculty would also consider moving emphases in music education, music history, ethnomusicology, and music theater from the BA degree to a new BM. The faculty has already preliminarily discussed the BM program at Cal State Los Angeles as a model. It requires a maximum total of 108 quarter units for the major, only 12 units more than CSUSB's current BA program. Those additional units should suffice to address deficiencies identified in current BA emphases and would be relatively affordable. For 2011-12 the department combined half-time staff positions for an accompanist and a technician into a single full-time accompanist position. This freed \$20,000 in part-time faculty funding previously used to fund additional accompanying. When overall instructional funding recovers from recent cuts, the funding previously used for a part-time faculty accompanist should cover all or almost of the cost of additional units required for a BM program. In addition, the BM program would have an entrance

requirement, most likely applied after one year as a declared music major. Coursework to that point would be common between BA and BM programs. After that point, only students meeting high academic and performance standards could continue into the BM. This would help reduce costs, especially those needed for additional applied lesson units, by limiting the number of students pursuing the additional coursework in the BM. In the past several years students declared in the Performance/Composition has increased from about 30% of all music majors to nearly 40%. However, many of those additional students actually switch to other emphases late in their programs, often near graduation, inflating the apparent interest in the track. By moving the track to a BM degree and adding an entrance requirement, many music majors will simply make an earlier decision to pursue alternative tracks or emphases.

- Addition of tenure-track positions to support the music technology and commercial music degree emphases and also orchestral and music education offerings. Orchestral string and music technology majors have historically constituted only small portions of total music major enrollment. On average, the department has enrolled only about 10 music technology majors and 5 orchestral string majors per year. While the department has generally had success hiring good part-time instructors to teach ensembles, lessons, and classroom courses in those two areas, there have been no full-time faculty members to provide leadership in either area for more than 10 years. The resulting lack of recruiting, curriculum development, and other guidance from a full-time faculty member has left both areas underdeveloped. Both are ripe for a doubling or even tripling of enrollment, something that even modestly consistent recruiting could accomplish. The result would strengthen the quality of course offerings in both areas and also produce a significant increase in FTES for the department. The department has had similar issues in regard to curriculum development, though not recruiting, for elementary education offerings, both for the music education degree emphasis and in the university's Liberal Studies degree program. The overlap of skills and knowledge needed to teach music technology and commercial music makes it logical to hire a full-time faculty member to oversee the two areas, and in fact the combined coursework will easily fill a full-time teaching load. Similarly, an orchestra director with strong music education experience could easily lead recruitment of orchestral string majors and oversee curriculum development in music education. Combining direction of the department's Chamber Orchestra with existing music education methods and Liberal Studies courses (MUS 370) would also easily fill a full-time teaching load.
- Completion of an addition to the Performing Arts Building. In Fall 2011, the university completed initial architectural plans for an addition to the Performing Arts Building (*MDP I-10*). The plans include a 500-seat theater to be shared by the Music and Theatre Arts Departments. Supporting spaces include an audio-visual recording booth with sufficient space to be used as a classroom. Other new Music Department spaces include a new, separate departmental office suite, additional faculty studios, additional small and medium-sized practice rooms, and larger rehearsal rooms for instrumental and choral ensembles. The choral rehearsal room would also be configured to for small-scale public performances. The Cal State University system has listed the project among its highest

priority in several recent capital planning initiatives, so, if and as funding for the CSU system improves, the project will hopefully break ground within five to six years. In addition, at the insistence of CSUSB president, the university's development office has begun preliminary planning a capital campaign associated with building project. The intention of the campaign was to raise money for initial architectural costs, partially in an effort pressure the CSU system into funding the project, and also possibly to fund additional square footage, equipment, or other enhancements to the project. With the failure of Fall 2011 attempts to finance the project as part of a state "lease-revenue" bond, the capital campaign has been on hold.

The department must consider potential challenges and opportunities in realizing long-term goals. These include:

- A transition to a new university president, for which a search began in January 2012. The university's current president, Albert Karnig, and his wife actively support the arts on campus, including considerable patronage of the Music Department. The president's support has yielded direct results (e.g., \$9000 in last minute supplementary funding to support a choir tour to Italy in Summer 2008) and also had more general effects through promotion of the department in the off-campus community. The department must cultivate a similarly productive relationship with CSUSB's new president.
- Coordination with the university's planned 50th anniversary celebration in 2015. The university is planning a major capital campaign to coincide with celebration. The concentration of resources and staff time on that campaign will likely mean other projects will receive considerably reduced priority. The department must work diligently, in partnership with the College of Arts & Letter and the Theatre Arts Department, to insure that supplementary funding for the Performing Arts Building addition is included in the anniversary's capital campaign.

By the time of the department's next NASM re-accreditation, having achieved the various short- and long-term goals above, the department expects to have re-established itself in the region as a high-quality, medium-sized, undergraduate-focused alternative to larger music programs in the region. Increased enrollment to approximately 180 music majors, with a balance among various instrument and voice types, will drive many improvements. The department's offerings will include band, orchestra, choral, jazz, opera, and chamber performing opportunities equal in quality to the best found elsewhere in the Cal State system. We will continue to have the best equipped music technology and commercial music programs in the area, and those programs will have grown to encompass a considerably larger portion of our music major enrollment. Through excellent training and mentoring by a tenure-track coordinator for those emphases, graduates will easily find employment in the entertainment industry. The department's Bachelor of Music program will prepare more students even more successfully than in the past to enter the nation's best graduate music programs and continue beyond into successful careers as professional performers, composers, and scholars. The music education program will continue to prepare graduates for successful careers in music education, and their

increasing numbers and success in the profession will result in increased profile and recruiting success for the department in Southern California. Much of the department's success will result from continued emphasis on relatively small class sizes for majors and classes taught by faculty members, not graduate students. The department will also continue to place an emphasis on individualized advising and mentoring. The combination of quality with easy student access to instructors, advisors, and mentors will carve out a distinct place for CSUSB's Music Department among the other music programs in the region.

SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO

MDP I – PURPOSES AND OPERATIONS

A. Purposes

MDP I-1. California State University San Bernardino Bulletin of Courses 2011- 2012
<http://catalog.csusb.edu/documents/2011-2012.pdf>

MDP I-2. California State University San Bernardino Bulletin of Courses 2011-2012
<http://catalog.csusb.edu/documents/2011-2012.pdf> (p. 8)

MDP I-3. California State University San Bernardino Bulletin of Courses 2011-2012
<http://catalog.csusb.edu/documents/2011-2012.pdf> (p. 8)

MDP I-4. California State University San Bernardino Bulletin of Courses 2011-2012
<http://catalog.csusb.edu/documents/2011-2012.pdf> (p. 8-9)

MDP I-5. California State University San Bernardino Bulletin of Courses 2011-2012
<http://catalog.csusb.edu/documents/2011-2012.pdf> (p. 285)

MDP I-6. Music Department's applied placement auditions
<http://omusic.csusb.edu/prospective-students/music-placement-auditions>

MDP I-7. Music Major and Emphases:

Intensive study of a discipline. Because there is a strong correlation between having a declared and persistence at the university, all students are encouraged to declare a major as soon as possible. All CSUSB students with fewer than 70 quarter units must declare a major by the time they achieve junior class status (90 quarter units). Students transferring to CSUSB with 70 or more quarter units are strongly encouraged to declare a major when they matriculate.
<http://catalog.csusb.edu/documents/2011-2012.pdf> (p. 55)

Emphases within a major prepare the student for specific graduate study or careers following graduation offering a concentration of courses that support the emphasis. The B.A. in music offers seven emphases Music Education, Performance/Composition, General Music Studies, Music Technology, Music Theatre, Ethnomusicology, and Music History). The emphases coursework is approximately one third of the required total music courses. The total music requirement of 96 units is separated into core requirement courses (65 units) and emphasis coursework (31 units). <http://catalog.csusb.edu/documents/2011-2012.pdf> (p. 285-287).

MDP I-8. Music Minor:

Minors within a degree indicate a concentration of core subject matter in a specialized area. Minors can be granted for the same term in which the student graduates with an undergraduate degree. <http://catalog.csusb.edu/documents/2011-2012.pdf> (p. 58). The Music

Department offers three minors (Minor in Music, Jazz Studies, Recording Arts). Coursework for music minors includes a completion of a common theory requirements (12 units) and additional specialized coursework within each minor (16 units) for a total of (28 units). <http://catalog.csusb.edu/documents/2011-2012.pdf> (p. 287-288).

MDP I -9. Showcase/Guest Artists (- denotes faculty):*

Carolyn Bremer – Composer (2008)
Andrew Crane* – Tenor (2008/10)
Confluence of Cultures: Music of the Pacific Rim (2011)
Matthew Elgart/Peter Yates – Classical Guitar duo (2008)
Jocelyn Hua-Chen Chang*/Lars Hoefs – Piano/Cello Duo (2010)
Danielle Cummins*/Moh Wei Marge Chen-Hribar – Vocal/Piano (2011)
Peter Erskine – Percussionist/jazz recording artist (2011)
Stacey Fraser* – Soprano (2007/08/10)
Stuart Green* – Classical Guitar (2007)
Todd Johnson* – Percussion (2008)
Danny Holt – Piano (2010)
Hindustani Music and Dance (2010)
 Rina Metha Kathak – dance
 Javad Butah – tabla
 Ben Kunin – sarod
Inland Harp Ensemble – (2009)
Andrew Heglund – Percussionist/Jazz Recording Artist (2008)
William Kraft – Composer, Percussionist (2011)
Robert Kyle – Brazilian Quintet (2008)
Julie Makerov – Soprano (2008)
Ana Marie Maldonado/Larry McFatter* – Cello/Piano duo (2008/09)
Mariachi International De Mexico De Francisco Jara (2007)
Bob Mintzer – Saxophonist/jazz recording artist (2011)
Mountain Fifes and Drum Corps (2008)
James Nally – Piano (2008)
Michael Nigro – Guitar (2011)
Alan Pasqua – Pianist/Jazz Recording Artist (2011)
Presidio Brass – Brass Ensemble (2009)
Debbie Prutsman – Vocalist (2010)
Kim Richmond – Composer/Saxophonist/Recording Artist (2006)
Soundstage – Contemporary Vocal Group (2011)
Michele Brosseau-Tacchia/Michal Tacchia – cello/piano duo (2008)
Stewart Udem* – Trombone (2008)
United States Air Force Band of the Golden West – (2009)

MDP I -10. Plans for Performing Arts Building Addition

- Overall room specifications: http://omusic.csusb.edu/NASM2012/PA_Addition_Room_specs.pdf
- Architectural overview, floor 1: http://omusic.csusb.edu/NASM2012/PA_Addition_Floor1.pdf
- Architectural overview, floor 2: http://omusic.csusb.edu/NASM2012/PA_Addition_Floor2.pdf
- Architectural overview, floor 3: http://omusic.csusb.edu/NASM2012/PA_Addition_Floor3.pdf

B. Size and Scope

MDP I-11. Music Major Enrollment and HEADS data

Enrollment by Academic Plan for Fall 2006 thru Fall 2011 (fall terms only)
(excerpted from http://ir.csusb.edu/students/documents/Fall2011byLevel_001.pdf)

Special note: "MPER" and "MSPL" degrees plan no longer exist in BA in Music degree. Students categorized in "MUS" have yet to declare a specific degree emphasis.

College of Major			Fall Term Trends					
Department			2006	2007	2008	2009	2010	2011
Major: Description*								
Grand Total			16,479	17,066	17,646	17,852	16,400	17,250
			* Counts of detailed majors are derived from an unedited local ce					
Arts & Letters	AMST	AMSG: American Studies: Track I	4	2	1	1	3	4
		AMST: American Studies	2	-	-	-	-	-
	AMST Total		6	2	1	1	3	4
	ARAB	ARAB: Arabic Language, Literature and Culture	-	-	3	6	14	17
	ART	AGDM: Art: Plan V - Graphic Design & Marketing	80	74	85	93	92	105
		AGDP: Graphic Design: Print Minor	-	-	-	-	-	-
LBST Total			1418	1413	1369	1277	1132	1046
MUS	JAZZ: Jazz Studies Minor		-	-	-	-	-	-
	METH: Music: Ethnomusicology Emphasis		-	-	-	1	-	-
	MGEN: Music: General Music Studies Emphasis		3	6	6	6	8	5
	MHST: Music: Music History Emphasis		-	-	-	-	1	1
	MPER: Music: Performance		-	-	-	2	1	-
	MSPL: Music: Specialized Music Studies		1	-	-	-	-	-
	MTEC: Music: Music Technology Emphasis		11	11	17	12	7	9
	MTHR: Music: Musical Theatre Emphasis		2	4	6	8	1	1
	MUED: Music: Music Education Emphasis		27	35	41	32	23	24
	MUPC: Music: Performance/Composition Emphasis		30	38	35	34	31	35
	MUS_: Music		20	17	22	14	11	10
	REGA: Recording Arts Minor		-	-	-	-	-	-
	MUS Total			94	111	127	109	83
PHIL			24	20	25	26	24	41

Enrollment trends in large core courses for music majors 2006-7 thru 2011-12

(source: <http://onsci.csusb.edu/enrollment/classes.py>, includes pre-enrollment for Spring 2012 term).

Special note: the six music theory courses and first three history courses (MUS 304 - 306) comprise course sequences. MUS 100 is a prerequisite for MUS 120, though not specifically required in the BA in Music degree program. Also, MUS 100, 120, and 122 are required of all music minors as well as majors, and MUS 350 is a course option in the "Multicultural-Gender" category of CSUSB's General Education program.

	Course	2006-07	2008-09	2008-09	2009-10	2010-11	2011-12
Mus. Theory	MUS 100	30	30	40	41	31	30
	MUS 120	38	32	43	33	22	20
	MUS 122	40	30	36	37	16	16
	MUS 320	18	38	32	33	24	18
	MUS 322	15	33	23	31	19	16
	MUS 324	15	27	20	27	18	12
Mus. History	MUS 304	22	33	35	33	33	27
	MUS 305	22	20	29	26	20	16
	MUS 306	18	19	30	24	20	15

	MUS 350	35	38	42	40	38	40
Conducting	MUS 210	27	19	26	20	22	21

CSUSB HEADS Survey summaries:

- 2008-09: http://omusic.csusb.edu/NASM2012/CSUSB_Heads_2008_09.pdf
- 2009-10: http://omusic.csusb.edu/NASM2012/CSUSB_Heads_2009_10.pdf
- 2010-11: http://omusic.csusb.edu/NASM2012/CSUSB_HEADS_2010_11.pdf

MDP I -12. FULL-TIME FACULTY

Dr. Todd Johnson, Professor: Department Chair, Percussion
 Dr. Stacey Fraser, Assoc. Professor: Director of Opera Theatre, Applied Voice, Class Voice, Diction
 Eric Jester, Lecturer: Director of Bands, Conducting, Instrumental Literature, Brass Methods
 Dr. Robert Knop, Assoc. Professor: Director Jazz Studies, Jazz Ensemble, Jazz Combo, Vocal Jazz, Jazz History, Jazz Improvisation, Saxophone
 Dr. Allen Menton, Lecturer: Theory and Composition
 Kosta Popovic, Lecturer: Director of Choral Activities, Applied Voice, Chamber Singers, Concert Choir, Conducting, Music Education
 Dr. James Radomski, Professor: Music History, Humanities

PART TIME FACULTY

Dr. Jocelyn Hua-Chen Chang: Piano Studies.
 Dr. Danielle Rosaria Cummins: Violin
 Armalyn De La O: Music Education
 Mary Dropkin: Harp
 Frederick Green: Tuba
 Stuart Green: Guitar, Music Appreciation
 Bradley Hampton: Vocal Jazz
 Larry Johansen: Trumpet
 Audrey Lamprey: French horn
 Gary Long: Percussion
 Ana Maria Maldonado: Music Education, Cello, String Methods, Latin Music Studies
 Philip Rehfeldt: Bassoon
 Michele Brosseau-Tacchia: Orchestra Director
 Dr. Rebecca Tomlinson: Voice, Flute
 Joshua Tuburan: Class Piano, Staff Accompanist
 Stewart Udem: Trombone, Euphonium, Tuba
 Jon Usher: Music Education, Clarinet
 Scott Vance: Music Technology

STAFF

Lisa DeMarco-Ryden: Administrative Assistant
 Lauren Guise: Box Office, Publicity
 Randall Hodges: Department Tech,

C. Finances

MDP I -13 Music Department Budgets and Other Funding.

• **General Fund budgets for 2009-10, 2010-11 and 2011-12.** State allocation for faculty and staff salaries, supplies and services, faculty professional development, and other general operational expenses. Special note: faculty development for 2011-12 funded at \$700 per full-time faculty member (total \$4900) from department's philanthropic gift account to avoid CSU system's restrictions on international travel. Note also that 2009-10 line amounts are estimates, including furlough reductions to staff and faculty salaries. Due to a software system upgrade in Feb. 2012, exact 2009-10 general fund information was not available.

<i>Line Item</i>	<i>2009-2010</i>	<i>2010-11</i>	<i>2011-12</i>
Regular Salaries/Wages	\$736,526.65	\$800,572.45	\$788,684.00
Benefits	\$300,000.00	\$324,126.28	\$194,197.87
Telephone	\$1,600.00	\$1,600.00	\$1,600.00
Faculty Development	\$0.00	\$3,150.00	\$0.00
Supplies & Services	\$18,000.00	\$20,549.00	\$23,268.91
Totals =	\$1,056,126.65	\$1,149,997.73	\$1,007,750.78

• **Instructionally Related Programs funding for 2009-10, 2010-11, and 2011-12.** Student fees funding for "instructionally related" music activities, including travel, student assistants, supplies and services (e.g., music and instrument purchase, instrument repair), duplicating, printing, and other operational expenses related to ensemble performances and tours. IRP funding is always spent in its entirety each year because no funds can be rolled over.

<i>Line Item</i>	<i>2009-2010</i>	<i>2010-11</i>	<i>2011-12</i>
Student Assistants	\$17,325.00	\$18,090.00	\$14,000.00
Temporary Help	500.00	3,500.00	8,600.00
Supplies & Services	14,000.00	16,000.00	16,000.00
Campus Duplicating	3,500.00	3,000.00	3,000.00
Printing	1,000.00	1,000.00	1,000.00
Travel-in state	5,800.00	5,362.00	5,000.00
Travel-out of state	9,400.00	4,000.00	6,000.00
Postage	1,200.00	2,000.00	2,000.00
Equipment maintenance	2,500.00	2,500.00	2,500.00
Program Total	55,225.00	55,452.00	58,100.00

• **Trust fund expenditures and income for 2009-10, 2010-11, 2011-12.** Trusts include the Music Production Trust (ticket sales, concert support), Recital Hall Trust (support of recital maintenance and upkeep), Instrument Insurance Trust (maintenance and replacement of department's instrument inventory), and First Wednesdays Trust (support of Music Tuesdays and Showcase guest artists series). Income for the Recital Hall Trust is generated by rental fees from non-departmental use of the hall. The Instrument Insurance Trust is funded by a \$50 per quarter

charge for students using departmental instruments. The Music Production Trust and First Wednesdays Trusts are funded by receipts from concert ticket sales.

Trust Fund	2009-10		2010-11		2011-12 (thru Mar. 10)		Current Bal.
	Income	Expend.	Income	Expend.	Income	Expend.	
First Wednes.	\$6,250.55	\$7,315.00	\$2,212.00	\$3,276.45	\$1,939.99	\$605.08	\$6,733.36
Recital Hall	\$665.91	\$4,316.78	\$0.00	\$3,650.87	\$1,255.84	\$2,454.40	\$4,604.12
Instr. Ins. Fee	\$11,017.10	\$11,311.72	\$3,650.00	\$3,944.62	\$1,050.00	\$6,225.32	\$4,153.60
Mus. Prod.	\$48,835.26	\$31,041.12	\$26,712.96	\$8,918.82	\$7,792.99	\$8,513.93	\$14,782.83

• **Music Gifts "philanthropic" account balance to date for 2011-12.** "Philanthropic" account for donations for department. Due a software system upgrade in Feb. 2012 and revision in philanthropic account structures in 2010, prior information is not available. **\$15,739.88**

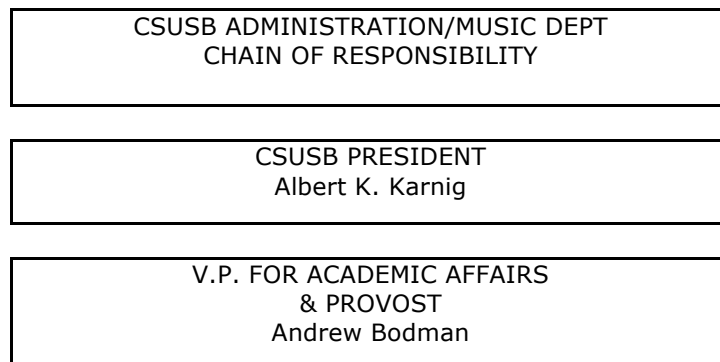
• **Allocations to the department from College of Arts & Letters equipment funds.** These funds come to college in separate General Fund equipment and California State lottery budget lines. All are allocated based on decisions made annually by a committee of college department chairs in consultation with the dean.

2009-2010	2010-11	2011-12 (anticipated)
\$8,110.00	\$6,758.00	\$32,195.40

• Proposal made for to the college for university's "minor capital improvements" budget in October 2010: http://omusic.csusb.edu/NASM2012/Music_Minor_Cap_Oct10.pdf

D. Governance and Administration

MDP I -15. Table of Organization for Baccalaureate & Graduate Degree-Granting Institutions



DEAN, COLLEGE OF ARTS & LETTERS
Eri Yasuhara

CHAIR, MUSIC DEPARTMENT
Todd Johnson

Dir. Jazz St.,
Robert Knop

Dir. Vocal St.,
Stacey Fraser

Dir. of Bands,
Erik Jester

Dir. of Choirs,
Kosta Popvic

Dir. Keyb. St.,
Jocelyn Chang

MDP I -16. CSU San Bernardino Bulletin of Courses 2011-2012

<http://catalog.csusb.edu/documents/2011-2012.pdf> (p. 5)

MDP I -17. Faculty Recruiting and Appointing Manual

<http://academic-affairs.csusb.edu/personnel/recman1/recman12.htm>

MDP I -18. Procedures and Criteria for Performance Review and Periodic Evaluation.

<http://academic-affairs.csusb.edu/personnel/Booklet%202010-2011.pdf>

MDP I -19. CSUSB Curriculum Guide

<http://academic-affairs.csusb.edu/currguide/>

MDP I -20. CSUSB Course Classification System

CS Definition #	Weekly class hours per unit of credit	Section size			K Factor
		LD	UD	GD	
01 Large Lecture	1		UD Facility limits		1
02 Lecture discussion	1	40	40	40	1
03 Lecture-composition/ counseling/case study	1	30	30	30	1
<hr/>					
04 Discussion	1	25	25	25	1
05 Seminar	1	20	20	15	1
06 Clinical	1	20	10	10	1
<hr/>					
07 Activity	2	24	24	24	1.3
08 Workshop	2	30	30	30	1.3
09 Activity (music, lg. grp)	2	40	40	40	1.3
10 Activity (music Sm. Grp instr/voc. Instruc.)	2	10	10	10	1.3
11 Activity	2	30	30	30	1.3
12 Activity	2	20	20	20	1.3
13 Activity	2	Facility limits (24)			1.3
14 Activity	2	15	15	15	1.3
<hr/>					
15 Laboratory	3	Facility limits (24)			3
16 Laboratory	3	Facility limits (24)			3

17	Clinical	3	8	8	8	3
18	Major Sport	3 or more	20	20	-	6
19	Minor Sport	3 or more	20	20	-	3
20	Performance (Major Performance)	3 or more	20	20	20	3
21	Performance (Mus. Perf. Band/Orch/Chor)	3 or more	40	40	40	3
<hr/>						
S23	S12 Supervision			12		
S24	S18 Supervision		18	18	18	.67
S25	S24 Supervision		24	24	24	.5
S36	S36 Supervision		36	36	36	.33
S48	S48 Supervision		48	48	48	.25
<hr/>						
77	Peer taught/ROTC or non workload=not state support		blank	blank	blank	
78	Workload is assigned non-traditional instruction, examination or evaluation		blank	blank	blank	

MDP I - 21. Assigning Course Classification (C/S) Numbers

1. Refer to the Course Classification Chart and examples below to assign the correct C/S number(s).
2. Be sure to refer to the Column entitled "Weekly Class Hours Per Unit of Credit." Note the differences in numbers of hours of weekly class meetings required for the different C/S numbers.
Examples: A 4-unit course assigned a single C/S number of 05 would meet 4 hours per week.
A 4-unit course assigned a single C/S number of 08 would meet 8 hours per week, etc.
3. Although Workload K-Factor is not required in completing Form C, take note of the K-Factor column and the different amounts assigned to different C/S numbers. To find total Weighted Teaching Units (WTU's) for a particular course, use the following formula.

Multiply Workload K-Factor for each C/S number assigned by each adjusted unit assigned.

Example: A 5-unit lecture/laboratory course generates 6 WTU's.

C/S # 04 (Lecture)	CS # 16 (Lab)
Adjusted units 4	Adjusted units 1
W-K factor $\frac{x1}{4}$	W-K factor $\frac{x2}{2}$
+	2 = 6 WTU

Example: A 4-unit seminar course generates 4 WTU's

CS # 05 (Seminar)
Adjusted units 4
W-K factor $\frac{x1}{4}$
4 = 4 WTU

4. C/S numbers 12 through 48 are "supervision" mode or "courses individually supervised." They do not require weekly class hours.

The Weighted Teaching Units (WTU's) associated with these courses is determined by dividing 12 WTU (full faculty workload for a term) by the S number and multiplying the number of students enrolled.

Example: S 25
 .48 = 1/2 WTU for each student enrolled
 25 = 12.00 WTU's (25 enrollments)

Example: S 36
 .33 = 1/3 WTU for each student enrolled
 36 = 12.00 WTU's (36 enrollments)

Example: S 48
 .25 = 1/4 WTU for each student enrolled
 48 = 12.00 WTU's (48 enrollments)

E. Faculty and Staff

MDP I -22. Faculty overview, loads, and biographical summaries

Faculty overview: Full-time faculty

Name	Yr. Hired	Rank	Tenure status	Degrees
Stacey Fraser	2007	Assoc. Prof. (voice, opera)	Tenured	<i>B.M. University of Toronto M.M. Manhattan School of Music D.M.A. University of California, San Diego</i>
Erik Jester	2011	FT Lecturer (dir. of bands)	non-tenure	<i>B.M. Pennsylvania State University M.M. Wind Conducting & M.M. Trombone Perform. Pennsylvania State University</i>
Todd Johnson	2006	Full Prof. (chair, percussion)	Tenured	<i>BM in Performance, Central Mich. Univ. B.S. in Comp. Science, Central Mich. Univ. M.M. Northwestern University D.M.A. University of Oklahoma</i>
Allen Menton	2010	FT Lecturer (theory, composition)	non-tenure	<i>B.A. "with Distinction," English, Stanford University M.A. Comparative Lit, Cornell University Ph.D. Comparative Lit Cornell University B.M. Cal State University, Long Beach M.M. Music Composition Univ. of Southern California Ph.D. Music Composition, Univ. of California, Los Angeles</i>
Kosta Popovic	2011	FT Lecturer (dir. of choirs)	non-tenure	<i>B.M. Belgrade Music Academy M.M. Julliard School of Music</i>
James Radomski	1994	Full Prof. (musicology)	Tenured	<i>B.M. B.A. Oberlin College M.A. University of California, Berkeley Ph.D. University of California, Los Angeles</i>

See below for biographical data

Faculty overview: Part-time faculty

Name	Hired	Rank	Degrees
Hua-Chen Chang	2010	Studio Music Instr. (Piano)	- University of Southern California, Doctor of Musical Arts, Piano Performance; Minor: Keyboard Collaborative Arts, Double Bass Performance, Music Education - Peabody Conservatory of John Hopkins University, Master of Music, Piano - National Taiwan Normal University, Bachelor of Fine Arts
Danielle Cummins	2010	Studio Music Instr. (Violin and viola)	- University of La Verne, CA Bachelor of Arts in Music - Claremont Graduate University, Master of Violin Performance, - Claremont Graduate University, Doctor of Musical Arts in Violin
Armalyn De La O	2011	PT Lecturer (music ed)	- B.A. Music, California State University, San Bernardino - M.A. Education, School Administration, CSU San Bernardino
Mary Dropkin	2006	Studio Music Instr. (harp)	- B.M. University of Southern California
Erin Kirk		PT Lecturer (class piano)	- B.M. Biola University - D.M.A Claremont Graduate University (Music History)
Frederick Green	2001	Studio Music Instr. (tuba)	- B.M. University of Redlands - M.M. University of Redlands
Stuart Green	1998	Studio Music Instr. (guitar) and PT Lecturer	- B.M. University of Redlands - M.M. University of Redlands
Bradley Hampton	2011	PT Lecturer (vocal jazz)	- B.A. California State University San Bernardino - Associate of Arts Chaffey College
Larry Johansen	2006	Studio Music Instr. (trumpet)	- B.A. Fresno State University - M.M. University of Southern California
Audrey Lamprey	2011	Studio Music Instr. (horn)	- Bachelor of Music Degree, Eastman School of Music, French Horn and instrumental education - Master of Music Degree, Bowling Green State University, in Performance
Gary Long	1995	Studio Music Instr. (percussion) and PT Lecturer	- B.M. University of Oregon - M.M. Julliard School of Music
Ana Maria	2001	Studio	- B.M. Texas Tech University 1971

Maldonado		Music Instr. (cello/bass) and PT Lecturer	- M.M. University of Southern California 1975
Philip Rehfeldt	2008	Studio Music Instr. (bassoon)	- B.M. Ed. University of Arizona 1961 - M.M. Mount St. Mary's College 1962
Michelle Brosseau-Tacchia	2011	PT Lecturer (orchestra)	- B.A. Cal State San Bernardino - M.M. San Diego State University
Rebecca Tomlinson	2004	Studio Music Instr. (flute, voice) and PT Lecturer	- B.M. Redlands University 1996 - M.M. University of California Los Angeles 2000 - DMA: University of California Los Angeles 2003
Josh Tuburan	2004	PT Lect.	- B.A. La Sierra University
Stewart Udem	2004	Studio Music Instr. (low brass) and PT Lecturer	- B.A. Cal Baptist University, Riverside CA. - Master Sergeant U. S. Air Force National Guard
Jon Usher	2000	Studio Music Instr. (clarinet) and PT Lecturer	- D.M.A. in Clarinet (ABD) Claremont Graduate University, Claremont California - M.M. in Clarinet University of Redlands, Redlands, California 1982 - B.M. in Clarinet Performance University of Redlands, Redlands, CA 1980 - California Teaching Credential: <i>Music K-12 1982- present</i>
Scott Vance	1990	Studio Music Instr. (music tech) and PT Lecturer	- B.M. University of Redlands - M.M. University of Redlands

See below for biographical data

Faculty loads: Full-time

Stacey Fraser

Fall 2011		Winter 2012		Spring 2012	
Voice lessons (22-25)	6.50	Applied, recitals (22-25)	6.50	Applied, recitals (22-25)	6.50
MUS 206 - Class Voice	1.30	MUS 387 - Opera Thtr	3.00	MUS 302 - Mus Thtr Prod.	3.00
MUS 207 - Diction	1.30	MUS 121 - Theory I Lab	1.50	MUS 123 - Theory II lab	1.50
MUS 321 - Theory III lab	1.50	MUS 121 - Theory I lab	1.50		

11.60

12.83

11.00

Eric Jester

Fall 2011		Winter 2012		Spring 2012	
<u>Course</u>	<u>WTUs</u>	<u>Course</u>	<u>WTUs</u>	<u>Course</u>	<u>WTUs</u>
MUS 381 Symphonic Band	3.00	MUS 381 Symphonic Band	3.00	MUS 381 Symphonic Band	3.00
MUS 389 Chamb. Winds	3.00	MUS 389 Chamb. Winds	3.00	MUS 389 Chamb. Winds	3.00
MUS 411 Secondary Methods	2.00	MUS 303 Instrum. Cond.	2.60	MUS 370 Mus. Elem. Tchrs	3.30
MUS 370 Mus. for Elem. Tchrs	3.30	MUS 209 Instrum. Lit.	1.30	MUS 382D Brass Ensemble	1.30
MUS 210 Conducting	2.00	MUS 203B Class Brass II	1.30	Assigned time: recruiting	2.50
MUS 203A Class Brass I	1.30	MUS 370 Mus. Elem Tchrs	3.30		
	14.60		14.50		13.10

Todd Johnson

Fall 2011		Winter 2012		Spring 2012	
Applied percussion, recitals	1.0	Applied percussion, recitals	1.0	Applied percussion, recitals	1.0
Assigned: Dept. Chair	8.0	Assigned: Dept. Chair	8.0	Assigned: Dept. Chair	8.0
Assigned: NASM	1.0	Assigned: NASM	2.0	Assigned: NASM	1.0
MUS 382B: Perc Ensemble	1.3	MUS 382B: Perc Ensemble	1.3	MUS 382B: Perc Ensemble	1.3
	11.30		12.30		11.30

Robert Knop

Fall 2011		Winter 2012		Spring 2012	
Sax lessons (3-4)	1.50	Sax lessons (3-4)	1.50	Sax lessons (3-4)	1.50
MUS 230 Intro improv	2.60	MUS 320 - Adv Improv	2.60	MUS 307 - Jazz Hist.	4.00
MUS 391 - Jazz Ensemble	3.00	MUS 391 - Jazz Ensemble	1.00	MUS 391 - Jazz Ens,	2.00
MUS 392 - Vocal Jazz	2.00	Assign time: NASM	4.00	MUS 392 - Vocal Jazz	2.00
MUS 382E - Sax 4-tet	1.30	MUS 382E - Sax 4-tet	1.30	MUS 382E - Sax 4-tet	1.30
MUS 382H - Jazz Combo	1.30	MUS 382H - Jazz Combo	1.30	MUS 382H - Jazz Com	1.30
	11.70		11.70		12.10

Allen Menton

Fall 2011	Winter	Spring
MUS 100 Basic Musicianship (3.0)	MUS 120 Theory I (3.0)	MUS 122 Theory II (3)
MUS 320 Theory III (3.0)	MUS 322 Theory IV (3.0)	MUS 324 Theory V (3)
MUS 101 Basic Mus. Lab (1.5)	HUM 340 (4.0)	HUM 340 (4.0)
MUS 542 Studies in Mus. Org (4.0)	MUS 406 Arranging (2.0)	MUS 406 Arranging (2)
Applied comp, recitals (2.5)	Applied comp, recitals (2.0)	Applied comp, recitals (2.5)
Total = 14.0 WTUs	Total = 14.0 WTUs	Total = 14.5 WTUs

Kosta Popovic

Fall 2011		Winter 2012		Spring 2012	
<u>Course</u>	<u>WTUs</u>	<u>Course</u>	<u>WTUs</u>	<u>Course</u>	<u>WTUs</u>
MUS 385 Concert Choir	3.00	MUS 385 Concert Choir	3.00	MUS 385 Concert Choir	3.00
MUS 386 Chamber Singers	3.00	MUS 386 Cham. Singers	3.00	MUS 386 Chamber Singers	3.00

MUS 411 Secondary Methods	2.00	MUS 370 Mus. Elem.Tchrs	3.30	MUS 301 Choral Conducting	2.60
MUS 370 Mus. Elem. Tchrs	3.30	Assigned time: opera	2.00	MUS 208 Vocal Lit	1.30
Applied: upper-div voice, recitals	2.00	Applied: upper-div voice, recitals	3.00	Assigned time: recruiting	1.50
				Applied: upper-div voice, recitals	3.00
<hr/>		<hr/>		<hr/>	
	13.30		14.30		14.40

James Radomski

Fall 2011		Winter 2012		Spring 2012	
MUS 304 Mus. Hist I	4.00	MUS 305 Mus. Hist II	4.00	MUS 306 Mus. Hist II	4.00
MUS 307 Hist, 20th/21st Cent.	4.00	MUS 350 Mus. Wrld. Cult.	4.00	MUS 400 St. in Composers	4.00
HUM 330 Arts & Ideas	4.00	HUM 380 East vs. West	4.00	HUM 330 Arts & Ideas	4.00
	<hr/>		<hr/>		<hr/>
	12.00		12.00		12.00

Faculty loads: Part-time

(Note: Applied lessons taught by part-time faculty are not assigned WTUs; work is classified as "studio music instruction," which is classified as "casual labor" for the purposes of payment and benefits calculation).

Instructor	Quarter	Course	WTUs per course	Tot WTUs
De La O	Fall	MUS 370 03/04	3.3	7.3
	Winter	MUS 410	4.0	
Green	Fall	MUS 180 70	4.0	25.2
	Fall	MUS 382F	1.3	
	Spring	MUS 180 70	4.0	
	Spring	MUS 180 71	4.0	
	Spring	MUS 205B	1.3	
	Spring	MUS 382F	1.3	
	Winter	MUS 180 70	4.0	
	Winter	MUS 180 71	4.0	
	Winter	MUS 205A	1.3	
Hampton	Fall	MUS 392	1.0	5.0
	Spring	MUS 392	2.0	
	Winter	MUS 392	2.0	
Kirk	Spring	MUS 222 02	1.3	2.6
	Winter	MUS 221 02	1.3	
Long	Fall	MUS 204A	1.3	2.6
Long	Winter	MUS 204B	1.3	
Maldonado	Fall	MUS 380	1.0	5.8
Maldonado	Spring	MUS 325 01	1.5	
Maldonado	Spring	MUS 380	1.0	
Maldonado	Spring	MUS 201A	1.3	
Maldonado	Winter	MUS 380	1.0	
Tacchia	Fall	MUS 380	2.0	6.0
Tacchia	Spring	MUS 380	2.0	
Tacchia	Winter	MUS 380	2.0	
Tomlinson	Fall	MUS 101 01	1.5	18.2

Tomlinson	Fall	MUS 140 03	0.0	
Tomlinson	Fall	MUS 240 03	0.0	
Tomlinson	Fall	MUS 321 02	1.5	
Tomlinson	Spring	MUS 123 01	1.5	
Tomlinson	Spring	MUS 325 02	1.5	
Tomlinson	Spring	MUS 340 03	0.0	
Tomlinson	Spring	MUS 370 01/02	3.3	
Tomlinson	Spring	MUS 382C	1.3	
Tomlinson	Winter	MUS 121 01	1.5	
Tomlinson	Winter	MUS 323 02	1.5	
Tomlinson	Winter	MUS 370 01/02	3.3	
Tomlinson	Winter	MUS 382C	1.3	
<hr/>				
Tuburan	Fall	MUS 220 01	1.3	5.2
Tuburan	Fall	MUS 220 02	1.3	
Tuburan	Spring	MUS 222 01	1.3	
Tuburan	Winter	MUS 221 01	1.3	
<hr/>				
Udem	Winter	MUS 382D	1.3	1.3
<hr/>				
Usher	Spring	MUS 370 03/04	3.3	9.2
Usher	Spring	MUS 382A	1.3	
Usher	Winter	MUS 370 40/41	3.3	
Usher	Winter	MUS 382A	1.3	
<hr/>				
Vance	Fall	MUS 266	4.0	22.6
Vance	Fall	MUS 267	4.0	
Vance	Spring	MUS 429	4.0	
Vance	Spring	MUS 448	0.0	
Vance	Spring	MUS 535	2.6	
Vance	Winter	MUS 416	4.0	
Vance	Winter	MUS 427	4.0	

Faculty biographical summaries

Full-time summaries

Dr. Stacey Fraser, Associate Professor: Director of Opera Theatre, Applied Voice, Class Voice, Diction

B.M. University of Toronto

M.M. Manhattan School of Music

D.M.A. University of California, San Diego

CSUSB: 2007- present

Previous Positions: British Columbia Conservatory of Music, University of California, San Diego, Northern State University.

Soloist: The San Diego Opera, La Jolla Playhouse, the Kennedy Center, Washington D.C.; Taipei National Concert Hall, Musicasa Concert Hall, Tokyo; Vancouver Symphony, South Dakota Symphony, La Jolla Symphony, San Bernardino Symphony, Banff Centre, Tanglewood Music Center, Asia Society NYC; La MaMa Experimental Theatre, New York City.

Recording Artist: Webern's Opus18, University of California San Diego Sound Check series; Opera; "Le Cinesi", Manuel del Pópulo Vicente Garcia, Harmonicorde Recordings.

Publications: Article: “Confluences of Vocal Techniques in Koji Nakano’s Time Song II” as part of the book *Music of Japan Today* for Cambridge Scholar Press.

Professional Activity: Member of the National Association of Teachers of Singing, Actors Equity Association and the American Guild of American Artists.

Eric Jester, Lecturer: *Director of Bands, Conducting, Instrumental Literature, Brass Methods*

B.M. Pennsylvania State University

M.M. Wind Conducting, M.M. Trombone Perform. Pennsylvania State University

CSUSB: 2011 – present

Previous Positions: Penn State University, University of Wisconsin, Triton College, Madison College, Interlochen Arts Academy

Performance: Penn State Symphonic Band, Chamber Winds, Brass Ensemble

Professional Activity: Interlochen Arts Academy, Penn State Summer Music Camp, Wisconsin Music Clinic, Staff: Penn State Marching Blue Band.

Dr. Todd Johnson, Professor: Department Chair, Percussion

BM and BS: Central Michigan University

M.M. Northwestern University

D.M.A. University of Oklahoma

CSUSB: 2006 – present

Previous positions:

Chair of the Music Department, Percussion, Music History: McMurry University; Member of Faculty: James Madison University, Washington and Lee University, Eastern Mennonite University.

Soloist: David Maslanka: Concerto for Marimba and Percussion Ensemble; Michael Colgrass: Deja Vu for Percussion Quartet and Wind Ensemble

Recording Artist: Albany Records; radio broadcasts: WQRS and WBLV.

Performance: Oklahoma City Philharmonic Orchestra, the Chicago Civic Orchestra, of Chicago, Robert Hohner Percussion Ensemble, Abilene Philharmonic Orchestra, Midland-Odessa Symphony Orchestra

Other Professional Activity:

Soloist, panelist at National Conference on Percussion Pedagogy

Soloist and lecturer in Texas, Oklahoma, Virginia on topics of marimba transcriptions

Presenter at western regional meetings for NASM 2010

Vice-President for California Chapter of the Percussive Arts Society

Dr. Robert Knop, Associate Professor: *Director Jazz Studies, Jazz Ensemble, Jazz Combo, Vocal Jazz, Jazz History, Jazz Improvisation, Saxophone*

B.M. Roosevelt University

M.M. Northern Illinois University

D.A. University of Northern Colorado

CSUSB: 2004 – present

Previous Positions: University of Northern Colorado

Recording Artist: CD: AJQ –While You Were Out (2010)

Professional Activity: Participation SIFF International Music Festival; Surin, Thailand, Simpson College Jazz Festival, University of Alaska, Juneau Jazz Festival, Riverside Community College Jazz Festival.

Dr. Allen Menton, Lecturer: *Theory and Composition*

B.A. “with Distinction,” English, Stanford University

M.A. Comparative Literature Cornell University

Ph.D. Comparative Literature Cornell University

B.M. California State University, Long Beach

M.M. Music Composition University of Southern California

Ph.D. Music Composition University of California, Los Angeles

CSUSB: 2010 – present

Previous Positions: University California, Los Angeles; California State University, Long Beach, Pomona College.

Compositions:

New Year's Day— for mixed choir, a cappella (5')*premiere:* C4 Ensemble, Church of St. Luke in the Fields, New York, NY, March 5, 2011

The Mystical Sabbath of Safed — for piano trio (15')*premiere:* Eaken Piano Trio, Eichelberger Performing Arts Center, Hanover, PA May 2, 2010

Four Transformations — ballet for Alto Saxophone solo (12')*premiere:* Nouveau Chamber Ballet, Brea Curtis Theater, Brea, CA, September 19, 2009

Consolation— for classical guitar duo (5')*premiere:* Davin-Brown Duo, Los Angeles County Museum of Art, June 21, 2009*radio broadcast:* "Sundays Live" June 21, 2009 (6:00pm) KCSN

Four Tragic Odes — for English horn solo (12')*premiere:* Ryan Zwahlen, Definiens Ensemble, Creative Seeds (Los Angeles) April 11, 2009*commercial recording:* on *In the City at Night*, Ryan Zwahlen (English Horn), Summer 2009

Spare Dimes — song cycle for tenor, horn, and string quartet (15'), Text by Justin Quinn. *Premiere:* UCLA Graduate Composers Concert, February 24, 2009

Mirrors of the White Moon —for wind quintet (18')*premiere:* Ensemble Green, Pasadena Conservatory of Music, January 24, 2009

Avi Hidlik: A Hanukkah Fantasy — for piano trio (5')*premiere:* The Eaken Trio, St. Stephen's Episcopal Church, Harrisburg, PA, December 2, 2008; *subsequent performances:* tour of nine cities in Pennsylvania and New York, December 5, 6, 11, 13, 14, 15, 2008

The Hedgehog Hustle — for string orchestra (7')*premiere:* The Irvine Classical Players, Irvine Civic Center, Irvine, CA, June 26, 2008 tour of France: Paris (July 5), Saint-Père sous Vézelay (July 6), Lyon (July 9), Arles (July 11)

Convivencia — for guitar and string quartet (12')*premiere:* UCLA Graduate Composers Concert, May 6, 2008

Intimate Distance —for clarinet and string quartet (20')*premiere:* UCLA Graduate Composers Concert, February 26, 2008

Unspoken — for orchestra (9'30")*premiere:* Orchestra da Camera, Colburn School, May 20, 2007

... and then the light came pouring in through the walls —for mixed chamber ensemble (9'15")*premiere:* Lucid Ensemble, Jazz Bakery (Culver City) May 21, 2007 *radio broadcast:* "Arts & Roots Forum" (host Martin Perlich) March 20, 2008 (4:00pm) KCSN

Veil — for orchestra (10')*premiere:* Interlochen Summer Music Festival, July 9, 2006

Step Within the Sound— ballet for flute, clarinet, violin, violoncello, and percussion (13') *premiere:* Nouveau Chamber Ballet, Brea Curtis Theater, Brea, CA, October 11-12, 2002

subsequent performances: Orange County Performing Arts Center, March 16, 2003, Brea Curtis Theater, Brea CA, October 17-18, 2003, and September 19, 2009 Muckenthaler Cultural Center (Fullerton, CA), May 7 & 10, 2009

Shape-Note Fantasy — for orchestra (13' 30") *premiere:* USC Thornton Orchestra, conducted Donald Crockett, January 25, 2002 *radio broadcast:* "Thornton Center Stage" April 4, 2004 (8:45pm) KUSC *subsequent performances:* Idylwild Summer Arts program, July 30, 2005 Commercial Recordings:

Four Tragic Odes, on *In the City at Night*, Ryan Zwahlen (English Horn), Summer 2009 Music Publications:

The Hedgehog Hustle, from Imagine Music Publishing, winner of the Pathways Series Contest, scheduled for release in early 2012.

Scholarly Publications:

"Maternity, Madness, and Art in the Theater of Stephen Sondheim," *Ars Lyrica* 8 (1994),

75-92. Reprinted in *Reading Stephen Sondheim* (NY: Garland Press, 1999).
Review: Stephen Banfield, *Sondheim's Broadway Musicals*, in *The Sondheim Review* 1:1 (1994).
"Typical Tales of Paris: the Function of Reading in *The Ambassadors*." *The Henry James Review* 15:3 (Fall 1994), 286-300.

Kosta Popovic, Lecturer: *Director of Choral Activities, Applied Voice, Chamber Singers, Concert Choir, Conducting, Music Education*

B.M. Belgrade Music Academy

M.M. Julliard School of Music

CSUSB: 2011 – present

Previous Positions: University of California, Santa Barbara; University of Nevada, Las Vegas.

Chorus Master: Teatro Nacional de São Carlos, Lisbon, Portugal, Sächsische Staatsoper in Dresden, Germany, San Diego Opera and Santa Barbara Opera.

Asst. Chorus Master: The Metropolitan Opera, New York City,

Music Staff: The Metropolitan Opera, New York City

Conducting: Il Barbiere di Siviglia at Opera Illinois, Der Rosenkavalier (Spoleto Festival, Italy), Cavalleria Rusticana (Mercury Opera, NY), La Traviata (Riverside Concert Opera), Opera Santa Barbara Gala Concert.

Pianist/Accompanist: Kennedy Center, Washington DC; Alice Tully Hall, New York;

Theatre de la Monnaie, Brussels; La Sainte Chapelle, Paris; Teatro Caio

Melisso, Spoleto; The Ford Centre, Toronto.

Opera Collaboration: Opera Pacific; Houston Grand Opera; Santa Fe Opera; Washington Opera; Teatro Municipal, Santiago, Chile; Teatro La Fenice, Venezia, Italy.

Dr. James Radomski, Professor: *Music History, Humanities*

B.M. B.A. Oberlin College

M.A. University of California, Berkeley

Ph.D. University of California, Los Angeles

CSUSB: 1994 – present

Previous Positions: Gadjah Mada University; Akademi Musik in Yogyakarta, Indonesia,

Grants: The Del Amo Foundation; The Fulbright Foundation.

Fellowships: Oberlin Shansi Memorial Association

Publications: Manuel García (1775-1832), a biographical study of the tenor for whom Rossini wrote Il barbiere di Siviglia, published by Oxford University Press in 2000; Spanish translation by the Instituto Complutense de Musicología in 2002.

Recording: In 2002 he produced the world premiere recording of works by Trinidad Huerta (1800-1874), which featured CSUSB guitar instructor, Stuart Green.

Part-time summaries

Dr. Jocelyn Hua-Chen Chang: Piano Studies.

University of Southern California, Doctor of Musical Arts, Piano Performance, 2009.

Minor: Keyboard Collaborative Arts, Double Bass Performance, Music Education

Peabody Conservatory of John Hopkins University, Master of Music, Piano Performance 2003

National Taiwan Normal University, Bachelor of Fine Arts, 2000

PROFESSIONAL EXPERIENCE

2010 to present, Faculty, California State University San Bernardino

2008 to present, Staff Pianist, Pasadena City College

2005-2008 Faculty, University of Southern California

2003-2004 Piano/Theory Faculty, Yamaha School of Music, Arcadia, CA.

1999-2001 Piano/Theory Faculty, WACH Conservatory of Music, Taipei, Taiwan

1995 to present Founder/Piano/Theory Instructor, Jocelyn Chang Piano Studio,
Hacienda Heights, CA

COMPETITIONS/AWARDS

2009 University of Southern California Piano Concerto Competition – Finalist
2001 National Taiwan Young Artist Showcase Piano Competition - Special Prize
2000 International Leschetizky Piano Competition – Semi-finalist
2000 National Piano Competition, Taiwan – 4th Prize
1999 Taipei Piano Competition – 2nd Prize
1998 National Taiwan Normal University Piano Concerto Competition – First Prize
1997 National Taiwan Pace Young Artist Awards – 3rd Prize
1995 National Chamber Music Competition, Taiwan – 2nd Prize
1994 Taipei Piano Competition – 3rd Prize
1994 Taipei Double Bass Competition – First Prize
1993 Taipei Piano Competition – First Prize
1992 National Double Bass Competition, Taiwan – First Prize
1992 Taipei Double Bass Competition – First Prize

CONCERTO APPEARANCES

2003 Nation Concert Hall, Taipei, Taiwan: Tchaikovsky Piano Concerto No. 1 with
Taipei Century Symphony Orchestra
1999 National Taiwan Normal University Auditorium, Taipei, Taiwan: Schumann
Piano Concerto with the National Taiwan Normal University Symphony Orchestra

SOLO RECITALS

2009 Steinway Piano Gallery, West Hollywood, CA
Jeanette MacDonald Recital Hall, University of Southern California
2005 Alfred Newman Recital Hall, University of Southern California
2003 Goodwin Recital Hall, Johns Hopkins University
2003 Old St. Paul's Episcopal Church, Baltimore, MD
2003 Congregational Christian United Church of Christ, Hacienda Heights, CA.
2000 National Taiwan Normal University Recital Hall
1999 Belarusian Academy of Music Recital Hall, Minsk, Belarus
(DOUBLE BASS)
2007 United University Church, University of Southern California

ORCHESTRAL EXPERIENCE/DOUBLE BASS

1997-2000 National Taiwan Normal University Symphony Orchestra
Asst. Principle Double Bass
1996-1997 National Taiwan Normal University chamber Orchestra
Principle Double Bass
1996-2001 Taipei Century Symphony Orchestra
1996-2000 Taipei Metropolitan Symphony Orchestra

Dr. Danielle Cummins: Violin

University of La Verne, CA Bachelor of Arts in Music, 2004
Claremont Graduate University, Master of Violin Performance, 2007
Claremont Graduate University, Doctor of Musical Arts in Historical Performance Practice –
Violin, 2010
Violin instructor 1998 - 2008: Todor Pelev, winner of Bulgaria's National Violin Competition

Violin Work Experience

Baroque Orchestral:

March 7, 2010, Musica Angelica Baroque Orchestra and the Los Angeles Master Chorale, "Bach: St. Matthew Passion", Grant Gershon, conductor, Walt Disney Concert Hall, Los Angeles, CA
February 28, 2009, Con Gioia Early Music Ensemble, "Commemorating Handel and Haydn", Preethi De Silva, director, Zipper Concert Hall, Colburn School, Los Angeles, CA;
November 1, 2009, Pomona College Department of Music Faculty Recital, "An Afternoon of Baroque Chamber Music", Graydon Beeks, director, Mabel Shaw Bridges Hall of Music, Claremont, CA
2007 and 2008: Collegium Musicum Early Music Ensemble, Claremont Graduate University, Anne Rardin, director,

Modern Orchestral:

Classical Music Festival Orchestra Eisenstadt, Austria, 2000, 2001, and 2004, Michael Dean Lamkin, conductor
The Inland Empire/Riverside County Philharmonic, Patrick Flynn, Dvořák: Symphony No. 8, October 11, 2003, Riverside, CA
Idyllwild Arts Academy Orchestra, Ransom Wilson conducting May, 2004, McCallum Theater in Palm Desert, Zipper Hall at the Colburn School of Performing Arts, & the IAF Theater on the Idyllwild Arts Campus, September, 2004, February & May, 2005, October, 2007, May, 2008
Idyllwild Jazz Festival August 2005, August 2007
Assistant Concert Master of the Riverside Lyric Opera Company, 2009 to the present

Violin instruction:

September 2010 to present: Violin instructor, California State University San Bernardino
February 2007 to present: Violin instructor, University of La Verne; Director of Lordsburg Chamber Orchestra
April 2005 to present: Violin instructor, Claremont Community School of Music
2003 to present: Private violin instruction from ages five to adult
Author of "Discovering Violin", a beginning violin method book, published by Santorella Publications, 2010

Solo and Small Ensemble:

June 2004 to present: Masses for the feast day of St. Jose Maria Escrivá, Our Lady of the Angels Cathedral, Los Angeles, CA, and Saint John Chrysostom Church, Inglewood, CA
2006 to 2010: Violinist, St Peter and St Paul Church
2010 to present: Violinist/Composer, "Clan Dragonas", Symphonic Rock Band,
2011 to present: Member: "String Theory", Acoustic Quartet,

Armalyn De La O

B.A. Music, California State University, San Bernardino (June 1983)
M.A. Education, School Administration, California State University, San Bernardino (January 1991)

PROFESSIONAL EXPERIENCE

2011 to present: San Bernardino County Superintendent of Schools, Visual Performing Arts Coordinator California State University San Bernardino, Lecturer College of Arts and Letters
2010 – present: College of Education, Lecturer – Supervision
2008 to present: LA Basin California Arts Project, Director, Regional Professional Development Center at CSU San Bernardino
2000 to present: RIMS California Arts Project, San Bernardino, CA
1998-2009: San Bernardino City Unified School District, District Visual and Performing Arts Coordinator
1997-1998: Music Director, Curtis Middle School
1995-1997: Victor Valley Community College, Director High Desert Youth Symphony; Instructor (1993)

1992-1997: Apple Valley Unified School District, Music Director Vista Campana Middle School

1985-1992: District Elementary Music Specialist

1984-1985: Pasadena Unified School District, Music Director: Elliot Junior High

STATE OF CALIFORNIA CREDENTIALS

Administrative Services Credential

Professional Clear Single Subject Teaching Credential, Music

Professional Clear Multiple Subject Teaching Credential

Supplemental Teaching Credential, English (Basic)

PROFESSIONAL LEADERSHIP EXPERIENCE

2010-2012: Treasurer for the CMEA - Southern Section Board

2011 to present: Region 10 Arts Lead for the CCSESA Arts Initiative

2006 to present: Regional Lead for the California Subject Matter Projects, Region 10

2009 to present: Co-Developer, California Eighth Grade Visual Art Assessment

2006 to present: Co-Developer, California Eighth Grade Music Assessment

2005: Member, California Career Technical Education Standards and Framework, Framework Review Committee

2004: Coach, Community Arts Education Partnership, Rosemead School District

2002-2004: Music Panel Member CSET, California Commission on Teacher Credentialing, California Department of Education

2000: Development Team for Collaborative Design Leadership Institute

1999-2004: Member, The California Department of Education, California Arts Assessment Network (CAAN)

1999-2001: Member, California Department of Education, State Standards Music Committee,

1999: Member, The California Arts Project, Professional Development Program Series Revision Committee

1997-1998: Participant in The California Arts Project/Kennedy Center West On-Line Technology Institute, Marin County Schools Office, San Rafael, CA

1997: The California Arts Project Leadership Academy, On-Line Technology Event Design Team, Mt. Saint Mary's College, Los Angeles, CA,

1996-1999: Member, National Board for Professional Teaching Standards' Music Committee

1996-1998: Site Advisory Committee Member for the RIMS California Arts Project

1995-1999: Advisory Committee Member for the Presidential Grant Teacher Research (PGTRE), University of California, Office of the President, Academic Collaboratives in Education

1995-1998: Member, The California Arts Project Diversity Task Force

1995-1997: Member, Vista Campana Middle School Leadership Team to the California School Leadership Academy Campana Middle School Grant Coordinator for the Visual and Performing Arts

1994-1995: RIMS California Arts Project Diversity Coordinator, Summer Open Institute RIMS California Arts Project Music Team Member, Summer Open Institute, CSUSB Member, The California Arts Project Diversity Cadre Team for Second Language Acquisition

1994: Visual and Performing Arts Curriculum Council Co-Chairperson, Apple Valley USD

1993 to present: Member/Co-Sponsor, Arts Education Network, San Bernardino

PROFESSIONAL DEVELOPMENT EXPERIENCE

2010: Designer and Presenter of the new professional development workshop for secondary arts educators on Academic Literacy in the Arts for TCAP Leadership Arts Education in the 21st Century: Building TCAP's Capacity to Support Students' Academic Success in the Arts,

2008: Co-Designer and Presenter for The California Arts Project High School Curriculum and A – G Course Development Leadership Event

2007: Coordinator of Standards Based Curriculum and Assessment Professional Development with The California Physical Education and Health Project for Physical Education, San Bernardino City Unified School District

2005: Designed and Implemented, California Post-Secondary Education Commission Grant: Developing Rigorous Education in the Arts to Motivate Students (DREAM Project) on Academic Literacy for High School Arts Educators in Partnership with College of Education at CSU San Bernardino

2005: Director, Collaborative Design Institute, Arroyo Valley High School, San Bernardino

2001: Designed and Implemented with Inland Empire Consortium for International Studies, Arts and Humanities Professional Development Series

2000/01: Director, Southern California Collaborative Design Institute

2000: Co-Director, RIMS California Arts Project, Invitational Institute, CSUSB

1999: Director, RIMS California Arts Project, Invitational Institute, CSUSB

1998 to present: Designed and Implemented Standards Based Curriculum and Assessment Professional Development in Visual and Performing Arts, San Bernardino City Unified School District

1998: Co-Director, RIMS California Arts Project, Invitational Institute, CSUSB

1997-1999: Co-Director, University of California Office of the President (UCOP), Nexus: Arts and Humanities Wired Institute, Technology pilot

1997-1998: Coordinator, RIMS California Arts Project, Specially Designed Visual Art and Technology Series for Sycamore Rocks Elementary School, Apple Valley, CA,

1997: Co-Director, RIMS California Arts Project, Summer Open Institute, CSUSB,

1997: Coordinator, RIMS California Arts Project, Professional Development, Standards and Assessment, Program Series, Specialized Series for Sycamore Rocks Elementary School, Apple Valley, CA

1996: Co-Coordinator, RIMS California Arts Project, Professional Development Program Series, for Desert Trails and Sycamore Rocks Elementary Schools,

1996: Team Member, RIMS California Arts Project, Invitational Institute, CSUSB

1995-2006: Co-Facilitator, RIMS California Arts Project and Inland Area Writing Project, “Mitos” Art and Writing, Palm Springs Art Museum

1994-1997: Professional Development Program Series Developer for RIMS California Arts Project

1994: Professional Development Series Curriculum Team Member in “Arts and Technology” at The California Arts Project Leadership Academy

1993: Ethnographer, RIMS California Arts Project, Invitational Institute, CSUSB,

PROFESSIONAL PRESENTATION EXPERIENCE

2011: Presenter, CMEA Southern Section, Fall Conference, September 2011

2010: Presenter, CAEA, State Conference, November 2010

2010-2011: Presenter, SCSBOA, fall and winter Conference, 2010 - 2011

2010: Presenter, NAEA, National Conference, April 2010

2008: Presenter, *The Stem* A National Conference on Arts Assessment, Los Angeles
 Presenter, California Capital Lesson Study Conference, Sacramento State University

2007: Presenter, California Superintendent of Instruction, Closing the Achievement Gap Conference

2006: Presenter, Society for Music Teacher Education, University of North Carolina, Greensboro

2005: Presenter, Research in Music Education, International Conference, Exeter University, England

- 2004: Presenter, California Superintendent of Instruction, High School Summit Conference
 Presenter, California Subject Matter Projects: English Language Learners Colloquium
 Presenter, California Music Educators Conference, Music Assessment
- 2003: Presenter, California Model Arts Program Conference, Research on Standards Based Teaching in the Arts
- 2002: Presenter, California Arts Work Conference
- 1996: Presenter, Asilomar Visual and Performing Arts Framework Symposium, Asilomar, California
- 1995-1996: Presenter and Leadership Team Member, The California Arts Project Leadership Academy

PROFESSIONAL MEMBERSHIPS

California Music Educators Association - Southern Section - Treasurer
 California Art Educators Association
 San Bernardino County Music Educators Association
 National Art Educators Association
 The National Association for Music Education
 Black Theatre Network
 Association for Supervision and Curriculum Development
 American Educational Research Association

AWARDS

CAEA: Outstanding Supervisor/Administrator Visual Art Educator for 2010

Mary Dropkin: Harp

B.M. University of Southern California 1973

TEACHING

HARP INSTRUCTOR

California State University San Bernardino
 Pomona College
 Redlands University

PERFORMANCE

PRINCIPAL HARPIST

Redlands Symphony
 San Bernardino Symphony
 Riverside County Philharmonic
 Desert Symphony
 Pacific Symphony
 California Philharmonic
 Inland Harp Ensemble

PROFESSIONAL AFFILIATIONS

American Federation of Musicians, Locals 7 and 47
 American Harp Society, national, Los Angeles and Orange County Chapter (member of the Board of Directors for the Orange County Chapter)

Frederick Green: Tuba

B.M. University of Redlands 1983
 M.M. University of Redlands 1989

Stuart Green, Lecturer: Director of Guitar, Professor of Guitar

B.M. M.M. University of Redlands

CSUSB: 1998 – present

*Previous Positions: Mt. San Jacinto Community College, University of Redlands
Community School of Music.*

*Recording Artist: Robert de Vissee: Suites pour Guitare V-VIII released 2012, Robert de
Vissee: Suites pour Guitare I-IV released 2008, CD of the solo guitar works of
Spanish composer Trinidad Huerta (1803-1874) entitled *Recuerdo Triste*, 2002.*

Bradley Hampton: Vocal Jazz

B.A. California State University San Bernardino 2004

Associate of Arts Chaffey College

VOCAL EXPERIENCE

Founder/Musical Director/Arranger/1st Tenor: SoundStage (A Cappella Vocal Sextet)

Awards with SoundStage: www.facebook.com/soundstage6

Arranger/1st Tenor: Hat's Off! (Male a cappella Vocal Quintet)

1st place winners Los Angeles Harmony Sweepstakes 2008 & 2010

2nd place winners International Taipei A cappella Festival TCMC 2009

*Shared the stage with: Rockapella, The Nylons, The Blenders, The Knudsen Bros., The
House Jacks, The Bobs, The Drifters*

*Section Leader-Tenors and Vice President- CSUSB Concert Choir, Jazz Choir, and
Chamber Singers. Coyote Music Society Vice President; Member and of various
College and Church Choirs*

COMPOSING/ARRANGING

*Wrote and performed winning jingle for *Got Toyota Jingle Contest* as heard on *KIIS
102.7 FM with Ryan Seacrest**

*Wrote and performed winning jingle for *Caroling for a Caravan* sponsored by *ABC's
The View*. Won Dodge Caravan*

Arranged the theme song for the web series "[Dead Grandma](#)" hosted by Jon Header.

*Arrangement of: "*Lord, I Would Follow Thee*" recorded: on "[Hims II](#)" by Voicemale.*

Arrangement of: "[Abide with Me](#)" pub. Fred Bock Music, distributed by Hal Leonard.

*Composer/Arranger/Transcriber of music for various groups and choirs specializing in a
cappella music*

CHORAL DIRECTING

Church Choral Director- 8 years

*California State University San Bernardino – Co-director Vocal Jazz Ensemble –Fall
2011 - current*

Music Director for "Ah! Gleek Out!" at The Chance Theater.

Music Director for "The Wedding Singer" at Cypress College.

PIANO/ACCOMPANIST

Little Shop of Horrors- Rancho Cucamonga High School (dir. Chuck Kuhn)

Godspell- Rancho Cucamonga High School (dir. Chuck Kuhn)

Sweet Charity- Fontana High School (dir. Linda Elliot)

A Funny Thing Happened on the Way to the Forum- Fontana H. S. (dir. Linda Elliot)

Oklahoma- Fontana High School (dir. Linda Elliot)

Bye, Bye Birdie- A.B. Miller High School (dir. Kristine Kolb)

Kismet- Palm Springs

The Pajama Game – Rancho Verde High School (dir. Terrilynn Neve)

Grease- Cerritos College (dir. Georgia Well)

Godspell- Cerritos College (dir. Jim Grollman)

Urinetown – Cerritos College (dir. Janet Miller)

Company – Cerritos College (dir. Patrick Pearson)

Working – Cerritos College (dir. Jim Hormel)
Once Upon a Mattress- Bloomington High School
No, No Nanette – Downey Civic Light Opera (dir. Marsha Moode)
The Full Monty – Cypress College (dir. Jim Hormel)
Refer Madness – Cerritos College (dir. Patrick Pearson)
Jerry Springer the Opera – The Chance Theater (2011 Ovation award winner) (dir. Trevor Bishop)
Ah Gleek Out! - The Chance Theater (dir. Tanae Beyer)
The Wedding Singer - Cypress College (dir. Jim Hormel)
Return to the Forbidden Planet - (dir. J. Eleanor Packwood)
Vineyard Junior High School – 9 years (Current)
Bloomington High School – 5 years (Current)
Arlington High School – 1 year
Riverside City College - choral/vocal accompanist – Fall 2011
Various School/ Church Choirs, and for private vocal lessons.
Private Teacher: Piano/Voice

STAGE EXPERIENCE

Puppeteer: **Disneyland Resort:** Playhouse Disney/ Ugly Bug Ball
The Garden- Original touring cast: Chorus member
San Bernardino Musical Theatre (dir. Thomas Rutherford)
Community Theatre:
 “Peter Pan”- Pirate
 “A Day A Night A Day”- Kib
 “Newsies”- David
 “The Sound of Music”-Baron Elberfeld/ Ballroom Dancer
 “Beauty and the Beast”- Beast/Prince

Larry Johansen: Trumpet

B.A. Fresno State University 1967
M.M. University of Southern California 1972

TEACHING EXPERIENCE

CSUSB – Adjunct instructor of trumpet (1971-1988 and 2006-)
Riverside Community College – Adjunct instructor, trumpet/Music Appreciation (2005-2008)
California Baptist University – Associate Professor, Music (1973-2004)
Private trumpet studio (1963-)
University of Oklahoma (workshops at Lake Tahoe) Early Brass Techniques (1985-86)
University of Redlands – Sabbatical Replacement (1971-2), Adjunct Trumpet Teacher (1971-75) Music Appreciation (May, 2008)
University of Colorado, Boulder – Teaching Assistant, Trumpet (1975-76)
La Sierra University – Adjunct Trumpet Teacher (1971-83)
University of California, Riverside – Adjunct Trumpet Teacher (1972-85)
College of the Desert, Palm Desert, CA – Adjunct Trumpet - Brass Teacher (1974-79)

COURSES TAUGHT

Applied Trumpet
Applied Brass (horn, trombone, baritone and tuba)
Brass Ensemble
Music History
Orchestration
Introduction to Careers in Music
Music and Global Culture

Integrated Humanities
Brass Methods
Symphonic and Band Literature
Performance Lab
Music Appreciation

MEMBERSHIPS; PROFESSIONAL ORGANIZATIONS

International Trumpet Guild – Charter Member (1976)
Affiliate Chapter Coordinator – 1994-2009.
Redlands Symphony - Member (1971-)
Players committee 2000-2003, (Chairman 2002-03).
CIDA – Christian Instrumental Directors Association, Member (1984-2004)
Local 47 – Musicians Union, Life Member (1970-)
Phi Mu Alpha Sinfonia – National Music Fraternity, Alumni Life Member (1964-)

PERFORMANCE

ORCHESTRAL

Redlands Symphony (1971-)
Redlands Bowl Orchestra (1971-)
San Bernardino Symphony (1971-2005)
Lyric Symphony of Loma Linda (2004-)
Riverside County Philharmonic (1971-98)
Mitch Miller Touring Orchestra (F1972)
West Point Band (1967-70)
Rockland Suburban Symphony, NY (1968-70)
Fresno Philharmonic (1965-67)

CHAMBER MUSIC

Ventus Musicus, Organ/Trumpet Duo (1978-)
Inland Brass Quintet (1980-)
International Trumpet Guild Festival of Trumpets Concerts (1980-)
USC Graduate Brass Quintet (1971-72)

VENTUS MUSICUS

(Ventus Musicus, is an organ/trumpet duo with Dr. Beverly Howard, CBU, 1978-)
2003 - International Trumpet Guild Conference, Ft. Worth, TX
1993 – Tour, including: North Texas State, Southwestern Theological Baptist Seminary,
Baylor University, Broadway Baptist (Ft. Worth), Park Cities Baptist Church
(Dallas), 1st Baptist (Corpus Christi), Central Presbyterian (Austin)
1993 - Redlands Organ Festival (dedicating new organ console)
1992 – Tour including: University of Louisville, UK at Lexington, Campbellsville
College, Georgetown College, Miami of Ohio
1988 - College Music Society Conference, Santa Fe, NM
1987 - International Trumpet Guild Conference, Kalamazoo, MI
1986 - DMA organ recital, North Texas State, Denton, TX
1986 – Tour including: University of Oklahoma and Oklahoma Baptist University
1978 – 2006 (Numerous other concerts, recitals, workshops throughout California)

TEACHERS

Dr. James Winter – principal horn, Fresno Philharmonic – retired, deceased
Robert Nielsen – principal trumpet, Fresno Philharmonic – retired
William Vacchiano – principal trumpet, New York Philharmonic – retired, deceased
Robert Nagel – NY Freelance player/founder/leader, New York Brass Quintet - retired
Ray Crisara – NY Freelance trumpet, Professor: University of Texas, Austin, retired

Irving Bush – Los Angeles Philharmonic trumpet section – retired, deceased
Edward Tarr – Baroque trumpet specialist and musicologist, Basel, Switzerland

Audrey Lamprey: French horn

Bachelor of Music Degree, Eastman School of Music, 1967

Concentration in French Horn and instrumental education.

Master of Music Degree, Bowling Green State University, 1974.

Concentration in Performance

TEACHING EXPERIENCE

2010 – *present*: Lecturer: French horn, California State University, San Bernardino, CA.

2001-2005: Lecturer: French horn, California State University, San Bernardino, CA.

1998 to 2007: Adjunct Faculty: French horn, Azusa Pacific University, Azusa, CA.

1987 to *present*: *Lecturer*: Music fundamentals, brass fundamentals, private lessons. University of California at Riverside, Riverside CA.

1984-1989: Lecturer in brass fundamentals, California State University at Dominguez Hills, Carson, CA.

1983 to *present*: Lecturer: Music fundamentals, French horn to majors, Brass Fundamentals, conducting student ensembles and performing in recitals, California State Polytechnic University, Pomona, CA.

1970-1975: Instructor: Brass and percussion fundamentals, French horn, Brass Ensemble. Heidelberg College, Tiffin, OH.

1969-1970: Graduate Assistant: Brass fundamentals, Private Lessons. Bowling Green State University, Bowling Green, OH.

Gary Long: Percussion

B.M. University of Oregon 1985

M.M. Julliard School of Music 1987

PERFORMANCE EXPERIENCE

Principal Timpani: Long Beach Symphony Orchestra, Long Beach, CA
Nova Filarmonia Portuguesa, Lisbon, Portugal
Mainly Mozart Festival, San Diego, CA

Principal Percussion: San Bernardino Symphony Orchestra, San Bernardino, CA
Bakersfield Symphony Orchestra, Bakersfield, CA

Timpani/Percussion: Los Angeles Philharmonic, Los Angeles, CA
Los Angeles Chamber Orchestra, Los Angeles, CA
San Diego Symphony Orchestra, San Diego, CA
Pacific Symphony Orchestra, Santa Ana, CA
Pasadena Symphony Orchestra, Pasadena, CA
Santa Barbara Chamber Orchestra, Santa Barbara, CA;
Pasadena Pops Orchestra, Pasadena, CA
Symphony In The Glen, Glendale, CA
Asian American Symphony, Los Angeles, CA
Redlands Symphony Orchestra, Redlands, CA
Riverside County Philharmonic, Riverside, CA
Capistrano Valley Symphony, Dana Point, CA
Orchestra of Saint Luke's, New York, NY

SOLO PERFORMANCE:

Timpani: Phillip Glass "Concerto Fantasy for Two Timpanists and Orchestra" Long Beach Symphony Orchestra. 2001

Los Angeles Philharmonic 2006
San Francisco Ballet, 2008

Finalist; San Francisco Opera Timpani Audition 1998

TEACHING EXPERIENCE:

Lecturer in Percussion California State University San Bernardino
San Bernardino, CA
La Sierra University, Riverside, CA
Percussion Instructor: California Baptist University, Riverside, CA
San Geronimo High School, San Bernardino, CA
Pacific High School, San Bernardino, CA

AWARDS:

Roland Kohloff Scholarship Award; The Juilliard School of Music
Ruth Lorraine Close Scholarship Award; (Three time winner) University of Oregon

PRIVATE TEACHERS: Roland Kohloff Principal Timpanist; New York Philharmonic
Elden Bailey Percussionist; New York Philharmonic
Charles Dowd Professor of Music; University of Oregon
Doug Walter Professor of Music; University of Colorado

Ana Maria Maldonado: Cello, String Methods, Music Education, Latin American Music

B.M. Texas Tech University 1971

M.M. University of Southern California 1975

TEACHING EXPERIENCE

2009 to present: Cello Professor, Riverside City College Studio Cello

2007 to present: Music Lecturer: Chaffey College

Courses Taught: Music Cultures of the World, Music Appreciation

2004 to present: Adjunct Professor: California Baptist University

2002 to present: Music Lecturer: California State University at San Bernardino

Courses Taught: Music for the Elementary School Teacher, String
Fundamentals, Music of Mexico, Studio Cello, Studio String Bass,
Music Appreciation, Humanities – Ideas in American Culture (current
enrollment is 150)

1980 to present: Cello Instructor: Claremont Community School of Music

1978 to present: Music Lecturer: California State Polytechnic University, Pomona

Courses Taught: Studio Cello, Chamber Music, Music Fundamentals,
String Fundamentals, Music of Mexico, Humanities -Life and Death in
the Arts, Music Appreciation

1975-1977: Cello Professor: Weisloch Musik Schule, Germany

1972-1974: Music Instructor: National School of Fine Arts, Bangkok.

PROFESSIONAL EXPERIENCE

1981 to present: Principal Cellist: San Bernardino Symphony Orchestra

Free-Lance Musician: Performances include playing for President Clinton at a
fund-raiser in San Diego, chamber music, choral works, operas, symphony
orchestras

1975-1976: Heidelberg Städtisches Oper Orchester, Germany

1972-1974: Kennedy and Bangkok String Quartet: (I was chosen by Dr. Herbert
Zipper, Projects Director, School of Performing Arts at USC, to be the
cellist in a string quartet in Bangkok, Thailand. Dr. Zipper was in
charge of grants from JD. Rockefeller III Fund to survey contemporary
music activities in Hong Kong, Taiwan, and Thailand. Purpose of the
project was to promote Western Classical Music. Sponsorship was by

the Thai government, the Kennedy Foundation of Thailand, and as before-mentioned JD. Rockefeller III Foundation.)

1972-1974: Principal Cellist: Pro Musica Orchestra, Bangkok.

AWARDS

Listed in Who's Who of American Women, 1981.

Phi Kappa Phi, Honorary Fraternity

Represented El Paso as cellist in "American Youth Performs", an orchestra made up of youths from all over the USA in a concert held at Carnegie Hall, April 1966.

LANGUAGES Fluent Spanish, some Thai, German and French

Philip Rehfeldt: Bassoon

B.M. Ed. University of Arizona 1961

M.M. Mount St. Mary's College 1962

D.M.A. University of Michigan 1969

TEACHING

1969 to present: Professor Emeritus of Woodwinds (Clarinet) and Musicology, University of Redlands, Redlands, California

1986-1991: Adjunct Professor of Clarinet, ISOMATA Arts Academy

1982 -1983: Visiting Lecturer in Clarinet, Arizona State University

1969-1974: Part-time Instructor in Woodwinds, San Bernardino Valley College,

1965-1968: Assistant Professor of Clarinet, Northern Michigan University

1962-1965: Tucson Public Schools, Dist. No. 1 (Elementary, JHS and HS wind instruments

PUBLICATIONS

Books:

Playing Woodwind Instruments; A Guide for Teachers, Doublers, and Composers,

Waveland Press, 1998; 2002 seventh edition, Mill Creek Publications,

Making and Adjusting Single Reeds, Mill Creek Publications, 1983, 1991, 2002

New Directions for Clarinet, Scarecrow Press, 2002, formerly University of California

Press New Instrumentation series, 1978; 2nd revised ed., 1994

Materials for Music Research: a bibliography of essential tools and representative types.

Mill Creek Publications, 1989, 1990

Getting the Most Out of Clarinets, Mill Creek Publications, 1985, 1987, 1989

ARTICLES

"Donald Martino: "A Set For Clarinet,"

The Clarinet, Master class Series, May/June, 1996

"The Eb Contrabass Sarrusophone in America: A Present-Day Perspective," *International Double Reed Society*, No. 19, July, 1991

"The Clarinet Music of Barney Childs," *ClariNetwork*, 1983

"William O. Smith," *The Clarinet*, 1980

"Some Recent Thoughts on Clarinet Multiphonics," *The Clarinet*, 1977

"Clarinet Multiphonics," *The Clarinet*, 1973

"Clarinet Resources and Performance," *Proceedings of the American Society of University Composers*, 1973A number of reviews of books, music, recordings, and equipment for The Clarinet, *Journal of Research in Music Education*, and *NACWPI Journal Music* edited/compiled

Etudes for the Twenty-First-Century Clarinetist, Mill Creek Publications, 1990, 1992

Study Materials for Clarinet, Mill Creek Publications, 1987,1989,1990

First Solo Repertory for Clarinet and Piano, Mill Creek Publications, 1983

White's Edition 1027 (1886), Mill Creek Publications, 1983

The Renaissance Band Book (with James Keays). Shawnee Press, 1981

COURSES TAUGHT

Applied Clarinet (occasionally Flute, Oboe, Saxophone, and Bassoon); Medieval and Renaissance Literature; Baroque Literature; Classical Literature; Romantic Literature; Twentieth-Century Literature; History of Western Music; Introduction to Graduate Studies (bibliography and research); Graduate Theory and Analysis; Beginning Woodwind Instruments; Survey of Musical Styles (Freshman Seminar); Introduction to the Musical Score (Freshman Seminar); Experiencing Music (non majors); Non-Traditional Uses of Traditional Instruments in Music (Freshman Seminar); Reed Making and Mouthpiece Design (including Medieval and Renaissance); Chamber-Music Coaching; Introduction to Electronic Music; Woodwind-Instrument Repair (in connection with the Redlands "Community-Service Learning" program)

PERFORMANCE ACTIVITY

1969-1999: Woodwind doubling with San Bernardino Civic Light Opera Association
1969-1991: Principal Clarinet, Redlands Symphony Orchestra
1982-1983: Principal Clarinet, Inland Empire Symphony Orchestra
1983-1992: Eb and Bass Clarinet, Inland Empire Symphony Orchestra
1983-1985: Second Bassoon, Riverside Symphony Orchestra
1972-1982: Clarinet and Bassoon, Redlands Bowl Summer Festival Orchestra,
1972-1979: Principal Clarinet, Riverside Symphony Orchestra
1966-1969: Contemporary Directions Ensemble, The University of Michigan,
1992-1995: Tucson New-Art Wind Ensemble

SOLO PERFORMANCES

Monday Evening Concerts, International Clarinet Clinic/Symposia and ClariNetwork conferences, ASUC national and regional conferences, the International Computer Music Conference, the Schoenberg Institute, Arcosanti Arts Festival, Scottsdale Arts Center, the 1980 ISCM in Israel, and, beginning in 1974 with composer Barney Childs, concerts and recordings of specially commissioned works under the title "Music for Clarinet and Friend."

LECTURES/PRESENTATIONS

"*NEW MUSIC FOR CLARINET AND FRIEND*," Univ. of Redlands, 2002
"*ETUDES FOR THE TWENTY-FIRST-CENTURY CLARINETIST*," Univ. of Redlands, 2002
"Clarinet Recordings from the 60's, 70's, and 80's," Univ. of Redlands, 2002
"Woodwind Music of Barney Childs (1926-2000)," Univ. of Redlands, 2002
"Problems (and benefits) of Woodwind Doubling," Cal. State Univ., Irvine, 2003

SELECTED RECORDINGS

Barney Childs, A music: that it might be... New World Records, 80595-2 (CD), 2002,
Phillip Rehfeldt, woodwind instruments: Take 5 (1962) (flute with pre-recorded clarinet, bass clarinet, saxophone, and bassoon); *A music; that it might be....* (1973) (2 clarinets); *Grande Fantasia de Concert (Masters of the Game)*(1990) (solo clarinet); *London Rice Wine* (1973) (flute and "live" electronics); *Pastoral* (1983) 1 (clarinet and electronic sounds); *Instant Winners* (1986)(solo E-flat clarinet); *Changes for three oboes* (1959); *Quartet for four bassoons* (1958) *The Golden Bubble* (1967)(E-flat contrabass sarrusophone and solo percussion); *Variation on Night River Music* (1969)(reader)

Phillip Rehfeldt plays "new music," Advance Recordings, FGR 81 (CD), 2001: Victor Saucedo Tecayehuatzin,
Trail Boss (Ridin' Night herd)(1989)
 Burton Beerman, *Devil's Music* (1989)
 John Casken, *Quick foot shaken* (1989)
 Gino Forlin, *Behind Sly Arc* (1989)
 Peter Winkler, *Solitaire* (1989)
 Barney Childs, *Sunshine lunch, & like matters* (1983)
 Glenn Hackbarth, *Underworld* (1984, revised 1989)
 David Cohen, *Trio for violin, clarinet and piano* (1961)
 Phillip Rehfeldt, *A Freeway Runs Through It* (1994)
 Andy Rehfeldt, *The Unwanted Vacation* (1994)
Etudes for the Twenty-First-Century Clarinetist; A Festschrift for Barney Childs on the occasion of his 64th birthday from his colleagues and former students. Mill Creek Publications, 1992 (two 90 min. cassettes): Burton Beerman, *Evening Songs* (1989); Marshall Bialosky *Letters in a Name* (1990)
 John Casken, *Quick foot shaken* (1991)
 Francisco J. Castillo, *Monologue* (1990)
 Barney Childs, *Grande Fantasie de Concert ("Masters of the Game")* (1990)
 Bob Clarida, *Pop's New Jack Bag* (1989)
 Tom Cleman, *Slow Stuff* (1989)
 Rick Cox, *Mr. Rick's 2-Bit Arpeggio Study* (1990)
 James Dashow, *anti-post-neo-romanticism* (1990)
 F. Gerard Errante, *Fantasy for Barney* (1990)
RELATED PROFESSIONAL ACTIVITY
 Straubinger Certified-Pad Technician, since 2000
 Member of the College Music Society Advisory Committee for Performance, 1986-89
 Member of National ASUC/SOC Executive Council as Representative for Associate Members, 1981-1995
 CEO Mill Creek Publications, 1983
 In charge of artists and repertory for Advance Recordings, 1983-1992

GRANTS/AWARDS

Faculty Summer Research Grants from the University of Redlands (1970-2003) in the areas: electronic music, single-reed making, medieval/renaissance reed making, oboe reed making, various recording and publishing projects, woodwind doubling, "clarinet and friend" commissions (1974-89), clarinet/bassoon/oboe/flute/saxophone "plus" concerts, commissions and recordings (1990-2002)
 Outstanding Faculty Research Award, University of Redlands, 1988
 National Endowment for the Arts Performers Grant, 1982
 Performers Award for Contemporary Music Performance from the National Association of Composers, USA, 1981
 University of Michigan Rackham Graduate Fellowship, 1966-69
 Various masters-level and undergraduate scholarships, 1957-1961

MEMBERSHIPS

College Music Society
 National Association of College Wind and Percussion Instructors
 American Society of Composers
 Music Library Association
 American Federation of Musicians, Local 47
 International Clarinet Society
 Pi Kappa Lambda; Phi Mu Alpha

Michele Brosseau-Tacchia: Orchestra Director

B.A. Cal State San Bernardino
M.M. San Diego State University

Dr. Rebecca Tomlinson: Voice, Flute

B.M. Redlands University 1996
M.M. University of California Los Angeles 2000
DMA: University of California Los Angeles 2003

Joshua Tuburan: Class Piano, Staff Accompanist

B.A. La Sierra University 2001

TEACHING/ACCOMPANIST

2004 to present: Staff Accompanist & Piano Instructor, Cal State University, San Bernardino, CA
Coordinate and schedule rehearsal sessions with instrumental and voice performance majors; develop collaborative artistry with students during lessons, recitals and other performances as needed.

Develop, advance and improve keyboard skills leading toward keyboard proficiency, enable students to independently learn new keyboard music and develop an overall knowledge of music fundamentals through keyboard experience.

2002/03: Piano Instructor, Riverside Valley Pianos, Riverside, CA

Instruct students in the art of piano performance by providing the foundations of note reading, note values, rhythm, theory, technique and effective ensemble playing through the use of approved methodology and materials during weekly lessons and training; prepare students for the annual Music Teachers Association of California *Certificate of Merit* exams.

2001/02: Staff Accompanist, La Sierra University, Riverside, CA

Coordinate and schedule rehearsal sessions with instrumental and voice performance majors; develop collaborative artistry with students during lessons, recitals, as well as other performances as needed.

Stewart Udem: Trombone, Euphonium, Tuba

B.A. Cal Baptist University, Riverside CA. 2001
Master Sergeant U. S. Air Force National Guard

TEACHING:

2001 to present: Lecturer: Trombone, Euphonium, Tuba, Brass Methods, Brass Ensemble, California State University San Bernardino

1984 to present: Low Brass Professor of Trombone, Bass Trombone, Euphonium, and Tuba, California Baptist (College) University

PERFORMANCE:

Symphony Performances

Elmer Bernstein, Coda Symphony, Carmen Dragon, Starlight Bowl Orchestra, Pasadena Pops, also with the Glendale, San Bernardino, Santa Barbara, Redlands Symphony, and Riverside Symphonies

1984-2009: Music Entertainment Contractor for Lake Arrowhead Village. Stewart shared a mission and vision with Lake Arrowhead Village, and helped produce the Lake Arrowhead Village Summer Concert Series.

Toured and recorded with the Ralph Carmichael Big Band

Performed for David Clydesdale Christian recordings.

1981-2005: Air National Guard Band: Jazz Band Director, and Small Ensembles Supervisor. As Brass Quintet Director, the A.F. Brass Quintet performed changes of Command and Retirements for the Air Force, Navy, and Coast Guard, as well as Memorial Services. The A.F. Brass Quintet also provided music for the retirement of Air Force One at Norton Air Force Base, and the Regan Presidential helicopter at the Ronald Regan Library.

1978-1980:

Toured and recorded with the Harry James Orchestra as bass trombonist, and was a featured soloist on his latest album.

Featured on soundtracks at Hanna Barbera Studios.

Toured and recorded with Spike Jones Jr.

Clinician: Yamaha Corporation

1969 to present: Musicians Unions of Los Angeles Local 47 and Orange County Local 7. Performed in recordings, shows, lead his own bands. Appeared on stage with: Frank Sinatra, Barry Manilow, Helen Reddy, George Burns, BB King, Frankie Avalon, Fabian, Bobby Vinton, Joel Grey, Bernadette Peters, and The Ventures.

1966-1969: Director: U. S Continental Army Command show band director, Ft. Monroe, VA. Principal Trombonist, Newport News Symphony, VA. 1966

AWARDS:

1977 Awarded the Outstanding Performer Award at the Kennedy Center, Washington D.C., from trombonist Urbie Green while performing with the Stan Kenton All Star band under direction of Oliver Nelson.

2005 Awarded the Meritorious Service Medal from the California Air National Guard

Jon Usher: Music Education, Clarinet

D.M.A. in Clarinet (ABD) Claremont Graduate University, Claremont California

M.M. in Clarinet University of Redlands, Redlands, California 1982

B.M. in Clarinet Performance University of Redlands, Redlands, CA 1980

California Teaching Credential: *Music K-12 1982- present*

TEACHING

2000 – present: California State University, San Bernardino
Music Education, Woodwind Methods and Clarinet
Courses Taught:

MUS 410 – *Teaching Music in the Elementary Schools*

MUS 411 – *Teaching Music in the Secondary Schools*

MUS 370 – *Musical Development for the Elementary Teacher*

MUS 535 – *Computer Studies for Music Teachers*

MUS 550 – *Music in the Elementary Classroom*

MUS 570 – *Music Creativity for the Elementary Classroom*

MUS 202a and 202b – *Class Woodwinds*

MUS 209 – *Instrumental Music Literature*

MUS 303 – *Instrumental Conducting*

MUS 143b – *Lower Division Wind Instrument - Clarinet*

MUS 443b – *Upper Division Wind Instrument - Clarinet*

MUS 180 – *Music Appreciation*

Other responsibilities: MUS 370 – Palm Desert Campus, Clarinet Quartet; assisted with: Chamber Winds, Symphonic Band, Pep Band Wind and Percussion Repertoire Class

1993-2003:

California Baptist University

Adjunct Professor, Clarinet and Saxophone

- Guest Lecturer, Music Technology*
- 1999-2003: **San Bernardino Unified School District, San Bernardino**
Elementary Music Specialist
 Instrumental Music, Curriculum Revision Committee, Piloted and adopted current California State Visual and Performing Arts Content Standards, Co-conducted District Honor Band, Piloted new *Share the Music* general music program.
- 1988-1999: **Riverside Unified School District**
 Middle and Elementary School Music Specialist
 Visual and Performing Arts Dept. Head
 Curriculum Revision Committee - R.U.S.D.
 Planning Committee for new Middle School - R.U.S.D.
 Curriculum Council Member
 High Music Scores - Lester Oaks Band Review, Excellent and Superior Ratings S.C.S.B.O.A. Band and Orchestra Festivals, Unanimous Superior ratings -S.C.S.B.O.A. Regional Festival
- 1982 – 1988: **Palm Springs Unified School District**
Instrumental Music Director for Palm Springs High School and Nellie Coffman Middle Schools
 Director of Instrumental Music - Palm Springs High School, Palm Springs, CA, Co-founded the All Coachella Valley High School Honor Band, Founded Palm Springs High School Instrumental Music Boosters, Founded award-winning “Corps-style” Marching Band Program, Coordinated “Jazz Nite” concert series with guest conductors, performers and clinicians, directed annual spring musicals.
 Palm Springs Unified School District Music Curriculum Task Force
 Palm Springs Unified School District music teacher interview panel

AWARDS/SCHOLARSHIPS

- 2004 – present: Fellowship: Claremont Graduate University, Music Department
- 1990 Honorary Service Award: Riverside Unified School District
- 1980-1982: Graduate Assistantship: Music Department, University of Redlands
- 1976-1980: Full Scholarship: University of Redlands
- 1980: Outstanding Performer Award: University of Redlands, School of Music
 Outstanding Service Award: University of Redlands, School of Music

PERFORMANCE

- 2007 to present: Lyric Symphony Orchestra, Loma Linda, CA
 Ramona Bowl Summer Musical
 Redlands Symphony
 Riverside Symphony
 Inland Empire Symphony
- 2004: Leslie Macket Recital Series, Redlands, CA
- 2000 to present: Faculty Woodwind Quintet, CSUSB
 Faculty Trio, CSUSB
 West Coast Clarinet Congress – Featured Soloist 2002
 First Wednesdays Recital Series, CSUSB
 Moorefield Memorial Recital, CSUSB
- 1995 to present: Redlands Bowl Summer Musical Productions
- 1982 to present: Various Local 47 chamber music, symphonic and pit orchestra performances as called

WORKSHOPS

2011: Clarinetfest, Los Angeles, CA
2008: Clarinetfest, Kansas City, Missouri
2003: Clarinetfest, Salt Lake City, Utah
2001/02: West Coast Clarinet Congress, Fresno, California

ADDITIONAL PROFESSIONAL ACTIVITIES

2011 to Present: *Director*, SBCMEA Instrumental Solofest
2011: *Orchestra Clinician*, Music Trip, Redondo Beach, CA
2005/06: Arrowhead Arts Association
Additional Inland Empire High Schools Assisted:
Canyon Springs High School, Moreno Valley, CA
San Gorgonio High School, San Bernardino, CA
Etiwanda High School, Etiwanda, CA
Colony High School, Ontario, CA
2003 to present: *Instrumental Music Judge*, SBCMEA Instrumental Solofest
2003: *Woodwind Judge*, National Finals – TFC Competition, Riverside, CA
2002: *Woodwind Clinician*: CSUSB High School Honor Band
2001/02: *Director of Woodwinds and Chamber Winds*, University of Redlands,
Community School of Music and the Arts Summer Workshop
1997/98: *Computer Sound Design Consultant for: Phantasmagoria, The Realm,
Quest for Glory V, Police Quest*: Sierra On Line Computer Gaming
Company, Oakhurst, CA

Scott Vance: Music Technology

B.M. University of Redlands 1975

M.M. Redlands University 1981

TEACHING

Instructor of Music Technology, California State University San Bernardino

PERFORMANCE

Redlands New Music Ensemble

Soloist: recording of Concerto by Phillip Crumb “Opus 1 Records”

Redlands Symphony

San Bernardino Symphony

Riverside Philharmonic Orchestra

RESEARCH

Presented paper at the 1980 International Computer Music Conference in New York describing Oprix, a synthesizer played by pointing to interactive graphics on a computer screen.

FREE-LANCE ENGINEER/MASTERING ENGINEER

Record Label: CRI, Advance, New World, and Rastascan Records.

COLLABORATIONS:

The Backbone (1988)

The Backbone was created in 1988 by David Tohir and Scott Vance. It consists of a bucket mute containing a loudspeaker attached to and facing the bell of a trombone. An input transducer (microphone) is placed in a hole drilled into the mouthpiece thus forming a variable feedback chamber. Changing the position of the slide and/or blowing into the instrument will shift its resonances. Also, electronically resonant circuits are used in the feedback loop. The high sound pressure levels present within the instrument may cause it to play the player as much as the player plays the instrument.

Going Down (2001)

This piece realizes electro-acoustic feedback potential that may be found within a tuba. A bucket mute with a 15" speaker is placed in direct line with the bell. The weight of this arrangement forced us to invert the tuba (hence the title). An input transducer (microphone) is drilled into the mouthpiece thus forming a closed feedback chamber that can be varied in length by using the instrument's valves. The output of this chamber is fed through the Kyma processing algorithms and may return to the chamber. The player plays pitches within the harmonic series above a chosen fundamental. Some harmonics may require transposition while others may soar (as did Icarus).

Bone Raga (2002)

The Backbone joins a raga disguised as a North Indian classical instrument.

In Memoriam (2002)

In his Prelude from Suite 1 for Solo Cello, Johann Sebastian Bach illustrated slow harmonic motion through the use of prolongation and embellishment of the single cello line. Bach made the vertical horizontal; through the selective use of long reverb time, the horizontal becomes vertical. Resulting sonorities reveal the presence of harmonic structures. It's not how they are played; it's how they are heard. I would like to thank Jaime Valdovino for his guitar performance of the source material.

If unbalance is indicated, open lid (2003) Angie Jelliffe/Scott Vance
Kirk Udvardi, saxophone

The first section of the piece follows a process of adding one pitch per iteration of the phrase. During the second section, the pitches are subtracted. The first section is subjected to delay lines of differing lengths. During the second section, each subtracted pitch is enhanced by insertion into a granular processor.

Urinal Cathara (2003)

The Urinal Cathara (2003) was created by Scott Vance for the production of Marco Schindlemann's Ego. Based upon Duchamp's Fountain, it consists of an American Standard vessel upon which are attached seven strings. The strings are tuned in an ascending pattern from the lowest pitch in the middle to the highest pitches on the outside. This is similar to the African mbira (thumb piano). The strings flare outwardly from the top to accommodate a variety of playing techniques. The Cathara is sounded by plucking, strumming, brushing, sliding, exciting with an outside magnetic field (e-bowing), or through good old-fashion feedback with the use of electronically resonant circuitry (honeytoning). The whammy bar was added for additional expressive possibilities.

Reflections (2004)

The piece was inspired by the use of water and its connection with mythology during the final ceremonies of the 2004 Olympic Games in Athens, Greece. The trombone passes through a long delay line with regeneration (echo, a la "Frippertronic"). This is accompanied by video feedback which is partially controlled by standing waves developed on the surface of a clear tray of water placed on top of the video monitor located within the video feedback pathway (camera pointing at monitor which receives the camera's signal). These standing waves, that were created by transducers coupled to the tray and excited by an audio track of manipulated trombone pitches as well as the live and processed trombone, modulate the video feedback image.

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

MDP I -23A. List of Facilities

- Department office complex, including secretary's office (shared with Theatre) equipped with 4 on-line computers, a fax, a xerographic copy machine and the office.
- 11 faculty and staff offices with online computers. Nine offices have acoustic or digital pianos.
- 6 practice rooms with mirrors and upright pianos.
- Percussion studio for teaching and practice (PA132)
- Music Technology Electronic Recording Studio/Classroom (PA130)
- Recording Studio (PA127B)
- Piano studio, (PA221) equipped with two matching Steinway grand pianos
- Choral rehearsal hall (PA125), equipped with grand pianos, sound/projection systems and Wi-Fi capability.
- Instrumental rehearsal hall (PA127), equipped with grand pianos, /projection systems, and Wi-Fi capability.
- Two 24-seat classrooms (PA223, 224), equipped with grand pianos, sound systems, and Wi-Fi capabilities.
- Music Computer and Piano Lab (PA-133), equipped with 17 MIDI interfaced keyboard/computer stations.
- 247-seat Recital Hall (PA-102), with lighting, sound equipment, curtains, carpet, and refurbished stage.
- Music Media Center located in Pfau Library.
- Music Education Classroom/Lab (CH130) equipped with audio/visual capabilities, keyboards, classroom instruments.

MDP I -23B. Department Instrument Inventory

Item	Brand	Serial	TAG#	Condition	
String Bass	Johann Rauner-German	No. 767-1965	NO TAG	Good	
String Bass	Nikolas Amati Copy	NONE	NO TAG	Good	
String Bass	NONE	NONE	NO TAG	Good	
String Bass	NONE	NONE	NO TAG	Good	
String Bass	Florea-String Center	NONE	NO TAG	Excellent	
Cello	Franz Hoffman Maestro	CSB047J	CSB047J	Good	
Cello	Franz Hoffman Maestro	CSB050J	CSB050J	Good	
Cello	Franz Hoffman Maestro	CSB028J	CSB028J	Good	
Cello	Franz Hoffman Maestro	CSB037J	CSB037J	Good	
Cello	Franz Hoffman Maestro	CSB043J	CSB043J	Good	
Cello	E. R. Brefechner-1973		230	230	Good
Cello	Hornsteiner		310	310	Good
Viola	Franz Hoffman Maestro		86503	86503	Good
Viola	Franz Hoffman Maestro		63202	63202	Good

Viola	Franz Hoffman Maestro	2901	2901	Good
Viola	E.R. Bfrefcsner-1975	1780	13377	Good
Viola	Franz Hoffman Maestro	41809	41809	Good
Viola	E.R. Bfrefcsner-1975	3943	3090	Good
Violin	Franz Hoffman Maestro	56005	56005	Good
Violin	Franz Hoffman Maestro	6011	6011	Good
Violin	Stradivarius Copy-1716	14345	14345	Good
Violin	E. R. Bfrefcsner	27988	27988	Good
Violin	None	None	4367	Okay
Violin	Franz Hoffman Maestro	16807	16807	Good
Violin	E. R. Bfrefcsner-1976	27989	13375	Good
Flute	Gemeinhardt	K56275	K56275	Good
Flute	Selmer	311986	311986	Good
Flute	Selmer	311889	None	Good
Flute	Artley	450722	450728	Good
Piccolo Flute	Brittany	12210	12210	Good
Oboe	Rico Utat	128BB	128BB	Good
Oboe	Selmer	M23423	M23423	Good
Oboe	Barrington	7050026	7050026	Good
Clarinet	Noblet 45	D43183	34086	Good
Clarinet	Noblet 45	D43153	34085	Good
Clarinet	Prelude	AE20007036	AE20007036	Good
Clarinet	Bundy	761395	MU#044	Good
Clarinet	Prelude	AE20007038	AE20007038	Good
Clarinet	Prelude	AE20007027	AE20007027	Good
Clarinet	Prelude	AE20007037	AE20007037	Good
Clarinet	Buffet	95115	4233	Good
Alto Clarinet	Selmer	X2951	10919	Good
Bass Clarinet	Yamaha	1443	622I	Repaired
Bass Clarinet	Vito	3247E	33589	Okay
Eb Clarinet	Buffet A Paris Crampon & Cie	102939	50575	NEW
Eb Clarinet	Triomphe	9529	8528	Okay
Bass Clarinet	Yamaha	18545	49276	Good
Contrabass Clarinet	LeBlanc	1270	1270	Bad
Trumpet	Yamaha	737116	737116	Good
Trumpet	Yamaha	715052	715052	Good
Flugelhorn	E-Benge	33143	14611	Good
Flugelhorn	Yamaha	443660	49275	Good
Flugelhorn	Yamaha	YFH6316	49274	Excellent
Flugelhorn	Benge	28796	28796	Okay
Flugelhorn	Yamaha	423295	49273	Good
Trumpet	Bundy	313936	55	Good

Trumpet	Yamaha	725057	725057	Good
Trumpet	Bundy	350486	57	Good
Trumpet	Yamaha	725759	725759	Good
Trumpet	Yamaha	715053	715053	Good
Trumpet	Bundy	313655	53	Good
Piccolo Trumpet	Yamaha	710842	50309	New
Alto Saxophone	Yamaha	21770	2502	NEW
Alto Saxophone	Buffet	10063	10063	Good
Soprano Saxophone	The Woodwind	7092	7092	Okay
Tenor Saxophone	Yamaha	20265	20265	Good
Alto Saxophone	Yamaha	90100225757	33886	Good
Baritone Saxophone	Signet	721157	721157	Good
Tenor Saxophone	Selmer	1268265	1268265	Good
Baritone Saxophone	Yamaha	2529	NO TAG	Good
Tenor Saxophone	Yamaha Custom	6372	6572	Good
Bassoon	Linton El Carte	5K17601	BSN004	Okay
Bassoon	Selmer	4430	28176	Good
Bassoon	Accent	BN790R	50374	New
English Horn	Gebruder Munnig	8283	33329	Good
Valve Trombone	King	134590	18434	Okay
Trombone	Bundy	ML342673	63	Good
Trombone	Bundy	ML342651	60	Good
Trombone	Bundy	342654	64	Good
Trombone	Weril	P01304	P01304	Good
Trombone	Weril	M23439	M23439	Good
Bass Trombone	Yamaha	1600	1600	Good
Hurdy Gurdy	None	11597	11597	Good
Tuba	Yamaha	YZB86Y	YZB86Y	Good
Tube	Yamaha		37188	Good
Tuba	Yamaha	YBB321	YBB321	Good
Baritone	Weril	P06097	P06097	Okay
Tuba	Mirafone	P06098	P06098	Okay
Baritone	King	493233	10946	Good
Baritone	King	483191	10949	Good
Euphonium	Yamaha	28083	28083	Good
Euphonium	Weril	H672	P0755	Good
Euphonium	Yamaha	YEP321	424	Good
French Horn	Conn	13646	13646	Good
French Horn	Conn	13645	13645	Good
French Horn	F. E. Olds & Son	11061	11061	Good
French Horn	Weril	K984	K984	Good

Banjo	Jida		26942	26942	Good
Electric Bass	Peavey		8505392	NO TAG	Bad
Electric Guitar	Fender Telecaster	S723409		S723409	Good
Electric Piano	Yamaha	UAPK01030		50003	Good
Bass Amplifier	David Eden	0603E5106		0603E5106	Good
Guitar Amplifier	Roland	ZW14778		ZW14778	Good
Guitar Amplifier	Roland	BB34102		BB34102	Good
Bass Amplifier	Ampeg	100DC0021		100DC0021	Okay
Bass Amplifier Head	Music Man	A006529		A006529	Good
Bass Amplifier Cabinet	Music Man		19645	19645	Good
Piano Amplifier	Roland	BX82752		BX82752	Good
Soprano Recorder	Moeck	NONE		MUA93	Good
Soprano Recorder	Moeck	NONE		MU#093	Good
Tenor Recorder	Moeck	NONE		11817	Good
Alto Recorder	Moeck	NONE		119	Good
Recorder	Moeck	NONE		96	Good
Alto Recorder	Moeck	NONE		97	Good
Bass Recorder	Moeck	NONE		15	Good
Alto Recorder	Pearwood	NONE		1821DHB	Good
Recorder	Aires	NONE		NONE	Good
Alto Recorder	Johannes Adler	NONE		NONE	Good
Contrabass Recorder	Moeck	NONE		13991	Good
Krummhorn	Moeck	NONE		13387	Good
Krummhorn	Moeck	NONE		13389	Good
Alto Krummhorn	Moeck	NONE		11819	Good
Bass Krummhorn	Moeck	NONE		11820	Good
Bass Krummhorn	Moeck	NONE		11949	Good
Box Accordion	Pioneer	NONE		155	Good
Box Accordion	Pioneer	NONE		133	Okay
Electric Piano	Yamaha		4584921	No Tag	Good
Electric Piano	Kawai	363306		NO Tag	Okay
Mini Harpsichord	None	None		NONE	Okay
9 Drum Practice Pads	Remo	None		NONE	Good
9 Drum Practice Pad Stands	Remo	None		None	Good
Tuba Mute					
2 Hat Trombone Mutes					
Trombone Mute					
Trombone Mute					
6 Empty Violin Cases					
Er Hu					

Lute
Musical Saw
Bamboo Instruments

Keyboard	Casio-CTK49I	None	No Tag	Fair
Soprano Saxophone	Yamaha Custom			Good
Soprano Saxophone	Yamaha Custom			Good
Flutes				
	Accent - FL540s-J	12225	19	New
	Accent - FL540s-J	12229	18	New
	Accent - FL540s-J	12248	17	New
	Accent - FL540s-J	12379	16	New
	Accent - FL540s-J	13052	25	New

MDP I – 23C. Instrumental Rehearsal Hall (PA127) Tech. Support Equipment

Epson Video Projector
Dalight Screen
Neupeet Harpsichord
Baldwin Grand Piano
Yamaha Grand Piano
Dell Computer (specs from AV)
Panasonic VHS/DVD
BGII Systems Amplifier
TEAC CD Player
TEAC Tape deck
Yamaha 12ch Mixer
JBL Studio Monitors

MDP I – 23D. Choral Rehearsal Hall (PA125) Tech. Support Equipment

Kawai Grand Piano
Bose Surround Sound System
Sony DVD Player
JVC Tape Deck
Technics LP
Dell Computer (specs from AV)
Panasonic VHS/DVD Player
Epson Projector
DaLight Screen

MDP I – 23E. Classroom (PA223, 224) Tech. Support Equipment

PA-223
Steinway Baby Grand
JBL Studio Monitors
Technics Tape Deck
Technics CD Player

Thurals LP
Onkyo Amplifier
PA-224
Hamilton Upright Piano
Sony 37" TV
Bose Surround Sound System
Sony LP
Tascam Tape Deck
Sony VHS Player

MDP I – 23F. Piano/Theory Lab (PA133) Tech. Support Equipment

17 MacPros W PT10
17 MBox2 Pro Audio
10 seats of Finale 2009
15 Kaiwi Digital Pianos
2 Yamaha Digital Pianos
17 Beringer HPM 1000 headphones.
Software: Audacity, Finale 2010, Garage Band 2, Pro Tools LE 8, Smart Music, Sound Studio, TORQ.

MDP I – 23G. Recital Hall (PA102) Tech. Support Equipment

Steinway D Concert Grand
6 Wenger choir shells
ETC Express DMX Lighting Controller
96Ch ETC Sensor Dimmer Rack
20 ETC Source Four Ellipsoidal 26°
25 ETC Source 4 PAR
Yamaha DM1000 Digital Mixer
IMac with PT10
MBox Pro
API A2D Mic Pre/A2D Converter
Klipch Speaker System 4 Yamaha Studio Monitors (On Stage)
Clear Com Intercom System
Panasonic 3CCD Video Camera
Dynex LCD TV
2 Mackie Studio Monitors
3 BGI Systems Amplifiers
Tascam Tape Deck
Tascam CD Recorder
Phillips DVD Recorder

MDP I – 23H. Music Ed. Classroom/Lab (CH130) Tech. Support Equipment

Baldwin Upright
Piano Technics LP
Toshiba VHS/DVD Player
Technics CD Player
JVC Amplifier
Sayno VHS Deck
Tascam Tape Deck
Klipsch Speaker System

16 Yamaha Keyboards

MDP I – 23J. Music Technology Classroom/Lab (PA130) Tech. Equipment

Mac Pro
Pro Tools HD 10
Avid 8x8x8 HD converter
Lynx Aroua 16 Converter
Avid C|24
5 Neumann Surround Sound Monitors
2 Mackie Studio Monitors
Antelope Audio Isochrone OCX
Waves Diamond Bundle - Native
MOTU Mach 5 v3
Universal Audio LA-610 Mk II
Vintech X73i
Grace Design m802
Drawmer DL241XLR
TC Helicon Voice Works
Buchla
Yamaha KX88 Keyboard
Wenger Vocal Booth
MDP I – 23K. Recording Studio (PA127B) Tech. Equipment

Mac Pro
Pro Tools 10
2 Mackie Studio Monitors
Toft 24ch ATB
Digi003 Rack
Behringer Ultra Gain Pro8
Behringer Ultra Patch
Motu MTP AV
Yamaha FS1R
Roland Super JV
Yamaha EXSR
Roland JD-800

G. Library and Learning Resources

MDP I – 24A. Library Holdings Pertaining to Music

- Books (Music literature and instruction): 11,024
 - Print: 10,592
 - Electronic: 432
- Scores: 6,269
- Music Audio Recordings: 11,870
 - LPs: 4,254
 - Cassettes: 102
 - CDs: 1,557
 - Classical Music Library (online): 5,957
- Music Audio/Visual Recordings: 64

- DVD: 54
- VHS: 10

MDP I – 24B. Library Facility Access: Hours of Operation

Pfau Library provides research assistance, instruction, and access to physical as well as electronic holdings during operating hours. Pfau Library is open 73 hours per week during the academic year and 56 hours per week during summer sessions.

Currently, library hours during the regular academic year are:

Mondays - Thursdays: 8:00am - 10:00pm

Fridays: 8:00am - 5:00pm

Saturdays: 9:00am - 2:00pm

Sundays: 1:00pm - 5:00pm

Media Center

The Library Media Center has dedicated staff, and is open 52 hours per week during 2011-12.

Currently, the Library Media Center hours during the regular academic year are:

Mondays - Thursdays: 9:00am - 7:00pm

Fridays: 9:00am - 5:00p

Saturdays: Closed

Sundays: 1:00pm - 5:00pm

MDP I – 24C. Library Expenditures

Expenditures for Music fund line:

2008-09: \$ 1,775.39

2009-10: \$ 1,584.47

2010-11: \$ 3,114.28

Budgeted for 2011-12: \$3,350

MDP I – 24D. Library Equipment

1. 90 computer workstations available to students in the library.
2. 24 additional workstations for bibliographic instruction requested by faculty.
3. 3 three black/white and one color printer accessible to each workstation.
4. 7 black/white and one color photocopier for student use.
5. Wireless access to library resources and the Internet is available to students and faculty throughout the library.
6. 7 workstations in the Media Center containing computers, turntables, cassette players, DVD players, VHS players.

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

1. Department of Music Handbook entry for Advising: <http://omusic.csusb.edu/current-students/department-handbook/advising>

2. Forms included in student music files:

- Music Advising Form (every quarter after first): http://omusic.csusb.edu/current-students/Music_Advising_Form.pdf
- Recital Reservation Form: <http://omusic.csusb.edu/RecitalReservation.pdf>
- Recital Hearing Approval Form: <http://omusic.csusb.edu/RecitalHearing.pdf>
- Project Approval Form (with attached project proposal): <http://omusic.csusb.edu/ProjectApproval.pdf>
- Jury Repertoire Report: http://omusic.csusb.edu/current-students/jury_sheet.pdf
- Jury evaluation forms (varying by instrument and level)

I. Published Materials and Web Sites

MDP I -25B. Music Dept Web Page Links

Additional links include

Advice for Lower-division Transfers:

<http://omusic.csusb.edu/prospective-students/advice-for-lower-division-transfers>

Advice for Upper Divisions Transfers:

<http://omusic.csusb.edu/prospective-students/advice-for-upper-division-transfers>

Advice for Music Minors:

<http://omusic.csusb.edu/prospective-students/advice-for-music-minors/>

Music Degree Roadmaps: provide the number and sequence of study for all music emphasis. Students can accurately understand the sequential order of music courses by quarters including necessary pre-requisite courses. Links include the seven emphasis offered for the B.A. degree:

“Ethnomusicology”

Freshman:

<http://omusic.csusb.edu/current-students/degree-roadmaps/ethnomusicology-freshman-roadmap>

Lower Division Transfer Music Majors:

<http://omusic.csusb.edu/current-students/degree-roadmaps/ethnomusicology-lower-division-roadmap>

Upper Division Transfer Music Majors:

<http://omusic.csusb.edu/current-students/degree-roadmaps/ethnomusicology-upper-division-roadmap>

“Music Education”

Freshmen:

<http://omusic.csusb.edu/current-students/degree-roadmaps/music-education-freshman-roadmap>

Lower Division Transfer Music Majors

<http://omusic.csusb.edu/current-students/degree-roadmaps/music-education-lower-division-roadmap>

Upper Division Transfer Music Majors

<http://omusic.csusb.edu/current-students/degree-roadmaps/music-education-upper-division-roadmap>

“General Music Studies Program”

Freshman

<http://omusic.csusb.edu/current-students/degree-roadmaps/general-music-studies-freshman-roadmap>

Lower Division Transfer Music Majors

<http://omusic.csusb.edu/current-students/degree-roadmaps/general-music-studies-lower-division-roadmap>

Upper Division Transfer Music Majors

<http://omusic.csusb.edu/current-students/degree-roadmaps/general-music-studies-upper-division-roadmap>

*“Music History”
Freshman*

<http://omusic.csusb.edu/current-students/degree-roadmaps/music-history-freshman-roadmap>

Lower Division Transfer Music Majors

<http://omusic.csusb.edu/current-students/degree-roadmaps/music-history-lower-division-roadmap>

Upper Division Transfer Music Majors

<http://omusic.csusb.edu/current-students/degree-roadmaps/music-history-upper-division-roadmap>

*“Performance/Composition”
Freshman*

<http://omusic.csusb.edu/current-students/degree-roadmaps/performance-composition-freshman-roadmap>

Lower Division Transfer Music Majors

<http://omusic.csusb.edu/current-students/degree-roadmaps/performance-composition-lower-division-roadmap>

Upper Division Transfer Music Majors

<http://omusic.csusb.edu/current-students/degree-roadmaps/performance-composition-upper-division-roadmap>

*“Music Technology”
Freshman*

<http://omusic.csusb.edu/current-students/degree-roadmaps/music-technology-freshman-roadmap>

Lower Division Transfer Music Major

<http://omusic.csusb.edu/current-students/degree-roadmaps/music-technology-lower-division-roadmap>

Upper Division Transfer Music Major

<http://omusic.csusb.edu/current-students/degree-roadmaps/music-technology-upper-division-roadmap>

*“Music Theatre”
Freshman*

<http://omusic.csusb.edu/current-students/degree-roadmaps/music-theater-freshman-roadmap>

Lower Division Transfer Music Major

<http://omusic.csusb.edu/current-students/degree-roadmaps/music-theater-lower-division-roadmap>

Upper Division Transfer Music Major

<http://omusic.csusb.edu/current-students/degree-roadmaps/music-theater-upper-division-roadmap>

Music Scholarships: list available scholarships, provided application information.

<http://omusic.csusb.edu/prospective-students/music-scholarships>

Current Students Site

The site provides links to information relevant to current enrolled students.

Music Career Advice:

<http://omusic.csusb.edu/current-students/music-career-advice>

Link to National Association for Music Education web site:

Careers in Music: <http://www.menc.org/careers/>

Careers in Music Glossary: <http://www.menc.org/careers/>

Degree Roadmaps

Scholarships

Department Handbook:

Provides specific information to guide students for their entire undergraduate career at CSUSB. The concise information includes instructions/links to access data, forms, and other required material necessary to successfully complete a degree roadmap. Sections include:

Curriculum

Information about music degree emphases, minors, courses offered in other curriculums, and the overall rotation of music courses. <http://omusic.csusb.edu/current-students/department-handbook/curriculum>

Advising and Career Advice

General Advising Information

<http://omusic.csusb.edu/current-students/department-handbook/advising>

CSUSB Class Schedule Link

<http://info001.csusb.edu/schedule/astra/schedule.jsp>

Degree Roadmaps

<http://omusic.csusb.edu/prospective-students/degree-roadmaps>

Music Admissions

musicadmissions@csusb.edu

Prospective Students

<http://omusic.csusb.edu/prospective-students/prospective-students>

Curriculum

<http://omusic.csusb.edu/current-students/department-handbook/curriculum>

Academic Policies

Detailed policies, instructions and information necessary to complete degree requirements including: music scholarships, major ensemble enrollment, concert attendance, piano proficiency, applied lesson enrollment, applied lesson policies. <http://omusic.csusb.edu/current-students/department-handbook/academic-policies>

Policies for Student Performance

Detailed policies regarding accompanist policies, weekly repertoire classes, the Quarterly Music Major recital, and capstone projects and recitals. <http://omusic.csusb.edu/current-students/department-handbook/policies-for-student-performances>

Facilities and Equipment Policies

Information about building hours, the Music Computer Lab, lockers, and instrumental rental.

Faculty and Staff Site

Current information on all full and part time faculty and staff is available including contact information.

<http://omusic.csusb.edu/faculty-and-staff-1>

Contact Site

Includes all contact information and a campus map. <http://omusic.csusb.edu/contact-1>

Press Site

<http://omusic.csusb.edu/press>

J. Community Involvement

Nothing additional to be added to Section 1.J above.

K. Articulation with Other Schools

Nothing additional to be added to Section I.K above.

MDP II - Instructional Programs Portfolio

A. Credit and Time Requirements.

1. The institution's definition of a semester- or quarter-hour of credit.

CSUSB Bulletin of Courses:

<http://catalog.csusb.edu/documents/2010-2011.pdf>, p. 13 under "Academic Plan"

2. The institution's policies concerning granting course credit to transfer students.

CSUSB Bulletin of Courses:

<http://catalog.csusb.edu/documents/2010-2011.pdf>, p. 40 under "Transfer of Credit"

3. The procedures the institution uses to make credit hour assignments for courses.

CSUSB CURRICULUM GUIDE: [<http://academic-affairs.csusb.edu/currguide/>], p. 25 Course Classification System"

4. The means employed by the institution to ensure accurate and reliable application of its credit hour policies and procedures: *CSUSB CURRICULUM GUIDE*, [<http://academic-affairs.csusb.edu/currguide/>].

B. Evaluation of the Development of Competencies

1. Student evaluation policies and procedures. CSUSB Music Department Handbook:

- <http://omusic.csusb.edu/current-students/department-handbook/academic-policies>, "Applied lesson policies"

- <http://omusic.csusb.edu/current-students/department-handbook/policies-for-student-performances>, "Junior and Senior Recitals and Projects"

C. Distance and Correspondence Learning Programs

The institution's written policies, rules, and procedures and other general information about distance and correspondence learning programs. CSUSB Distance Learning Policy:

<http://odl.csusb.edu/about/policy.html>

D. Teacher Preparation (Music Education) Programs

1. General policies regarding California teaching credentials:

<http://www.csusb.edu/majorsDegrees/credentials/>

2. Policies specific to single-subject credentials, which include music:

- Conventional student teaching:

<http://www.csusb.edu/majorsDegrees/credentials/SingleSubject.html>

- Alternate "intern track"

<http://www.csusb.edu/majorsDegrees/credentials/SingleSubject.html>

E. Graduate Programs

Not applicable.

F. Music Studies for the General Public

1. *A list of all music courses offered specifically for students not majoring in music, with figures or other descriptive information that provide a picture of overall enrollment patterns:*

Recent total headcounts for general courses.

(Note: sections of MUS 370 are capped at 35 and MUS 180, taught as either online or as hybrid, is capped at 250 to 300 per. MUS 309 has been capped at 40 or 50, MUS 205A/B is capped at 20, and MUS 230 and 330 at 20)

Course	Curriculum	2009-10	2010-11	2011-12 (thru Spring 2012 pre-enroll)
MUS 180 Studies in Music	General Education	678	1,044	1,172
MUS 370 Music for Elem. Classroom Teachers	Liberal Studies	243	303	270
MUS 205A Class Guitar I	Music Minor	not offered	14	20
MUS 205B Class Guitar II	Music Minor	not offered	12	9
MUS 309 Jazz Hist. in America	Jazz Minor and General Education	50	46	40
MUS 230 Intro. Jazz. Improv	Jazz Minor	4	7	4
MUS 330 Adv. Jazz. Improv	Jazz Minor	4	6	3

2. *The institution's practices for assigning teachers to general studies courses in music:*

This is governed to some extent by the faculty collective bargaining agreement. It is the policy of the department to assign such courses to qualified and experienced part-time or full-time faculty. In the instance where only an inexperienced faculty member is available, informal training is provided by others who have already taught the course in question.

3. *The institution's policies with respect to enrollment of non-majors in (a) private studio instruction, (b) ensembles, and (c) courses intended primarily for music majors:*

Private studio instruction is restricted to music majors only, primarily for cost reasons. All other music courses for which students can meet prerequisites or audition requirements are open to them. All ensembles have an official prerequisite of "permission of instructor" or "department", or have minimum musicianship and performing requirements imbedded in their syllabi, in effect requiring an audition.

MDP III—EVALUATION, PLANNING, PROJECTIONS

A. Any planning documents currently in effect or in use

Projected changes and goals listed in previous NASM self-study. See above under section III.C.

B. Unit evaluation schedules and protocols

Concurrently with NASM re-accreditation, the Music Department is undergoing a CSUSB departmental self-study. CSUSB's Department Self-study Standards are available online at the following link. However, note that the university is altering the usual timeline and substituting the department's NASM self-study for that usually required to avoid duplication of effort between to the two reviews: http://academicprograms.csusb.edu/documents/FSD_2099-03_R4_ProgramReview.pdf

C. Any current analytical or projective studies concerning the music unit

None applicable.

This self-study document was prepared by Dr. Robert Knop, primary author, and Dr. Todd A. Johnson, secondary author and primary editor.