




MEMORANDUM

DATE: December 3, 2013

TO: Matthew Escobar
Chair, University Curriculum Committee

Staci Beavers,
Chair, Budget and Long-Range Planning Committee

FROM: Adam Shapiro 
Dean, College of Humanities, Arts, Behavioral and Social Sciences

SUBJECT: Music Major P-Form

Please accept the accompanying new program proposal for a Bachelor of Arts in Music. My office has reviewed the new program proposal and we support its approval as a new major within the College of Humanities, Arts, Behavioral and Social Sciences. The major will be the first four-year music degree available to students within the CSUSM service area and will create a greater number of employment opportunities for students with Associate's degrees in music. Moreover, the proposed curriculum is well integrated with the lower-division music programs at Palomar College and MiraCosta College which will enable transfer students from both colleges to make an easy transition to CSUSM.

In addition, the music faculty within the Department of Visual and Performing Arts has been careful to create a curriculum that relies extensively upon the existing courses offered in the music option within the VPA major. The proposed major also offers four areas of emphasis that build upon the strengths and expertise of the existing music faculty members. Furthermore, immediate start up of the program will require relatively little in the way of new resources as the proposed major makes extensive use of existing equipment, space, and collections within the library. However, since the Arts building is currently operating at full capacity there will be a need for more rehearsal/practice space and storage space for instruments as the program matures and the number of majors grows. Furthermore, the current collection of music scores in the library will need to be expanded to properly support a four-year degree program.

Overall I am very enthusiastic about expanding opportunities for native and transfer students to study music at CSUSM. The new degree will be an important addition to the curriculum of the college and promises to bring talented students to the campus who might have otherwise attended other four-year universities within San Diego County.

**CALIFORNIA STATE UNIVERSITY SAN MARCOS
NEW PROGRAM PROPOSAL – P Form Signature Pages**

For Curriculum and Scheduling Office Use Only		
D.B.	Catalog	File
<input type="text"/>	<input type="text"/>	<input type="text"/>

COLLEGE/SCHOOL CHABSS CoAS CoBA CoE SoN Discipline

TITLE OF PROGRAM

This form is the signature sheet for new programs and new options/concentrations/tracks within existing programs. For all changes to existing programs (other than addition of new options/concentrations/tracks), use the Form P-2.

- Check one: New Undergraduate Major or New Graduate Degree Attach a completed New Program Proposal Template
- New Option/Concentration/Track } Attach a completed New Option/Concentration/ Track, Minor, or Teaching Credential Proposal Template
- New Minor }
- New Teaching Credential }
- New Certificate } Attach a completed New Certificate Proposal Template

Does this proposal impact other disciplines? Yes No

If yes, obtain signature(s). Any objections or concerns should be stated in writing and attached to this form. Please check the box to indicate whether a memo has been attached.

<input type="text" value="F"/>	<input type="checkbox"/> Support	<input type="checkbox"/> Oppose	<input type="checkbox"/> Memo attached
Discipline #1			
_____	_____		
Signature	Date		

<input type="text"/>	<input type="checkbox"/> Support	<input type="checkbox"/> Oppose	<input type="checkbox"/> Memo attached
Discipline #2			
_____	_____		
Signature	Date		

<input type="text"/>	<input type="checkbox"/> Support	<input type="checkbox"/> Oppose	<input type="checkbox"/> Memo attached
Discipline #3			
_____	_____		
Signature	Date		

<input type="text"/>	<input type="checkbox"/> Support	<input type="checkbox"/> Oppose	<input type="checkbox"/> Memo attached
Discipline #4			
_____	_____		
Signature	Date		

<input type="text"/>	<input type="checkbox"/> Support	<input type="checkbox"/> Oppose	<input type="checkbox"/> Memo attached
Discipline #5			
_____	_____		
Signature	Date		

CALIFORNIA STATE UNIVERSITY SAN MARCOS

P-FORM PREPARATION

1a. Bill Bradbury 4/4/12
Originator (Please print) Date

1b. Judith Downie
Librarian Liaison for Library Report*

4/6/12
Date

1c. Teresa Macklin
IITS Liaison for IITS Report*

4/9/12
Date

PROGRAM/DEPARTMENT-LEVEL REVIEW

2. [Signature] 4/4/12
Program/Department - Director/Chair* Date

COLLEGE/SCHOOL-LEVEL REVIEW

3. [Signature] 2/5/13
College/School Curriculum Committee* Date

REVIEW (Signatures must be obtained by proposer)

4a. <see attached>
Vice President for Student Affairs* Date

4b. [Signature] 4/6/12
Dean of Library* Date

4c. _____
Dean of Information and Instructional Date

4 <see attached>
Vice President for Finance and Administrative Services* Date

4e. <see attached>
Dean of Graduate Studies (if applicable) * Date

COLLEGE/SCHOOL-LEVEL RECOMMENDATION

5. [Signature] 12/13/13
College/School Dean/Director* Date



UNIVERSITY-LEVEL REVIEW

(May not begin until all signatures numbered 1-5 have been obtained.)

6a. _____
University Curriculum Committee^ Date

6b. _____
Budget and Long-Range Planning Committee^ Date

FACULTY APPROVAL

7. _____
Academic Senate Date

UNIVERSITY-LEVEL APPROVAL

8. _____
Provost Date

9. _____
Date to Chancellor's Office

+ Please contact the liaisons at the beginning of the process and allow sufficient time for the liaisons to prepare the resource implication report. Upon completion of the report liaisons will sign.

* May attach a memo on program impact on the unit and the ability of the unit to support it.

^ Attach a memo summarizing the curricular and/or resource deliberations.

Subject: Re: New Music Major P Form, signature requested

Date: Wednesday, April 11, 2012 12:13 PM

From: Linda Hawk <lhawk@csusm.edu>

To: Bill Bradbury <bradbury@csusm.edu>

Hi Bill:

My apologies for not responding sooner to you; it has just been one of those weeks. I have reviewed the Music P Form and am in support.

Will this email suffice for the Curriculum Committee? I will get the forms delivered to you this afternoon; is your office a good location?

Sincerely,

Linda L. Hawk
Vice President
Finance and Administrative Services

On Apr 11, 2012, at 12:09 PM, "Bill Bradbury" <bradbury@csusm.edu> wrote:

Hi Linda-

Thank you for your support. Did you have any questions about the Music P Form? If so, I'd be happy to answer them today over email or phone (my cell phone is 760-822-0554). I hope to submit the P Form today but the CHABSS Curriculum Committee will not review it without the needed approvals. I'm told by the Associate Dean that an email in support will be sufficient for now. If you have no questions could you send that to me today? I can then move forward with submitting the P Form this week. I will come by next week for a signature. Thanks again!

All the best,
Bill

=====

William Bradbury, DMA
Professor of Music and Music Technology
Visual and Performing Arts Department

California State University, San Marcos

www.williambradburymusic.com <<http://www.williambradburymusic.com>>

<<http://www.williambradburymusic.com>>

On 4/5/12 5:11 PM, "Linda Hawk" <lhawk@csusm.edu <<mailto:lhawk@csusm.edu>>
> wrote:

Hi Bill:

Congratulations on the new Music Major and I will provide my support as it goes forth to the College Curriculum Committee. I regret that Friday is not a good day for me; what I can do is review the documents over the weekend and if I have any questions, I will send them to you.

If all looks good, I will also let you know and will sign so you have them in hand early next week.

How does that sound?

Linda

From: Bill Bradbury

Sent: Wednesday, April 04, 2012 8:47 PM

To: Linda Hawk

Subject: New Music Major P Form, signature requested

Hi Linda-

The faculty in the Music Program are putting the final touches on the new Music Major P Form. Needless to say, we are excited about the prospects of a music major on the CSUSM campus! It will certainly enhance the CSUSM experience and student life in a big way...

As you know, one of the signatures required for the P Form is that of the

Vice President for Finance and Administrative Services. I have attached the P Form and Appendices here for your perusal. FYI, the major is simply an enhancement of the current Music Option in the VPA Major and so resource implications are very minimal as we already have the faculty and equipment and labs in place. I would be happy to come by to discuss the proposal with you and (hopefully) get your signature. Friday is a good day for me. Any time during the day is fine. We hope to submit the P Form to the College Curriculum Committee early next week. Thank you in advance for your support!

All the best,
Bill

=====

William Bradbury, DMA
Professor of Music and Music Technology
Visual and Performing Arts Department/Music Program
California State University, San Marcos
www.williambradburymusic.com <<http://www.williambradburymusic.com>> <<http://www.williambradburymusic.com>>

Support From Dean of IITS

Wednesday, April 11, 2012 1:21 PM

Subject: RE: MUSC P Form: any questions? Signature needed please.

Date: Wednesday, April 11, 2012 1:04 PM

From: Wayne Veres <veres@csusm.edu>

To: Bill Bradbury <bradbury@csusm.edu>

Cc: Staci Beavers <sbeavers@csusm.edu>, Teresa Macklin <macklin@csusm.edu>, Bill Ward <bward@csusm.edu>, Robin Martens <rmartens@csusm.edu>

I can sign whenever needed but I normally produce a letter in support, ask follow up questions etc.. I can sign without the support letter – I guess the one in the email.

I sit on BLP and know these P-forms can go through without signatures. It is the intention of BLP that the proposer and IITS (me, the Director of Academic Technology – in this case Teresa and you) have a meeting to discuss the program so we can provide helpful input, be your advocate later on. I'll sign now and then go through all the email exchanges between you and Bill Ward so I can try and form a thoughtful response. Should questions about costs arise I will indicate my concerns in the response letter and then we will have to resolve them through the BLP process.

Thanks,
Wayne

From: Bill Bradbury

Sent: Wednesday, April 11, 2012 12:57 PM

To: Wayne Veres

Cc: Bill Ward

Subject: MUSC P Form: any questions? Signature needed please.

Importance: High

Hi Wayne-

Sorry to be a pest about this but yours is the last signature I need to be able to move forward with the Music P Form. I have gotten approval from the Vice President for Student Affairs, the Vice President for Finance and Administration, and the Dean of the Library. Once I get your signature I will be able to send the P Form forward to the CHABSS Curriculum Committee, without it the proposal is "dead in the water." I hope to be able to get your approval today so that I can submit the P Form tomorrow. Time is of the essence as the end of the semester is rapidly approaching and we want the Curriculum Committee to have time to review the proposal this spring. Please feel free to contact me with any questions either over email or my cell phone (760-822-0554). For now I only need an email expressing your support, I can bring by the signature form for your signature next week. Thanks for your support!

All the best,

Bill

P.S. I sent the P Form and Appendices to you last week. Please let me know if you need me to send them again.

Subject: New Music Major P-Form Response from Student Affairs

Date: Wednesday, April 11, 2012 11:54 AM

From: Alan Brian <abrian@csusm.edu>

To: Bill Bradbury <bradbury@csusm.edu>

Cc: Eloise Stiglitz <estiglitz@csusm.edu>

Good morning Dr. Bradbury,

Attached you will find a memo providing feedback related to the new Bachelor of Arts Music Major from Dr. Stiglitz and Student Affairs. Dr. Stiglitz is out of town the remainder of the week, however I am prepared to secure a P-Form signature from her delegated proxy to help move this item forward. I can be reached at ext. 3311, and am located in Craven 3600-1. Thank you. - Alan

Alan Brian

Administrative Coordinator

Office of the Vice President for Student Affairs

California State University San Marcos

(760)750-3311

From: Bill Bradbury <bradbury@csusm.edu>

Date: Fri, 6 Apr 2012 09:31:31 -0700

To: Eloise Stiglitz <estiglitz@csusm.edu>

Subject: Re: New Music Major P Form, signature requested

Hi Eloise-

Thank you. That will work well. It will be good to have input from as many as possible. The Curriculum Committee meets on Thursday so I would like to have your signature by Wednesday if possible (they won't look at the proposal until I have all the signatures!).

By the way, I'm sorry about the rush on this. The way the signature form reads the VP/Dean signatures come after the Curriculum Committee so I assumed the committee would review the proposal first then I would get signatures; the committee has interpreted it as the reverse... Hence the unexpected last minute scramble.

Thanks again!

Best,
Bill

On 4/5/12 5:31 PM, "Eloise Stiglitz" <estiglitz@csusm.edu> wrote:

Typically, we send the proposal out to the division. Sometimes our people have some feedback (eg advising).

I will send it out tomorrow and give them til mid- week to get back to me. However, that is later than early next week.

Hope that works.

Eloise

Sent from my iPad

On Apr 4, 2012, at 6:27 PM, "Bill Bradbury" <bradbury@csusm.edu> wrote:

New Music Major P Form, signature requested Dr. Stiglitz-

The faculty in the Music Program are putting the final touches on the new Music Major P Form. Needless to say, we are excited about the prospects of a music major on the CSUSM campus! It will certainly enhance the CSUSM experience and student life in a big way...

As you know, one of the signatures required for the P Form is that of the Vice President for Student Affairs. I have attached the P Form and Appendices here for your perusal. I would be happy to come by to discuss the proposal with you and (hopefully) get your signature. Friday is a good day for me. Any time during the day is fine. We hope to submit the P Form to the College Curriculum Committee early next week. Thank you in advance for your support!

All the best,

Bill

=====

William Bradbury, DMA

Professor of Music and Music Technology

Visual and Performing Arts Department/Music Program

California State University, San Marcos

www.williambradburymusic.com <<http://www.williambradburymusic.com>>

<Appendix 1 Student Learning Outcomes 3_31_12.docx>



Office of the Vice President California State University San Marcos 333 S. Twin Oaks Valley Road San Marcos, CA 92096-0001
Tel: 760.750.4056 Fax: 760.750.3387 estiglitz@csusm.edu www.csusm.edu/studentaffairs

MEMORANDUM

DATE: April 11, 2012
TO: Dr. William Bradbury
FROM: Eloise Stiglitz
Vice President of Student Affairs
SUBJECT: Student Affairs Comments for New Music Major

VP Stu.
AFF
Eloise
Stiglitz

Thank you for the opportunity to review your proposal for the new Bachelor of Arts Music Major. It appears to present a great opportunity for our students, while also addressing the need to strengthen our foundational programming as a comprehensive university and support the CSU system mission.

Additionally, as feedback on the proposal from our Undergraduate Advising Services highlights; "This is a great direction for the Music major. The new major will focus more on music and bring more variety of offerings for students."

Once again, thank you for the opportunity to review and provide feedback on this proposed new Bachelor of Arts in Music Major. Please route the approval form to me for my endorsement at your earliest convenience.



Curriculum & Academic Policy Committee (CAPC)

January 31, 2013

CAPC Memo regarding Music P form

CAPC reviewed the Music P form and accompanying course forms during Spring and Fall 2012. We would like to thank the faculty who worked so diligently on putting this proposal together and who very promptly answered all our questions and requests for clarification. This memo summarizes the main issues that were addressed and clarified during our review:

1. University writing requirement

Music proposed a number of ensemble courses at the upper and lower division levels: MUSC 194, MUSC 195, MUSC 196, and MUSC 389—396. CAPC worked with the program proposers to ensure that the writing requirement was adequately addressed in each of these courses. This exchange prompted a larger discussion regarding the writing requirement in courses whose primary focus is activity (such as performance, playing an instrument) and whether the writing requirement in such courses should be subject to a different policy than in courses where writing is a primary mode of instruction and evaluation (such as a literature and writing course).

2. Lower division ensemble courses

a. In order to engage Music students in performances as early as possible, the Music program requires two semesters of ensemble courses at the lower division level. Separate LD and UD sections of ensemble courses will meet concurrently with LD and UD students. The separate LD and UD rubrics will make it easier for students to enroll and also help track student progress to graduation.

b. While currently there are only three LD ensemble courses (MUSC 194, 195, and 196), the catalog copy indicates MUSC 189-196 in order to leave room for creating additional LD ensemble courses in the future parallel to UD ensembles MUSC 389-396.

3. Upper division ensemble courses

The Upper division ensemble courses, which are existing courses, changed in unit value (from 2 units to 1) and in CS code (From C-2—lecture/discussion, C-7—Fine Arts and Science activities, to C-20—Performance/Production). Since the course description for these courses remained the same, CAPC asked for clarification regarding what material was being taken out and whether it was being shifted to other courses (given the reduction in units).



The program proposers clearly explained that the current courses were incorrectly coded: the 2-unit lecture/activity coding had been an artifact from the early years of the program. The proper instructional mode for Music ensembles in the CSU is Performance (C-20) and most CSUs and Community Colleges have 1-unit ensembles. No material is being taken out of these ensembles, and the changes reflect Music's alignment with actual practices and standards. In addition, while ensembles are typically one (1) unit, they are coded for 3 WTUs for faculty.

4. Capstone course: MUSC 490

CAPC asked for clarification regarding the instruction of MUSC 490. This will be taught as an independent study (IS). An IS form will be filled out each time for each student, and students will propose independent study work based on their focus and as a culmination of their work at CSUSM. This work could be a composition, research paper, performance, etc.

We support this proposed major and look forward to seeing it in the College's curriculum.

CAPC

Judit Hersko
Nicoleta Bateman
Heidi Breuer
Aníbal Yáñez-Chávez
Joonseong Lee

CSU San Marcos Degree Program Proposal Template¹

1. Program Type (Please specify any from the list below that apply—delete the others)

- ✓ State-Support
- ✓ Elevation of Option or Concentration to a Full Degree Program

2. Program Identification

a. Campus

California State University, San Marcos

- b. Full and exact degree designation and title (e.g. Master of Science in Genetic Counseling, Bachelor of Arts with a Major in History).

Bachelor of Arts in MUSIC

- c. Date the Board of Trustees approved adding this program projection to the campus Academic Plan.²

March 13, 2007

- d. Term and academic year of intended implementation (e.g. Fall 2007).

Fall 2013

- e. Name of the department(s), division, or other unit of the campus that would offer the proposed degree major program. Please identify the unit that will have primary responsibility.

Music Program/Visual and Performing Arts Department
College of Humanities, Arts, Behavioral and Social Sciences

- f. Name, title, and rank of the individual(s) primarily responsible for drafting the proposed degree major program.

William Bradbury, D.M.A., Professor of Music
Ching-Ming Cheng, D.M.A., Assistant Professor of Music
Merryl Goldberg, Ed.D. Professor of Music and Arts Education
Mtafiti Imara, Ph.D., Associate Professor of Music

¹ When beginning to fill out this form, contact Academic Programs for general guidance and for samples of recent program proposals. It is recommended that program proposers start to fill out the template with the catalog description and the student learning outcomes in Section 3.b and 4.a.

² The “campus Academic Plan” is called the University Academic Master Plan (UAMP) at CSU San Marcos. Contact Academic Programs for this date.

- g. Statement from the appropriate campus administrative authority that the addition of this program supports the campus mission and will not impede the successful operation and growth of existing academic programs. (CPEC “**Appropriateness to Institutional and Segmental Mission**”)³

David Barsky: added by Academic Programs before submission to Chancellor’s office

- h. Any other campus approval documents that may apply (e.g. curriculum committee approvals).⁴

David Barsky: added by Academic Programs before submission to Chancellor’s office

- i. Please specify whether this proposed program is subject to WASC Substantive Change review.⁵

Not applicable.

- j. **Optional: Proposed Classification of Instructional Programs (CIP) Code and CSU Degree Program Code**⁶

Campuses are invited to suggest one CSU degree program code and one corresponding CIP code. If an appropriate CSU code does not appear on the systemwide list at: http://www.calstate.edu/app/documents/HEGIS-CIP2000_102406.xls, you can search CIP 2000 at <http://nces.ed.gov/pubs2002/cip2000/> to identify the code that best matches the proposed degree program. The Classification of Instructional Programs (CIP) is a National Center for Education Statistics (NCES) publication that provides a numerical classification and standard terminology for secondary and postsecondary instructional programs. The CSU degree program code (based on old HEGIS codes) and CIP code will be assigned when the program is approved by the Chancellor.

CSU Program Code 10051
Music
CIP Code 50.0901

3. Program Overview and Rationale

- a. Rationale, including a brief description of the program, its purpose and strengths, fit with institutional mission, and a justification for offering the program at this time. The rationale may explain the relationship among the program philosophy, design, target population, and

³ Proposers do not need to supply this item. As the proposal goes through the approval process, memos from campus administrators are obtained. These will be collected and added to the proposal by the Curriculum and Scheduling Office as a response for this item.

⁴ Proposers do not need to supply this item. As the proposal goes through the approval process, memos from curriculum committees are obtained. These will be collected and added to the proposal by the Curriculum and Scheduling Office as a response for this item.

⁵ Generally this refers to a degree offered at a new level (e.g., a doctorate). To be certain that a WASC Substantive Change review is not necessary, contact the Associate Vice President for Planning and Accreditation.

⁶ Contact Academic Programs for assistance in proposing CIP and Program (formerly HEGIS) codes.

Music is considered by the CSU Board of Trustees to be one of the specific subject areas or “foundational programs” that make up the “Broad Foundation Program” in the CSU system (from *CSU Trustee Policy on Academic Program Planning*); a major in music is necessary for a comprehensive state university like Cal State San Marcos. With the rapid growth of the Cal State San Marcos campus and the strong music programs in our two local community colleges, the music major will be a welcome addition to the educational opportunities for students in our local admissions area—northern San Diego County extending to southern Orange County and southwestern Riverside County.

The CSUSM major in music will provide a four-year music education for students (currently not available in CSUSM’s admissions area) and for students throughout the county and region. It will provide an educational experience that will prepare graduating students to enter the workforce or continue in graduate school.

The major is aligned with CSUSM’s Mission in a number of ways:

http://www.csusm.edu/wasc/csusm_mission.html

- 1) the music major will add to the “growing array of programs addressing state and regional needs”
- 2) the music major will reflect the music faculty’s ongoing commitment to the latest in music technology
- 3) the music major will continue an approach to music education that embraces global culture requiring all students to study and perform music from diverse musical traditions
- 4) the music major will provide smaller class sizes for our music majors (supported by larger GE courses) and to provide a rigorous and diverse curriculum for our students
- 5) the direct integration of the music major with the music programs at the local community colleges will enrich the cultural life of our region through increased performance and audience opportunities for both our students and members of the surrounding community.

The major also addresses the CSUSM Academic Affairs Strategic Plan by giving North County music students “the opportunity to reach their full academic/educational potential [in music] through the CSUSM academic/educational experience” and encouraging students to “be active participants in the learning process” which “bridges theory and practice.” The development of a rigorous four-year music major will also make CSUSM “the university of first choice for students” in music for our admissions area (there is no other bachelor’s degree music program in the admissions area).

http://www.csusm.edu/pa/aa_stra_plan.html

The new Music Major grows directly out of the current Music Option in the Visual and Performing Arts Major. The existing VPA Music Option was designed at a time when CSUSM was in its infancy and is thus somewhat limited in its scope. While effective as part of an interdisciplinary approach to the arts, the music faculty has found that the Music Option is not adequate for serious music students. Building on the curriculum of the current option, the Music Major will provide a more comprehensive curriculum bringing it into line with the music majors at comparable institutions. In this respect the Music Major is an adaptation of an already existing major (the Music Option in the Visual and Performing Arts Major) and not a completely new curricular initiative; it makes extensive use of the course offerings of the VPA Music Option. The curriculum of the new music major will be much more competitive with other universities and will attract more music students from both area high schools and community colleges.

The music faculty at CSUSM has met with the music faculties at Palomar and Mira Costa Colleges (the two closest community colleges) on numerous occasions and has planned the music curriculum with the students at all three campuses in mind. We will continue to work closely with our colleagues to create a unified educational experience with a seamless transfer process from community college to the CSUSM music major. Once the major is established, we plan to explore the possibility of enrollment across the three colleges so that students from all three schools have access to the diverse ensembles and facilities of each school.

Together with our community college colleagues we have identified four areas that we share and that would be of most interest to our mutual students as they move through a four-year music program: performance, composition, music technology, and world music. These four areas are based on existing courses in the VPA Music Option and the courses available at the community colleges; as such, they represent a logical and organic development of the music curriculum at CSUSM.

- b. Proposed catalog description, including program description, degree requirements, and admission requirements. For master's degrees, please also include catalog copy describing the culminating experience requirement(s).⁷

MUSIC

Office:

ARTS Building, Third Floor

Telephone:

760-750-4137

Program Director:

William Bradbury

⁷ Use the format found in the most recent General Catalog.

Full-time Faculty:

William Bradbury, DMA
Ching-Ming Cheng, DMA
Merryl Goldberg, Ed.D.
Mtafiti Imara, Ph.D.

Part-time Faculty:

Dana Burnett, MM
Lisa Friedrichs, MM
Eduardo Garcia, MM
Randy Griswold, MA
Robert Kostlan, MM

Programs Offered:

- Bachelor of Arts in Music
- Minor in Music
- Minor in Music Technology

The Music Major presents all aspects of music as integral parts of a complete music education; students in the Major are expected to learn the language of music through the study of theory, history, performance, composition, and technology. While doing so, they will investigate various musical cultures, create their own original music or interpretations of others' music, communicate with an audience to present their completed work, and archive their work. Music is placed in a societal context and students will participate in their local music community.

To that end students in the CSUSM Music Major will:

- Learn the language of music including scales, chords, harmony, rhythm, analysis, counterpoint, form, instrumentation, reading skills, ear-training, and music technology.
- Learn about music culture in a global context including Western concert music, American popular music, and music from other global traditions.
- Create work in performance, music technology, improvisation and/or composition.
- Present work in a public forum either through recitals, installations, or presentations of technology or composition work.
- Document work in the form of recordings, papers or videos.
- Provide community service through internships or concerts in the community.
- Learn skills for a career in music or admission to graduate school.

The curriculum is designed with maximum flexibility and allows the student to create his/her own course of study under advisement from one of the music faculty. Music majors might emphasize one of several areas including performance, music technology, composition, and world music or a combination of two or more of these areas. After completing a core of courses at the lower division (all of which can be completed at any of the local community colleges) the student becomes more focused at the upper division. All students present a capstone project in

Programs Offered:

- Bachelor of Arts in Music
- Minor in Music
- Minor in Music Technology

The Music Major presents all aspects of music as integral parts of a complete music education; students in the Major are expected to learn the language of music through the study of theory, history, performance, composition, and technology. While doing so, they will investigate various musical cultures, create their own original music or interpretations of others' music, communicate with an audience to present their completed work, and archive their work. Music is placed in a societal context and students will participate in their local music community.

Students will achieve the following Student Learning Outcomes:

- 1) Articulate and demonstrate proficiency in the language of music including scales, chords, harmony, rhythm, analysis, counterpoint, form, instrumentation, reading skills, ear-training, and music technology.
- 2) Apply knowledge of musical culture in a global context including Western concert music, American popular music, and music from other global traditions.
- 3) Create work in performance, music technology, improvisation and/or composition and present work in a public forum either through recitals, installations, or presentations of technology or composition work.
- 4) Demonstrate proficiency with primary instrument or voice, in solo performance and in small or large ensembles.

In addition students will:

- Document work in the form of recordings, papers or videos.
- Provide community service through internships or concerts in the community.
- Learn skills for a career in music or admission to graduate school.

The curriculum is designed with maximum flexibility... etc.

their last semester of the senior year.

Concert Attendance

Most music classes require attendance of a minimum of five music events on campus every semester.

Educational and Career Opportunities

The music major is designed so that graduates will be adequately prepared to pursue careers in music or to enter graduate school. Students graduating with a B.A. in music have numerous employment opportunities upon graduation. These include private music teaching, sound or recording technology, performance, composition, teaching in primary and secondary school or work in the music industry.

Preparation for the Major

Students entering the program at the freshman level should have the skills expected of musicians who have studied music privately or in secondary school. Understanding of the fundamentals of music, music notation, and basic piano skills are expected. Students without these skills can complete remedial work at area community colleges to obtain them.

The Music Major is designed to integrate well with community college curriculum. Students entering the program at the junior level must have completed the lower division core (either in community college or at CSUSM) before pursuing work at the upper division. The exception to this is the music ensembles (300 level) that may be taken by students in any year of study. The core can easily be completed at any of the community colleges in the area; see the Music Program Director for information.

Continuation in the program

All students must maintain a grade of C or better in all courses required for the major, including Preparation for the Major courses, and must be on good academic standing (i.e., not be subject to Academic Disqualification).

TOTAL UNITS IN THE MAJOR

<u>Area</u>	<u>Units</u>
General Education	51*
Preparation for the Major Curriculum	32*
Music Major Upper Division Curriculum	26
Students must take a sufficient number of elective units to bring the total number of units to a minimum of	120

* Three lower division units in Area C1 of general education are automatically satisfied by courses taken in Preparation for the Major

PREPARATION FOR THE MAJOR:

Course #	Course Title	Units
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MUSC 101	Theory I	4
MUSC 102	Theory II	4
MUSC 201	Theory III	4
MUSC 202	Theory IV	4
MUSC 120	Introduction to Music (GE C1 credit)	3
MUSC 220	Survey of Western Music	3
MUSC 240	Vocal or Instr Instruction (2 semesters)	2
MUSC 189-196	Ensembles (2 semesters)	2
MUSC 145	Beginning Piano	3
MUSC 210	Intro to Music Technology	3
TOTAL LOWER DIVISION UNITS:		32

MAJOR REQUIREMENTS

The student in the music major works with a faculty advisor to design a plan of coursework that addresses his/her individual needs. Courses are selected from the broad categories listed below. In some cases, independent study work may be substituted for courses not offered (under advisement).

Requirement	Units
Select two from ensembles MUSC 389-396	2
Studio courses Three or four semesters for a total of 6-9 units from advanced theory, composition, technology, instrumental instruction, ensembles.	
MUSC 301-313, 340, 389-396, 402	6-9
MUSC 322 Survey of World Music	3
Survey courses Select one from MUSC 321-325, MUSC 420-431	3
Music Electives	6-9
MUSC 490 Capstone Project	3
TOTAL UPPER DIVISION UNITS:	26

4. Curriculum

- a. Goals for the (1) program and (2) student learning outcomes. Program goals are very broad statements about what the program is intended to achieve, including what kinds of graduates will be produced. Student learning outcomes are more specific statements that are related to the program goals but that more narrowly identify what students will know and be able to do upon successful completion of the program.¹

Goals: The CSUSM Major in Music presents all aspects of music as integral parts of a complete music education; students in the Major are expected to learn the language of music through the study of theory, history, performance, composition, and technology. While learning the language of music, students will investigate various musical cultures, create their own original music or interpretations of others' music, communicate with an audience to present their completed work, and archive their work. Music is placed in a societal context and students will participate in their local music community.

Students will achieve the following Student Learning Outcomes:

- 1) Articulate and demonstrate proficiency in the language of music including scales, chords, harmony, rhythm, analysis, counterpoint, form, instrumentation, reading skills, ear-training, and music technology.
- 2) Apply knowledge of musical culture in a global context including Western concert music, American popular music, and music from other global traditions.
- 3) Create work in performance, music technology, improvisation and/or composition and present work in a public forum either through recitals, installations, or presentations of technology or composition work.
- 4) Demonstrate proficiency with primary instrument or voice, in solo performance and in small or large ensembles.

In addition students will:

- Document work in the form of recordings, papers or videos.
- Provide community service through internships or concerts in the community.
- Learn skills for a career in music and/or admission to graduate school.

¹ Complete the Student Learning Outcomes Table. The template for this table may be downloaded from (http://www.csusm.edu/academic_programs/Curriculum_Forms/New_Forms/Table_II_for_New_Programs.xls). Provide an initial assessment plan for the program. This plan will be the basis for the annual assessment reports that will begin upon implementation of the program. The data collected via these assessments will be the basis of the first program review (generally scheduled five years after program implementation). Contact Academic Programs for sample tables from other program proposals.

4. Curriculum

- a. Goals for the (1) program and (2) student learning outcomes. Program goals are very broad statements about what the program is intended to achieve, including what kinds of graduates will be produced. Student learning outcomes are more specific statements that are related to the program goals but that more narrowly identify what students will know and be able to do upon successful completion of the program.⁸

Goals: The CSUSM Major in Music presents all aspects of music as integral parts of a complete music education; students in the Major are expected to learn the language of music through the study of theory, history, performance, composition, and technology. While learning the language of music, students will investigate various musical cultures, create their own original music or interpretations of others' music, communicate with an audience to present their completed work, and archive their work. Music is placed in a societal context and students will participate in their local music community.

To that end students will achieve the following Student Learning Outcomes:

- Study the language of music including scales, chords, harmony, rhythm, analysis, counterpoint, form, instrumentation, reading skills, ear-training, and music technology.
- Study music culture in a global context including Western concert music, American popular music, and music from other global traditions.
- Create work in performance, music technology, improvisation and/or composition.
- Present work in a public forum either through recitals, installations, or presentations of technology or composition work.
- Document work in the form of recordings, papers or videos.
- Provide community service through internships or concerts in the community.
- Learn skills for a career in music and/or admission to graduate school.

- b. Plans for assessing program goals and student learning outcomes. Some planners find it helpful to develop matrices in which student learning outcomes and required courses are mapped, indicating where content related to the learning outcomes is introduced, reinforced, and practiced at an advanced level in required courses. (CPEC “**Maintenance and Improvement of Quality**”)

See Appendix 1

- c. Total number of units required for the major.

⁸ Complete the Student Learning Outcomes Table. The template for this table may be downloaded from (http://www.csusm.edu/academic_programs/Curriculum_Forms/New_Forms/Table_II_for_New_Programs.xls). Provide an initial assessment plan for the program. This plan will be the basis for the annual assessment reports that will begin upon implementation of the program. The data collected via these assessments will be the basis of the first program review (generally scheduled five years after program implementation). Contact Academic Programs for sample tables from other program proposals.

General Education	51
Preparation for Major Core Curriculum	32
Music Major Upper Division Coursework	26
Students must take a sufficient number of elective units to bring the total number of units to 120 (a minimum of 11 units)	11
<i>Total Units</i>	<i>120</i>

- d. Include a justification for any baccalaureate program that requires more than 120-semester units or 180-quarter units..

Not applicable

- e. If any formal options, concentrations, or special emphases are planned under the proposed major, identify and explain fully. Optional: You may propose a CSU degree program code and CIP code for each concentration that you would like to report separately from the major program, if the option is approximately equivalent to a degree currently listed on the CSU application-booklet degree program table. If you do not find an appropriate CSU degree program code at: http://www.calstate.edu/app/documents/HEGIS-CIP2000_102406.xls, you can search CIP 2000 at <http://nces.ed.gov/pubs2002/cip2000/> to help identify the code that best matches the proposed curriculum.

The major is open ended in that students can pursue a plan of study within a basic framework (under advisement with a faculty member). The general outline will be the same for all students. The faculty will recommend “possible study paths” for students interested in various aspects of music but there are no formal options, concentrations or special emphases. The formal degree will be a Bachelor of Arts degree in Music.

- f. A list of all courses *required* for the major, specifying catalog number, *title*, units of credit, and prerequisites or co-requisites (ensuring that there are no “hidden” prerequisites that would drive the total units required to graduate beyond the total reported in 4c above).

See Appendix 2

- g. List of *elective* courses that can be used to satisfy requirements for the major, specifying catalog number, title, units of credit, and prerequisites or co-requisites. Include proposed catalog descriptions of all new courses. For graduate program proposals, identify whether each course is a graduate or undergraduate offering.

See Appendix 3

Note: With regard to Sections 4f and 4g, a proposed program should take advantage of courses already offered in other departments when subject matter would have considerable overlapping content.

- h. List of any new courses that are: (1) needed to initiate the program and (2) needed during the first two years after implementation. Only include proposed catalog descriptions for new

courses. For graduate program proposals, identify whether each course is a graduate-level or undergraduate-level offering.

See Appendix 4

- i. Attach a proposed course-offering plan for the first three years of program implementation, indicating, where possible, likely faculty teaching assignments.

See Appendix 5

- j. For master's degree proposals, include evidence that program requirements conform to the minimum requirements for the culminating experience, as specified in Section 40510 of Title 5 of the California Code of Regulations.⁹

Not applicable.

- k. Admission criteria, including prerequisite coursework.¹⁰

There are no admission criteria for the music major.

- l. Criteria for student continuation in the program.¹¹

All students must maintain a grade of C or better in all courses required for the major, including Preparation for the Major courses, and must be on good academic standing (i.e., not be subject to Academic Disqualification).

- m. For undergraduate programs, planned provisions for articulation of the proposed major with community college programs.

All courses in the music major lower division core (or their equivalents) are offered at the two local community colleges (the curriculum was designed with the Palomar and Mira Costa faculty's input). Students who complete the lower division work at either college will have a seamless transition to the upper division program at CSUSM. All of the lower division core courses are typically offered in music programs at most community colleges and so articulation agreements with other colleges will be easy to implement. The music faculty at CSUSM will work closely with our articulation office to put agreements in place as quickly as possible.

- n. If there is a Lower-Division Transfer Pattern (LDTP) for this major, indicate the relationship between the LDTP and the requirements presented in this proposal. Information on LDTP is available at: <http://www.calstate.edu/AcadAff/ldtp.shtml>¹²

⁹ Contact Graduate Studies for assistance in making certain that the program conforms to CSU requirements for a master's program.

¹⁰ This item generally applies to graduate programs and self-support programs. For assistance, contact Graduate Studies for the first situation, and Extended Learning for the second. For an undergraduate, state-support program for which admission criteria are desired, contact Academic Programs to discuss this matter.

¹¹ This item generally only applies to programs with admission criteria (item 4k). For undergraduate programs, the criteria should be that the student remain on good academic standing (i.e., not be subject to Academic Disqualification). For assistance with this item, contact Graduate Studies, Extended Learning or Academic Programs as in item 4k.

¹² Contact Enrollment Management Services for assistance in completing this section.

The music faculty has reviewed the Transfer Model Curriculum recently developed by the California Community Colleges and the CSU. The courses in the proposed music major correlate directly with those in the approved Music TMC.

- o. Advising “roadmaps” that have been developed for the major.¹³

See Appendix 6.

- p. Provision for meeting accreditation requirements, if applicable, and anticipated date of accreditation request (including the WASC Substantive Change process).

Accreditation Note:

Master’s degree program proposals

If subject to accreditation, establishment of a master’s degree program should be preceded by national professional accreditation of the corresponding bachelor’s degree major program.

Fast-track proposals

Fast-track proposals cannot be subject to specialized accreditation by an agency that is a member of the Association of Specialized and Professional Accreditors unless the proposed program is already offered as an authorized option or concentration that is accredited by an appropriate specialized accrediting agency.

The National Association of Schools of Music (NASM) is the accrediting body for four-year music degrees. While accreditation is not necessary for a robust music department (many music departments do not feel the need to become accredited), it can be a draw for some students. In the design of the music major, the CSUSM music faculty has been mindful of the requirements and procedures for accreditation by NASM and has created the curriculum for the new major with future accreditation in mind (the major will need to be in place for a number of years before the accreditation process can take place since it is based upon evaluation of an established program).

**5. Need for the Proposed Degree Major Program
(CPEC “Societal Need,” “Number of Existing Programs in the Field,” and “Advancement of the Field”)**

- a. List of other California State University campuses currently offering or projecting the proposed degree major program; list of neighboring institutions, public and private, currently offering the proposed degree major program.¹⁴

CSU MUSIC MAJORS:

Bakersfield: BA in General Music and in Music Ed

Channel Islands: None

¹³ Contact the Office of First Year Programs for assistance in developing detailed graduation road maps for the first two years of study.

¹⁴ Contact Academic Programs for a list of other CSU campuses offering related programs.

Chico: BA with options in Accompanying, Composition, General Music, Music Education, Music Industry, Performance, Recording Arts

Dominguez Hills: BA with Performance, Music Education, General Music

East Bay: BA in Music

Fresno: BA in Music Ed, Performance, Composition

Fullerton: BA in Liberal Arts, Music Ed, Music History and Theory, BM in Composition, Performance (voice, instr, keyboard), Accompanying, Jazz and Commercial Music

Humboldt: BA in Music

Long Beach: BM in Composition, Performance, Choral-Vocal, Instrument, Music History, BA in Music

Los Angeles: BM in Composition, Jazz Studies, Vocal Performance, Instrumental Performance, Keyboard Performance, BA in General Music, Music History, Teaching

Maritime: None

Monterey Bay: BA with concentrations in contemporary music, jazz music, vocal music and music recordings/technology

Northridge: BA in Music Ed, Music Industry Studies, Music Therapy, Breadth Studies in Music, BM with emphases in Orchestral Strings, Classical Guitar, Winds, Percussion, Keyboard (piano and organ), Vocal Arts, Composition, Commercial and Media Writing, and Jazz Studies

Pomona: BA with emphases in Music Industry Studies, Music Ed, Performance (guitar, keyboard, Instrumental/World, Commercial, Music Theatre), Interdisciplinary Studies in Music

Sacramento: BA in Music, Music Management, BM in Voice, Keyboard, Instrumental, Theory-Composition, Music Ed, Jazz

San Bernardino: BA with emphases in Music Ed, Performance/Composition, General Music, Music Technology, Music Theatre, Ethnomusicology, Music History

San Diego: BA in Music, BM in Performance, Composition, Jazz Studies, General Music, Music Ed

San Francisco: BM in Classical Performance, Jazz performance, Composition, Music Ed, BA in Music History and Literature, Jazz and World Music, Electronic Music, Classical Music

San Jose: BA in Music No specific concentrations exist in the Bachelor of Arts degree. Instead, a student can design a contract with an emphasis in one of several areas: performance in voice, keyboard or non-keyboard instruments, improvised music studies/jazz, music history and literature, music education, choral conducting, musical arts, composition, music production and more. BM with concentrations in composition, performance, electro-acoustic music.

San Luis Obispo: BA in music

Sonoma: BA in Music with concentrations in Applied Music, Jazz Studies, Music Education, Liberal Arts

Stanislaus: BM in Music Education, Performance, BA in General Music

SAN DIEGO COUNTY MUSIC MAJORS:

San Diego State University: offers a BA in Music, and a BM in Performance, Composition, Jazz Studies, General Music and Music Education

University of California, San Diego: offers a BA in Music, Music Humanities, and Interdisciplinary Computing in the Arts - Music (ICAM). Emphases available within the music major at UCSD include Composition, Performance, Literature, Technology and Jazz.

University of San Diego (private): offers a Bachelor of Arts degree in music with emphases in Performance, Music Theory and Composition and Music History.

Point Loma Nazarene University (private): offers several majors including Music, Composition, Music & Ministry, Music Education and Vocal, Piano and

b. Differences between the proposed program and programs listed in Section 5a above.

The proposed Music Major follows a format that is typical in music programs throughout the country. It incorporates study of those aspects of music traditionally considered most important for a well-rounded, educated musician including music theory, history, and performance. The CSUSM major also requires studies in music technology and world

music; the faculty believes study in these areas is imperative for music students in the 21st century.

The CSUSM major is different from many of the aforementioned CSU music majors in that it is more flexible for students in terms of the ability to follow a self-designed course of study (more choices within areas and more elective units). It is also different from most of the majors listed above in that it has been designed and will be implemented in close consultation with our community college partners reflecting the needs of the North County community. We have met extensively with the music faculty of the local community colleges, asked for their input in designing the major, and plan to have an integrated program with them (i.e., their students can seamlessly transfer into our upper division concentrations after completing the core at the community college). The emphasis on music technology and world music is also unusual in a traditional music program.

Additionally, the new Bachelor of Arts in Music will be the only music major available to students in the Cal State San Marcos admission area.

- c. List of other curricula currently offered by the campus that are closely related to the proposed program.

The new Music Major evolves directly from the current Music Option in the Visual and Performing Arts Major (which it will replace). As such all the current courses, faculty and resources of the VPA Music Option will be incorporated into the Music Major.

- d. Community participation, if any, in the planning process. This may include prospective employers of graduates.

The music faculty worked closely with the faculty at neighboring community colleges in designing the new music major.

- e. Applicable workforce demand projections and other relevant data.¹⁵

The number of jobs for musicians is expected to grow about as fast as the average for all occupations through 2020, approximately 10% on average across the various music disciplines (Bureau of Labor Statistics/Occupational Outlook Handbook).

- f. If the program was proposed to meet society's need for the advancement of knowledge, please specify the need and explain how the program meets that need.¹⁵

This Music degree is proposed as one of the specific "foundational programs" considered by the CSU Board of Trustees to make up the "Broad Foundation Program" in the CSU system (from *CSU Trustee Policy on Academic Program Planning*); a major in music is necessary for a comprehensive state university like Cal State San Marcos.

¹⁵ One source of data, in addition to those provided at the end of section 5, is the San Diego Association of Governments website: <http://www.sandag.cog.ca.us>

6. Student Demand (CPEC “Student Demand”)

- a. Compelling evidence of student interest in enrolling in the proposed program. Types of evidence vary and may include national, statewide, and professional employment forecasts and surveys; petitions; lists of related associate degree programs at feeder community colleges; reports from community college transfer centers; and enrollments from feeder baccalaureate programs, for example.¹

The music major will fill a regional gap in university music education in the Cal State San Marcos admissions area where there is no music bachelor’s degree offered. While four universities in San Diego County offer bachelor’s degrees in music, two are private and a third is in the UC system; these three options are inaccessible for many students considering a CSU education (they are too expensive and/or too competitive). The fourth campus, San Diego State University, is impacted and it is very difficult for students in our admissions area to study there. The development of the music major at CSUSM directly addresses these access challenges for students in our admissions area.

A number of local community colleges have strong music programs and have been asking for a Bachelor’s degree program at Cal State San Marcos for many years. The two closest feeder colleges (Palomar and Mira Costa) in particular have very strong programs. The music faculty has worked with them to develop the proposed major. We anticipate that once the major is established the number of students transferring from these colleges will increase dramatically (it is the current VPA Major that discourages students from transferring as they cannot get an official music degree). Palomar College offers an Associate in Arts degree in Music, Mira Costa College offers Associate of Arts degrees in Music Performance and in Digital Audio Applications; Recording Arts. The music major will offer the opportunity for students with these AA degrees to pursue a four-year education in music at CSUSM.

The following is the number of declared music majors at Palomar and Mira Costa in Spring 13:

Mira Costa College:

There are currently 349 majors in various options, most are general music

Palomar College:

There are currently 48 music majors enrolled in classes. There are many more who are not currently enrolled but have declared the music major.

¹ Contact Enrollment Management Services to obtain numbers of students with declared majors, options/concentrations/emphases/tracks/etc., and minors. Contact Academic Programs to obtain enrollment histories in specific courses. Surveys of potential employers might show the need for the proposed program. Please explain if there are discrepancies between national/statewide/professional manpower surveys and local findings. Contact the Career Center for assistance in completing this section.

While our community college partners do not have information as to how many of these majors are seeking university degrees, a declaration of a major (as opposed to just taking classes) indicates a strong commitment to going forward with a music degree.

It can be assumed that a good number of these students who wish to complete a BA in Music would attend CSUSM given the geographic proximity to our campus and that the new music major would provide the curriculum they need.

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- b. Issues of access considered when planning this program.

See 6.a.

- c. For master’s degree proposals, the number of declared undergraduate majors and the degree production over the preceding three years for the corresponding baccalaureate program, if there is one.¹⁷

Not Applicable.

- d. Professional uses of the proposed degree program.

Note: Data Sources for Demonstrating Evidence of Need

¹⁶ Contact Enrollment Management Services to obtain numbers of students with declared majors, options/concentrations/emphases/tracks/etc., and minors. Contact Academic Programs to obtain enrollment histories in specific courses. Surveys of potential employers might show the need for the proposed program. Please explain if there are discrepancies between national/statewide/professional manpower surveys and local findings. Contact the Career Center for assistance in completing this section.

¹⁷ Contact Enrollment Management Services for these data.

APP Resources Web <http://www.calstate.edu/app/resources.shtml>
US Department of Labor, Bureau of Labor Statistics
California Labor Market Information

Musicians, singers, composers, music directors and other related workers held about 240,000 jobs in 2010. Many musicians and singers work for orchestras and other music groups, ballet companies, and religious organizations. Self-employed musicians may perform at a variety of events and venues. Musicians work as teachers both privately and in primary, secondary and post secondary institutions. Composers are needed for film, television and commercial work. Music and sound technicians are needed to support performance venues and recording studios. The number of jobs for musicians is expected to grow about as fast as the average for all occupations through 2020 (Bureau of Labor Statistics/Occupational Outlook Handbook).

- e. The expected number of majors in the year of initiation and three years and five years thereafter. The expected number of graduates in the year of initiation, and three years and five years thereafter.¹⁸

The current Music Option in the Visual and Performing Arts Major has approximately 20-25 majors on an ongoing basis. Given that the Music Major will have much more visibility than the Music option and given that it will represent more closely what students want in a University music major, the faculty anticipates a steady increase in majors once the new degree is available. The interest expressed by our community college colleagues supports this. Year one: 20-25 majors (as most VPA Music Option students will transfer to the new major), Year three: 30-40 majors, Year five: 50-60 majors. We anticipate that students will graduate in four years and in approximately these numbers: Year one: 5 graduates, Year three: 5-10 graduates, Year five: 10-15 graduates.

7. Existing Support Resources for the Proposed Degree Major Program (CPEC “Total Costs of the Program”)

Note: Sections 7 and 8 should be prepared in consultation with the campus administrators responsible for faculty staffing and instructional facilities allocation and planning. A statement from the responsible administrator(s) should be attached to the proposal assuring that such consultation has taken place.

- a. Faculty who would teach in the program, indicating rank, appointment status, highest degree earned, date and field of highest degree, professional experience, and affiliations with other campus programs. For master’s degrees, include faculty publications or curriculum vitae.

Note: For all proposed graduate degree programs, a minimum of five full-time faculty members with the appropriate terminal degree should be on the program staff.
(Code Memo EP&R 85-20)

William Bradbury, Professor
Doctor of Musical Arts, Cornell University, 1991
Composition, theory, music technology, European concert music and American music.

¹⁸ Contact Academic Programs for assistance in estimating the number of majors and graduates.

Ching-Ming Cheng, Assistant Professor
Doctor of Musical Arts, Frost School of Music, University of Miami, 2006
Piano performance, lower strings, performance, theory, music business.

Merryl Goldberg, Professor
Ed.D. Harvard University, 1993
Performance (saxophone) and music and arts education in the primary and secondary school classroom.

Mtafiti Imara, Associate Professor
Ph.D. Michigan State University, 1997
Composition, performance (jazz, saxophone and piano), theory, world music, especially music in the African diaspora.

Dana Burnett, Adjunct Professor
Master of Science in Music, Vanderbilt University, Performance and Pedagogy, 1979
Solo piano, orchestral piano, chamber music, vocal accompanying and coaching, instrumental accompanying, class piano, theory, piano pedagogy.

Lisa Friedrichs, Adjunct Professor
Master of Music, California State University, Los Angeles, 2010
Choral Ensembles, Choral Conducting.

Eduardo Garcia, Adjunct Professor
Master of Music, University of California, San Diego, 1986
Performance (guitar) and music of the Americas, especially Mexico, Central and South America.

Randy Griswold, Adjunct Professor
Master of Arts in Music Theory, San Diego State University, 2001
Theory, world music (ethnomusicology and performance), especially Indonesian gamelan and African music, composition.

Robert Kostlan, Adjunct Professor, 2006
Master of Music, San Diego State University
Composition and music technology.

- b. Space and facilities that would be used in support of the proposed program.

The music area is well supported in terms of space requirements in the Arts Building. A growing need, however, is for adequate rehearsal, practice space for ensembles and storage space for instruments; while not necessary for the start of the major the music faculty will continue to advocate for more space.

MUSIC MAJOR: Space & Facilities

The Music Major space and facilities requirements are currently being utilized for the Music Option. No immediate alternate arrangements are needed, although as the Music Major grows the current facilities will require expansion with possible additions of another computer lab and more rehearsal space in the next 10 years.

Computing Labs

Arts 177: Advanced Electronic Music/Recording Lab

25 Students

Arts 239: Multimedia Lab

These computers are used for beginning music (Computers & Music, Music Theory) as well as beginning multimedia, digital art, web (w/ video content creation and compression). Peripherals include music synthesizers, audio interfaces, music keyboards, scanners, and printers. 26 Student Workstations.

Performance/Lecture Areas

Arts 101: Black Box Theatre

This area is used for classes, live performances, and rehearsals. This is a shared space, utilized by the entire Visual and Performing Arts Department. Seats 60 people.

Arts 111: Performance Hall

This area is used for classes, live performances, and rehearsals. This is a shared space, utilized by the entire Visual and Performing Arts Department, as well as other campus departments and organizations. Seats 150 people.

Lecture Classrooms

Arts 240: Lecture Hall

Used for large lecture classes. This is a shared space, utilized by the entire campus, as well as outside organizations. Seats 250 people.

Arts 220: Small Classroom

Used for lecture classes. This is a shared classroom, utilized by the entire campus. Seats 30 people.

Rehearsal Spaces/Practice Rooms

ARTS 112, 114, 128, 130, 132, 134

Six practice rooms each with Piano

ARTS 110

Jazz/small ensemble rehearsal room

ARTS 175, 178

Lockers for storage and for music students

Academic Hall 104

Gamelan rehearsal space

Additional Facilities

Kellogg Library Studios

A shared campus space, these areas will mainly be used by communication students and students in the music major (students in music technology). The Kellogg instructional spaces include:

Audio Studio (Kellogg 2324, 2323, 2322)

Professional grade ProTools-based audio recording facility which mirrors the lab in ARTS 177

Audio Edit Rooms (Kellogg 2320, 2321)

Two ProTools-based audio editing rooms

- c. A report provided by the campus Library, detailing resources available to support the program (discussion of subject areas, volume counts, periodical holdings, etc. are appropriate).¹⁹

While the music faculty is confident that the music collection as it stands is adequate for the presentation of the new major, we do anticipate additional library resource needs as the music major grows in the future and will work closely with library staff as the need arises. The following analysis from the Library staff outlines in detail some of the areas that will need improvement in the future. Again, the collection will adequately support the new Music Major in the near term.

Music Collection Analysis below provided by Judith A. Downie, Humanities Librarian
The interdisciplinary and global nature of music is to be celebrated and yet cause for concern for the library, faculty, and campus. The library collection of video recordings, CDs, and DVDs provides students with visual and aural access to performances and music and the print collection provides access to scores and research materials.

As the collection exists now, newer categories, such as hip-hop or rap, are not well represented. This lack faces increasingly dire consequences as the number of course offerings and students increases. The multitude of resources needed for instruction, study, and performance of individual and group artists in a variety of traditions and the increasing interest in world music, coupled with the rapid introduction of digital and

¹⁹ Contact the Library for this report.

electronic performance and musical styles, cannot be met by the existing collections budget allotment.

Of special concern is that the existing collection of music scores plus access to a few free-access online collections is not an adequate collection for a major-level program. Much more support is needed for a robust music program experiencing tremendous growth in parallel with the campus. Purchasing new scores as well as acquiring research materials and performance recordings is required but cannot be addressed with the current funding. The Humanities Librarian aggressively scans the internet for free-access online collections of scores and sheet music to supplement careful stewardship of shrinking collection development monies. The online collections are generally historical due and limited to mostly classical and American composers. This does not satisfy all instructional needs for the wide range of musical genres studied at CSUSM.

Music faculty have been working with donors to augment the existing collection, but many materials are not added as they are not in serviceable condition and of course, randomly-offered donations do not address our specific collection needs. Relying on San Diego Circuit or Interlibrary Loan for needed materials is an unsatisfactory solution for performance needs as materials are needed for periods longer than allowed by these borrowing options or cannot be borrowed at all.

Researcher access to music scores and newer musical genres are not easily discovered in the Library of Congress classification system (LoC). LoC is slow to define developing genres (e.g. digital music) and splits music and music performance into several different classification areas (e.g., music is found in call area M through MT, yet performances including music may be located in GV with world dance and performance or PN with cinema.) A genre heading project to help students locate desired materials by alternate means (e.g. a locally-created heading for digital music) has been deferred due to reduced staff.

Some access difficulties are remediated through librarian-provided classroom instruction, but much relies on individual research assistance. Increased course offerings places more demand on the one librarian currently providing instruction and assistance for all the humanities disciplines. More resources will create more need for mediation and support to access effectively.

CSUSM LIBRARY COLLECTION IN MUSIC

Note in the figures below, books may be in either print or electronic format. *Media* refers to software such as CD, DVD, or VHS format. *Journals* are listed by print format in first chart and full text electronic titles are in the Research Databases chart.

Books			
Subject	Format	Title Count	Includes

Music (M)	Book	40	
	Media	2867	Performances
Literature on Music (ML)	Book	2913	Acoustics, philosophy and aesthetics, composers
	Media	286	
	Journal	30	
Music Instruction (MT)	Book	355	Harmony, music theory, instruction and study
	Media	10	

Research Databases available to CSUSM students

Grove Music Online	Full text	Includes: <i>New Grove Dictionary of Music and Musicians</i> , <i>New Grove Dictionary of Opera</i> , and <i>New Grove Dictionary of Jazz</i>	Reference material
RILM Music Abs	Index	500,000 items	Indexes dissertations, articles, books and more
JSTOR	Full text	23 titles	Scholarly journals
Project Muse	Full text	12 titles	Scholarly journals
Art Full Text	Full text	unknown	Scholarly journals, popular and reviews
Academic Search Premier	Mostly full text	84 titles	Scholarly journals and popular magazines, some trade titles

Music Score Resources

Print	Various publishers	647	
Electronic	Music Library Scores (U of MI)	700+ items	Included in our catalog only by project title.
	Chopin Early Editions (Chicago)	400+	Included in our catalog only by project title.
	Musical Scores (Sibley)	unknown	Included in our catalog only by project title.
	Musical Scores (Harvard)	unknown	Included in our catalog only by project title.
	Historical American Sheet	3,000+	Included in our catalog only by project title.

	Music (Duke)		
	Lester S. Levy Collection (Johns Hopkins)	29,000+	Included in our catalog only by project title.
	Maine Music Box (U of ME)	22,000+	Included in our catalog only by project title.
	Pacific Northwest Sheet Music Collection (U of WA)	1000+	Included in our catalog only by project title.
	Sheet Music Collection (U of SC)	10,000+	Included in our catalog only by project title.
	U of Colorado Sheet Music Collection	unknown	Included in our catalog only by project title.

Librarian-Mediated Online Resources	
Course Guides	Created as needed for individual courses
Subject Guides	Main page is at http://library.csusm.edu/subject_guides/visual_and_performing_arts/music/

- d. Existing academic technology, equipment, and other specialized materials currently available.²⁰

See Appendix 7. (Report prepared by Chad Huggins, VPA Instructional Technician)

8. Additional Support Resources Required (CPEC “Total Costs of the Program”)

Note: If additional support resources will be needed to implement and maintain the program, a statement by the responsible administrator(s) should be attached to the proposal assuring that such resources will be provided.

- a. Any special characteristics of the additional faculty or staff support positions needed to implement the proposed program.²¹

Since the new Music Major is developing from the current Music Option in the Visual and Performing Arts major, full-time faculty and staff are already in place to support its

²⁰ Contact Instructional and Information Technology Services (IITS) for a report addressing information technology and academic computing resources available to support the program. Programs currently possessing additional equipment and specialized material not addressed in the IITS report should include these here.

²¹ Include additional faculty lines needed to support the course offerings indicated in 4.i and 4.o. Indicate whether any external funds are expected to support faculty lines.

initial development. For initiation of the major we would need a small number of additional part-time faculty and instructors for lessons. As the major grows, we anticipate the need for at least one additional tenure-track line and a number of new adjunct professors. These instructors will address increased need in music technology, performance, theory, and world music. The current number of full-time faculty, however, is sufficient to launch the major and support its early stages of development. For the time being, the music faculty will continue to work under the umbrella of the VPA Department. No new staff support will be needed.

- b. The amount of additional lecture and/or laboratory space required to initiate and to sustain the program over the next five years. Indicate any additional special facilities that will be required. If the space is under construction, what is the projected occupancy date? If the space is planned, indicate campus-wide priority of the facility, capital outlay program priority, and projected date of occupancy.²²

Current space resources are adequate for the initiation of the program and sustaining it for at least the first stages of its development. We hope to soon add a second computer lab where students will take piano, theory, technology and composition/arranging classes. We have discussed this with IITS and will pursue a plan to identify an existing (but under-utilized) computer lab that can be modified to support music classes. As the major grows we plan to propose to add a large "tilt-up" building near the Arts Building that would provide more storage and rehearsal space for music and theatre students. Although this is not an immediate need and is not necessary for the start of the major, we will begin preliminary discussions soon with the planning office to explore this possibility and work to get the project on the campus master plan.

- c. A report written in consultation with the campus librarian, indicating any additional library resources needed. Indicate the commitment of the campus either to purchase or borrow through interlibrary loan these additional resources.²³

See 7.c above. The library does have a significant collection of music theory and music history books. We have a limited collection of music scores that can, in the short term, be supplemented through interlibrary loan access to the excellent collections at the collections at other universities in the county. We anticipate expanding the library music resources significantly as the major grows.

- d. Additional academic technology, equipment, or specialized materials that will be (1) needed to implement the program and (2) needed during the first two years after initiation. Indicate the source of funds and priority to secure these resource needs.²⁴

²² Contact Planning, Design and Construction for assistance in answering questions about space that is under construction or being planned. Indicate whether any external funds are expected to support construction of facilities.

²³ This should follow directly from the Library report in 7.c.

²⁴ Information technology and academic computing needs should follow directly from the IITS report in 7.d. Additional specialized equipment and materials that will be needed should be addressed here.

No additional resources are needed to implement and support the program over the first several years. All resources are currently available through the current music program. An additional computer lab will be necessary as the program grows (see 8.b. above).

9. Additional CSUSM New Program Requirements

[This section is NOT needed per David Barsky. Spreadsheets already available in Appendices.]

A. Summarize the responses in items **8a-8d** by completing the spreadsheet in Table III. The template for this table may be downloaded from http://www.csusm.edu/academic_programs/Curriculum_Forms/fill_in_rest_of_URL.

B. List all pre-requisites and/or required preparatory courses for the major, and in what year of a four-year sequence they would be taken. Indicate which courses are outside of the department proposing the major.²⁵

Course Title	Units of Credit	Year Taken	Outside major dept?

C. Referring to the proposed course-offering plan you completed in section 4i, list required and elective²⁶ courses, and the semester and year in the sequence.²⁷ Identify any courses in the major department for which course-based fees might be appropriate (e.g., expendable supplies).

Semester	Year	Course Title	# of Units	Elective or Required?	Course Based Fee? ²⁸

²⁵ See section 4f

²⁶ If the choice among electives is extensive, list a generic “Elective” under Course Title.

²⁷ In addition to section 4i, refer to sections 4f and 4g.

²⁸ Suggested entries in this column are: N/A (Not appropriate), A (Appropriate, but not yet requested), R (Requested fee is pending approval; also include the amount of the fee), or E (existing course fee; also include the amount of the fee)

Appendix 1

Program Student Learning Outcomes Addressed in Music Major Courses

MUSIC MAJOR PROGRAM STUDENT LEARNING OUTCOMES

PSLO 1. Articulate and demonstrate proficiency in the language of music including scales, chords, harmony, rhythm, analysis, counterpoint, form, instrumentation, reading skills, ear-training, and music technology.

PSLO 2. Apply knowledge of musical culture in a global context including Western concert music, American popular music, and music from other global traditions.

PSLO 3. Create work in performance, music technology, improvisation and/or composition and present work in a public forum either through recitals, installations, or presentations of technology or composition work.

PSLO 4. Demonstrate proficiency with primary instrument or voice, in solo performance and in small or large ensembles.

(I) = Introduced (R) = Reinforced (A) = Practiced at the Advanced Level

MUSIC MAJOR COURSES/STUDENT LEARNING OUTCOMES		
COURSE NUMBER/AREA	COURSE TITLE	Student Learning Outcomes Addressed
Theory/Comp 100-109		
MUSC 101	Theory I	1 (I)
MUSC 102	Theory II	1 (R)
History/Survey 120-139		
MUSC 120	Introduction to Music	1,2 (I)
Lessons 140-159		
MUSC 140	Beginning Guitar	1,3 (I)
MUSC 145	Beginning Piano	1,3 (I)
MUSC 146	Intermediate Piano	1,3 (R)
Theory/Comp 200-209		
MUSC 201	Theory III	1 (A)
MUSC 202	Theory IV	1 (A)
Technology 210-219		
MUSC 210	Intro to Music Technology	1,3 (I)
History/Survey 220-239		
MUSC 220	Survey of Western Music	1,2 (I)
Lessons 240-259		
MUSC 240	Vocal and Instrumental Instruction	3,4 (R)
Theory/Comp 300-309		
MUSC 301	Orchestration (Prereq 202)	1,3 (R)

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MUSC 303	Analysis (Prereq 202)	1 (A)
MUSC 305	Songwriting (Prereq 202)	1,3 (A)
MUSC 306	Studio Composition (Prereq 202)	1,3 (A)
MUSC 307	Scoring for Films (Prereq 202 AND 301)	1,3 (A)
MUSC 308	Arranging (Prereq 202)	1,3 (A)
Technology 310-319		
MUSC 310	Recording Techniques (Prereq 210)	1,3 (R)
MUSC 311	Advanced Recording Techniques (Prereq 310)	1,3 (A)
MUSC 312	Synthesis (Prereq 210)	1,3 (A)
MUSC 313	Sampling and Sound Design (Prereq 210)	1,3 (A)
History/Survey 320-339		
MUSC 321	Survey of World Folk Songs	1,2 (R)
MUSC 322	Survey of World Music	1,2 (R)
MUSC 323	Music in Ritual and Religion	1,2 (R)
MUSC 324	Survey of World Popular Music	1,2 (R)
MUSC 325	History of Rock Music	1,2 (R)
Lessons 340-359		
MUSC 340	Advanced Vocal and Instrumental Instruction	1,3,4,6 (R,A)
Performance 380-399		
MUSC 389	Chamber Ensemble	3,4 (I,R,A)
MUSC 390	Andean Ensemble	3,4 (I,R,A)
MUSC 391	African Ensemble	3,4 (I,R,A)
MUSC 392	World Music Ensemble	3,4 (I,R,A)
MUSC 394	Vocal Ensemble	3,4 (I,R,A)
MUSC 395	Javanese Gamelan Ensemble	3,4 (I,R,A)
MUSC 396	Jazz Ensemble	3,4 (I,R,A)
Theory/Comp 400-409		
MUSC 402	Advanced Composition with Computers	3,4 (A)

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History/Survey 420-439		
MUSC 423	Roots to Reggae: African Music in Dispersion	1,2 (A)
MUSC 424	African Music and Culture	1,2 (A)
MUSC 425	Latin American Music and Society	1,2 (A)
MUSC 426	Japanese Music and Culture	1,2 (A)
MUSC 427	Music and Culture in the U.S.	1,2 (A)
MUSC 430	Survey of Ethnomusicology	1,2 (A)
MUSC 431	Research Methods in Ethnomusicology	1,2 (A)
Miscellaneous 480-489		
MUSC 480	Music Activities for Children and Adults	1,2,3 (R)
Capstone/Ind Study/Intern 490-499		
MUSC 490	Senior Capstone	3,4 (A)
MUSC 495ABC	Internship	2,3 (A)
MUSC 498ABC	Independent Study	1,2,3,4 (A)
MUSC 499ABC	Independent Research	1,2,3,4(A)

Music has a number of required and specific basic skills and so evaluation of the core is fairly straightforward and can be based upon entrance and exit exams and papers. Advanced evaluation will be based upon analysis of projects, papers and exams as well as performances and capstone projects. Assessment will be focused on the SLOs for the major. Some area assessments will be based on the following:

Music Theory: Students will take an entrance exam for Theory I and exit exam for Theory IV. This will track student progress through the theory sequence.

Lessons: Students have a starting point and an endpoint for each block of lessons. Progress will be documented by teacher assessment of instrumental or vocal skills at the beginning of the semester and by assessment of skills at the end of the semester.

Performance: Performance students will participate in performance juries and have recorded documentation of performances and recitals.

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Composition: Composition students create a portfolio of compositions both written and recorded to demonstrate development in composition.

Music Technology: Music Technology students will develop a portfolio of recording projects to demonstrate skills in digital techniques.

World Music: World Music students will be evaluated through performances and tests and papers.

Capstone Projects: The capstone project is required of all students in the major and will include presentation and documentation of successful completion of the project. The level of professionalism of these senior capstone projects will demonstrate success and will serve as a cornerstone of the program assessment.

Appendix 2

MUSIC MAJOR REQUIRED COURSES (new course descriptions below)

CATALOG NUMBER	COURSE TITLE	UNITS	OLD/NEW
MUSC 101	Theory I	4	OLD
MUSC 102	Theory II (Prereq 101)	4	OLD
MUSC 120	Introduction to Music	3	OLD
MUSC 145	Beginning Piano	3	OLD
MUSC 201	Theory III (Prereq 102)	4	NEW
MUSC 202	Theory IV (Prereq 201)	4	NEW
MUSC 210	Intro to Music Technology	3	OLD (formerly 302)
MUSC 220	Survey of Western Music	3	NEW
MUSC 240	Vocal and Instrumental Instruction	1	OLD (formerly 293)
MUSC 322	Survey of World Music	3	OLD (formerly 421)
MUSC 490	Senior Capstone (Prereq: Senior status and instructor approval)	3	NEW

MUSC 201

Second year theory requirement for music majors. Introduction to counterpoint, and advanced chromatic harmony. Prerequisite: MUSC 102, passing score on Theory diagnostic exam, or equivalent.

MUSC 202

Second year theory requirement for music majors. An extension of topics presented in Music 201. An introduction to arranging, composing and analysis - with an emphasis on 20th century techniques. Prerequisite: Music 201 or equivalent.

MUSC 220

A chronological survey of the concert music of Western Europe with emphasis on the Baroque, Classical and Romantic Periods. Includes study of composers and their works, instrumentation, form, performance practices and historical context.

MUSC 490

A senior project that demonstrates mastery in the student's chosen area of study. Required of all music majors. The capstone comprises independent study work with a faculty mentor who meets regularly with the student and approves and oversees the capstone work. The capstone is to be presented to the campus community during the student's last semester in residence. Prerequisite: Senior year status in Music Major and approval of instructor.

APPENDIX 3

MUSIC MAJOR ELECTIVE COURSES (new course descriptions below)

CATALOG NUMBER	COURSE TITLE (with Prerequisites)	UNITS	OLD/NEW
MUSC 140	Beginning Guitar	3	OLD
MUSC 146	Intermediate Piano (Prereq 145)	3	NEW
MUSC 180	Topics in Music	1 to 3	OLD
MUSC 301	Orchestration (Prereq 202)	3	NEW
MUSC 303	Analysis (Prereq 202)	3	OLD
MUSC 305	Songwriting (Prereq 202)	3	NEW
MUSC 306	Studio Composition (Prereq 202)	3	NEW
MUSC 307	Scoring for Films (Prereq 202 AND 301)	3	NEW
MUSC 308	Jazz and Pop Composition/Arranging (Prereq 202)	3	NEW
MUSC 310	Recording Techniques (Prereq 210)	3	OLD
MUSC 311	Advanced Recording Techniques (Prereq 310)	3	NEW
MUSC 312	Synthesis (Prereq 210)	3	NEW
MUSC 313	Sampling Techniques and Sound Design (Prereq 210)	3	NEW
MUSC 321	Survey of World Folk Songs	3	OLD
MUSC 322	Survey of World Music	3	OLD
MUSC 323	Music in Ritual and Religion	3	OLD
MUSC 324	Survey of World Popular Music	3	OLD
MUSC 325	History of Rock Music	3	OLD
MUSC 340	Advanced Vocal and Instrumental Instruction	1	OLD
MUSC 380	Topics in Music	1 to 3	OLD
MUSC 389	Chamber Ensemble	1	NEW
MUSC 390	Andean Ensemble	1	OLD
MUSC 391	African Ensemble	1	OLD
MUSC 392	World Music Ensemble	1	OLD
MUSC 394	Vocal Ensemble	1	OLD
MUSC 395	Javanese Gamelan Ensemble	1	OLD
MUSC 396	Jazz Orchestra	1	OLD
MUSC 402	Advanced Composition with Computers (Prereq 310)	3	OLD
MUSC 423	Roots to Reggae: African Music in Diaspora	3	OLD
MUSC 424	African Music and Culture	3	OLD
MUSC 425	Latin American Music and Society	3	OLD
MUSC 426	Japanese Music and Culture	3	OLD

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MUSC 427	Music and Culture in the U.S.	3	OLD
MUSC 430	Ethnomusicology	3	NEW
MUSC 431	Research Methods in Ethnomusicology	3	NEW
MUSC 480	Music Activities for Children and Adults	3	OLD
MUSC 495ABC	Internship	1,2,3	OLD
MUSC 498ABC	Independent Study	1,2,3	OLD
MUSC 499ABC	Independent Research	1,2,3	OLD

MUSC 146

A continuation of the study of piano performance. Students will complete intermediate work in piano technique, scales, chord-building and sight-reading skills. The course assumes mastery of all the work in MUSC 145 and will continue with more advanced repertoire. Prerequisite: MUSC 145 or consent of the instructor.

MUSC 301

Study of the instruments of the orchestra and their use in the orchestral repertoire. Students learn about instrument ranges, transposition, technical capabilities, and scoring of vocal ensembles, band, and orchestra instruments. Projects include arranging of piano and chamber pieces for orchestra. Prerequisite: MUSC 202 or equivalent.

MUSC 305

A study of classic forms of songwriting, including Tin Pan Alley and the Blues. Conducted as workshop sessions in which works of students are examined and discussed in depth, then performed utilizing student ensembles. In addition to monitoring student projects, important contemporary works, trends, and techniques are analyzed. Will utilize current music software. Prerequisite: MUSC 202 or equivalent.

MUSC 306

Study and analysis of 20th Century and more recent compositional techniques and trends. Students compose works for chamber ensemble and present them in a final concert. Weekly meetings include group discussion and presentation and individual lessons with instructor. Prerequisite: MUSC 202 or equivalent.

MUSC 307

Composition in the context of music for film. Includes a short history of film music, study of composers' approaches and current technology involved in composing for film. Projects will include analyses of film scenes and a final composition of an original film score synced to picture. Prerequisite: MUSC 202 and MUSC 210.

MUSC 308

An introduction to the study of techniques used in arranging music for jazz, pop, and chamber ensembles, including

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orchestration, notation, rhythmic embellishment, melodic ornamentation, chord substitution, and harmonization techniques. May include guest lecturers demonstrating how they have crafted and re-ordered existing compositions to fit specific musical situations. Prerequisite: MUSC 202 or equivalent.

MUSC 311

A continuation of the study of recording techniques. Includes advanced use of Pro Tools editing software and WAVES plug-in effects, microphone placement, and recording in both a studio and concert setting. Particular attention will be paid to advanced editing, mixing and mastering techniques. Prerequisite: MUSC 310.

MUSC 312

Covers the elements of analog and digital synthesis with emphasis on additive, FM and wavetable synthesis. Includes a history of the use of synthesizers in the creation of music in the 20th and early 21st Centuries. Prerequisite: MUSC 210 or equivalent.

MUSC 313

Covers the elements of digital sampling technique with emphasis on proper mic techniques, sampling editing, sample instrument design and implementation. Includes a history of the use of sampling in the creation of music and sound design in the 20th and early 21st Centuries. Students will utilize the software samplers and digital audio software. Prerequisite: MUSC 210 or equivalent.

MUSC 389

The performance of chamber (or small group) music literature from different periods of Western music history, and an exploration of musics from non-western sources. May include instrumental groupings of orchestral instruments, keyboard, guitar, early music instruments, percussion and voice. This course also explores some strategies for developing a career as a soloist or chamber musician. By audition only.

MUSC 430

A survey of the history of the discipline, as well as various methodologies evolving from its practice from the 19th century to contemporary trends. It will provide an overview of the world's musical traditions by examining case studies from each of nine musical world regions: Pacific, East Asia, Southeast Asia, South Asia, Middle East, Africa, Europe, Latin America, and the U.S. and Canada. Prerequisite: MUSC 322.

MUSC 431

This course will introduce notions of "non-Western" or "world music" theory, aesthetics, and musicianship – as the student will

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study and engage musical systems of selected world cultures through aural and written notations, vocal and instrumental skills, melodic and rhythmic dictation, improvisation, and composition. Students will examine the history and current state of audiovisual archiving, with an emphasis upon such issues as ethics, copyright, contracts, fieldwork techniques, preservation, and access and issues related to technology, space, and budgets. Prerequisite: MUSC 322.

Appendix 4

NEW COURSES NEEDED TO INITIATE PROGRAM AND FOR FIRST TWO YEARS

CATALOG NUMBER	COURSE TITLE	UNITS
MUSC 146*	Intermediate Piano (Prereq 145)	3
MUSC 201*	Theory III (Prereq 102)	4
MUSC 202*	Theory IV (Prereq 201)	4
MUSC 220*	Survey of Western Music	3
MUSC 301	Orchestration (Prereq 202)	3
MUSC 305	Songwriting (Prereq 202)	3
MUSC 306	Studio Composition (Prereq 202)	3
MUSC 307	Scoring for Films (Prereq 202 AND 301)	3
MUSC 308	Jazz and Pop Composition/Arranging (Prereq 202)	3
MUSC 311	Advanced Recording Techniques (Prereq 310)	3
MUSC 312	Synthesis (Prereq 210)	3
MUSC 313	Sampling Techniques and Sound Design (Prereq 210)	3
MUSC 389	Chamber Ensemble	1
MUSC 430	Ethnomusicology	3
MUSC 431	Research Methods in Ethnomusicology	3
MUSC 490*	Senior Capstone (Prereq: Senior status and instructor approval)	3

*Courses needed to initiate program; all others can be added as the program develops (as they are elective courses).

FOR COURSE DESCRIPTIONS SEE APPENDICES 2 and 3

APPENDIX 5

Proposed Course Offering Plan for the First Three Years of Program Implementation

YEAR ONE FALL	
Course Number	Taught by
Theory/Composition	
MUSC 101 (203*)	Cheng
MUSC 201	Imara
MUSC 306	Bradbury
MUSC 303	Imara
Technology	
MUSC 210 (302*)	Kostlan (PT) ^o
MUSC 310 (304*)	Bradbury
History	
MUSC 120	Griswold (PT)
MUSC 220	Cheng
MUSC 322	Griswold (PT)
MUSC 427	Bradbury
MUSC 430	New PT Faculty [^]
Ensembles	
MUSC 389	New PT Faculty
MUSC 390	Garcia (PT)
MUSC 391	New PT Faculty
MUSC 394	Friedrichs (PT)
MUSC 395	Griswold (PT)
MUSC 396	Imara
Lessons	
MUSC 140	Garcia (PT)
MUSC 145 (130*)	Burnett (PT)
MUSC 150	Cheng
MUSC 240/340 (293/393*)	New PT Instructors
MUSC 480	Garcia (PT)
Capstone Projects	
MUSC 490	Ind study with FT Faculty

YEAR ONE SPRING	
Course Number	Taught by
Theory/Composition	
MUSC 102 (205*)	Cheng
MUSC 202	Imara
MUSC 301	Bradbury
MUSC 305	Imara
Technology	
MUSC 210 (302*)	Kostlan (PT)
MUSC 311	Bradbury
History	
MUSC 120	Griswold (PT)
MUSC 220	Cheng
MUSC 322	Griswold (PT)
MUSC 325	Bradbury
MUSC 423	Imara
MUSC 425	Garcia (PT)
Ensembles	
MUSC 389	New PT Faculty
MUSC 391	New PT Faculty
MUSC 394	Friedrichs (PT)
MUSC 395	Griswold (PT)
MUSC 396	Imara
Lessons	
MUSC 140	Garcia (PT)
MUSC 145 (130*)	Burnett (PT)
MUSC 150	Cheng
MUSC 240/340 (293/393*)	New PT Instructors
MUSC 480	Garcia (PT)
Capstone Projects	
MUSC 490	Ind study with FT Faculty

* Number in parenthesis represent old numbering of course.

[^]All "New PT Faculty" courses are not required (they are electives) and can be added at a later date.

^oAll (PT) courses with PT faculty names are currently being taught.

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Proposed Course Offering Plan for the First Three Years of Program Implementation

YEAR TWO FALL	
Course Number	Taught by
Theory/Composition	
MUSC 101 (203*)	Cheng
MUSC 201	Imara
MUSC 308	Imara
Technology	
MUSC 210 (302*)	Kostlan (PT) ^o
MUSC 312	Bradbury
MUSC 402	Bradbury
History	
MUSC 120	Griswold (PT)
MUSC 220	Cheng
MUSC 322	Griswold (PT)
MUSC 427	Bradbury
MUSC 431	New PT Faculty [^]
Ensembles	
MUSC 389	New PT Faculty
MUSC 390	Garcia (PT)
MUSC 391	New PT Faculty
MUSC 394	Friedrichs (PT)
MUSC 395	Griswold (PT)
MUSC 396	Imara
Lessons	
MUSC 140	Garcia (PT)
MUSC 145 (130*)	Burnett (PT)
MUSC 150	Cheng
MUSC 240/340 (293/393*)	New PT Instructors
MUSC 480	Garcia (PT)
Capstone Projects	
MUSC 490	Ind study with FT Faculty

YEAR TWO SPRING	
Course Number	Taught by
Theory/Composition	
MUSC 102 (205*)	Cheng
MUSC 202	Imara
MUSC 307	Bradbury
Technology	
MUSC 210 (302*)	Kostlan (PT)
MUSC 313	Bradbury
History	
MUSC 120	Griswold (PT)
MUSC 220	Cheng
MUSC 325	Bradbury
MUSC 424	Imara
MUSC 425	Garcia (PT)
MUSC 426	New PT Faculty
Ensembles	
MUSC 389	New PT Faculty
MUSC 391	New PT Faculty
MUSC 394	Friedrichs (PT)
MUSC 395	Griswold (PT)
MUSC 396	Imara
Lessons	
MUSC 140	Garcia (PT)
MUSC 145 (130*)	Burnett (PT)
MUSC 150	Cheng
MUSC 240/340 (293/393*)	New PT Instructors
MUSC 480	Garcia (PT)
Capstone Projects	
MUSC 490	Ind study with FT Faculty

* Number in parenthesis represent old numbering of course.

[^]All "New PT Faculty" courses are not required (they are electives) and can be added at a later date.

^oAll (PT) courses with PT faculty names are currently being taught.

APPENDIX 5

Proposed Course Offering Plan for the First Three Years of Program Implementation

*****N.B. Year Three Duplicates Year One (the cycle repeats)*****

YEAR THREE FALL	
Course Number	Taught by
Theory/Composition	
MUSC 101 (203*)	Cheng
MUSC 201	Imara
MUSC 306	Bradbury
MUSC 303	Imara
Technology	
MUSC 210 (302*)	Kostlan (PT) ^o
MUSC 310 (304*)	Bradbury
History	
MUSC 120	Griswold (PT)
MUSC 220	Cheng
MUSC 322	Griswold (PT)
MUSC 427	Bradbury
MUSC 430	New PT Faculty [^]
Ensembles	
MUSC 389	New PT Faculty
MUSC 390	Garcia (PT)
MUSC 391	New PT Faculty
MUSC 394	Friedrichs (PT)
MUSC 395	Griswold (PT)
MUSC 396	Imara
Lessons	
MUSC 140	Garcia (PT)
MUSC 145 (130*)	Burnett (PT)
MUSC 150	Cheng
MUSC 240/340 (293/393*)	New PT Instructors
MUSC 480	Garcia (PT)
Capstone Projects	
MUSC 490	Ind study with FT Faculty

YEAR THREE SPRING	
Course Number	Taught by
Theory/Composition	
MUSC 102 (205*)	Cheng
MUSC 202	Imara
MUSC 301	Bradbury
MUSC 305	Imara
Technology	
MUSC 210 (302*)	Kostlan (PT)
MUSC 311	Bradbury
History	
MUSC 120	Griswold (PT)
MUSC 220	Cheng
MUSC 322	Griswold (PT)
MUSC 325	Bradbury
MUSC 423	Imara
MUSC 425	Garcia (PT)
Ensembles	
MUSC 389	New PT Faculty
MUSC 391	New PT Faculty
MUSC 394	Friedrichs (PT)
MUSC 395	Griswold (PT)
MUSC 396	Imara
Lessons	
MUSC 140	Garcia (PT)
MUSC 145 (130*)	Burnett (PT)
MUSC 150	Cheng
MUSC 240/340 (293/393*)	New PT Instructors
MUSC 480	Garcia (PT)
Capstone Projects	
MUSC 490	Ind study with FT Faculty

* Number in parenthesis represent old numbering of course.

[^]All "New PT Faculty" courses are not required (they are electives) and can be added at a later date.

^oAll (PT) courses with PT faculty names are currently being taught.

APPENDIX 6 Advising Roadmap for Student Beginning in Year ONE of Proposed Course Offering Plan

First Year*

For students who enter with EPT cleared (but no AP English), the ELM cleared, able to begin with a 201-level language course

	Units	Spring	Yearly Total	Running Totals
Fall				
B4 course	3	B1 or B2 course		
E course (Recommended: GEL 101)	3	C2 course		
GEO 102 [A1]	3	GEW 101 [A2]		
MUSC 101	4	MUSC 120 [C1]		
MUSC 145	3	MUSC 102		
	16			

Second Year

	Units	Spring	Yearly Total	Running Totals
Fall				
A3 course	3	Dh, De/Dg, D7 or D course		
B2 or B1 course	3	Dh, De/Dg, D7 or D course		
Dh, De/Dg, D7 or D course	3	Ensemble performance: One of MUSC 389-396		
Ensemble performance: One of MUSC 389-396	1	MUSC 210		
MUSC 201	4	MUSC 202		
MUSC 240	1	MUSC 240		
	15			

Note: The B1 and B2 courses should be chosen so that one of these also satisfies the laboratory (B3) requirement.

Third Year

	Units	Spring	Yearly Total	Running Totals
Fall				
BB course	3	CC Course		
Dh, De/Dg, D7 or D course	3	SPAN/FREN/GRMN/JAPN/WLAN 201 [C]		
MUSC 322	3	Ensemble performance: One of MUSC 389-396		
MUSC 220	3	MUSC 311		
MUSC 310	3	MUSC 423		
	15	MUSC 340		
	14			

Fourth Year

	Units	Spring	Yearly Total	Running Totals
Fall				
Elective	3	Elective		
DD course	3	MUSC 313		
MUSC 312	3	MUSC 424		
MUSC 427	3	Ensemble performance: One of MUSC 389-396		
MUSC 402	3	MUSC 340		
	15	MUSC 490 Capstone		
	14			

*This schedule assumes student starts in Year One of Proposed Course Offering Plan

General Education Requirements				
A1	GEO			3 Fall 1
A2	GEW			3 Spring 1
A3	Crit Thinking			3 Fall 2
B1	Phys Sci			3 Spring 1
B2	Life Sci			3 Fall 2
B4	Math			3 Fall 1
BB	Math/Sci			3 Fall 3
C1	Arts			3 Spring 1
C2	Humanities			3 Spring 1
C	Arts/Hum			3 Spring 3
CC	Art/Hum			3 Spring 4
Dh	US Hist			3 Fall 2
De/Dg	US Constit/Cal Gov			3 Spring 2
D7	Interdis SS			3 Spring 2
D	Disc SS			3 Fall 3
DD	SS			3 Fall 4
E	Lifelong (SSU) GEL			3 Fall 1
	GE Courses			51 Units

Preparation for Major				
MUSC 101	Theory I (includes ear-training)			4 Fall 1
MUSC 102	Theory II (includes ear-training)			4 Spring 1
MUSC 201	Theory III (includes ear-training)			4 Fall 2
MUSC 202	Theory IV (includes ear-training)			4 Spring 2
MUSC 120	Introduction to Music (GE credit)			3 Spring 1
MUSC 220	Survey of Western Music			3 Fall 3
MUSC 240	Vocal or Instr Instruction (2 semesters)			2 Fall/Spring 2
MUSC 389-396	Ensembles (2 semesters)			2 Fall/Spring 2
MUSC 145	Beginning Piano			3 Fall 1
MUSC 210	Intro to Music Technology			3 Spring 2
	Preparation for Major Courses			32 Units

Major Requirements				
MUSC 389-396 (2 semesters)				2 Spring/Spring 4
Studio courses (6-9 units)				9 Fall 3 (310)/Spring 3 (311)/Fall 4 (312)
MUSC 322				3 Fall 3
Survey course				3 Fall 4 (427)
Music Electives				6 Spring 3 (423)/Spring 4 (313)
MUSC 490 Capstone				3 Spring 4
	Major Courses			26 Units

Free Electives				11 Units Includes 424/340/Ensemble in Spring 4 plus two non-music courses (Fall/Spring 4)
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Total Units to Graduate

120 Units

Appendix 7

Current Music Academic Technology Resources

<i>Computer Hardware & Peripherals</i>		
<u>Item</u>	<u>Qty.</u>	<u>Location</u>
Smart Classroom Projector	1	Arts 177
Digidesign ProTools HD System	1	Arts 177
DigiDesign Control 24 Computer Mixer	1	Arts 177
USB/MIDI Keyboard Synth/Controllers	3	Arts 177
Digidesign ProTools Mbox	30	Arts 239
USB Music Keyboard Controllers	30	Arts 239
Digidesign Digi003 w/ PreSonus Digimax	1	Arts 219

Music Software

<u>Item</u>	<u>Qty.</u>	<u>Location</u>
Digidesign ProTools HD	1	Arts 177
Komplete	1	Arts 177
Waves Plugins	1	Arts 177
East/West Sample Library	1	Arts 177
Digidesign ProTools 10	30	Arts 239
Reason	30	Arts 239
Finale	30	Arts 239
Practica Musica	30	Arts 239
Komplete - Music synth application	30	Arts 239

MUSIC MAJOR C and C-2 Forms

COURSE NUMBER/AREA	FORMER NUMBER	COURSE TITLE	FORM	DONE	CHANGES	DATE SUBMITTED
Theory/Comp 100-109						
MUSC 101	203	Theory I	C-2	X	Number/Description/Units	4/4/12
MUSC 102	205	Theory II	C-2	X	Number/Description/Units	4/4/12
Lessons 140-159						
MUSC 145	130	Beginning Piano	C-2	X	Number	4/4/12
MUSC 146		Keyboarding for Majors	C		NEW COURSE	4/4/12
Theory/Comp 200-209						
MUSC 201		Theory III	C	X	NEW COURSE	4/4/12
MUSC 202		Theory IV	C	X	NEW COURSE	4/4/12
Music Tech 210-219						
MUSC 210	302	Intro to Music Technology	C-2	X	Number/Name	4/4/12
History/Survey 220-239						
MUSC 220		Survey of Western Music	C	X	NEW COURSE	4/4/12
Lessons 240-259						
MUSC 240	293	Vocal and Instrumental Instruction	C-2	X	Number/Units	4/4/12
Theory/Comp 300-309						
MUSC 301		Orchestration (Prereq 202)	C	X	NEW COURSE	4/4/12
MUSC 303		Music Analysis (Prereq 202)	C-2	X	Name	4/4/12
MUSC 305		Songwriting (Prereq 202)	C	X	NEW COURSE	4/4/12
MUSC 306		Studio Composition (Prereq 202)	C	X	NEW COURSE	4/4/12
MUSC 307		Scoring for Films (Prereq 202, 210 AND 301)	C	X	NEW COURSE	4/4/12
MUSC 308		Arranging (Prereq 202)	C	X	NEW COURSE	4/4/12
Music Tech 310-319						
MUSC 310	304	Recording Techniques (Prereq 210)	C-2	X	Number	4/4/12

MUSC 311		Advanced Recording Techniques (Prereq 310)	C	X	NEW COURSE	4/4/12
MUSC 312		Synthesis (Prereq 210)	C	X	NEW COURSE	4/4/12
MUSC 313		Sampling and Sound Design (Prereq 210)	C	X	NEW COURSE	4/4/12
History/Survey 320-339						
MUSC 322	421	Survey of World Music	C-2	X	NUMBER	4/4/12
Lessons 340-359						
MUSC 340	393	Advanced Vocal and Instrumental Instruction	C-2	X	Number/Units	4/4/12
Performance 361-399						
MUSC 389		Chamber Ensemble	C	X	NEW COURSE	4/4/12
MUSC 390		Andean Ensemble	C-2	X	UNITS/CODE	4/4/12
MUSC 391		African Ensemble	C-2	X	UNITS/CODE	4/4/12
MUSC 392		World Music Ensemble	C-2	X	UNITS/CODE	4/4/12
MUSC 394		Vocal Ensemble	C-2	X	UNITS/CODE	4/4/12
MUSC 395		Javanese Gamelan Ensemble	C-2	X	UNITS/CODE	4/4/12
MUSC 396		Jazz Workshop	C-2	X	UNITS/NAME/CODE	4/4/12
History/Survey 420-439						
MUSC 430		Survey of Ethnomusicology	C	X	NEW COURSE	4/4/12
MUSC 431		Research Methods in Ethnomusicology	C	X	NEW COURSE	4/4/12
Capstone/Int Study/Intern 490-499						
MUSC 490		Senior Capstone	C	X	NEW COURSE	4/4/12



Curriculum & Academic Policy Committee (CAPC)

January 31, 2013

CAPC Memo regarding Music P form

CAPC reviewed the Music P form and accompanying course forms during Spring and Fall 2012. We would like to thank the faculty who worked so diligently on putting this proposal together and who very promptly answered all our questions and requests for clarification. This memo summarizes the main issues that were addressed and clarified during our review:

1. University writing requirement

Music proposed a number of **ensemble courses at the upper and lower division levels: MUSC 194, MUSC 195, MUSC 196, and MUSC 389—396**. CAPC worked with the program proposers to ensure that the **writing requirement was adequately addressed in each of these courses**. This exchange prompted a larger discussion regarding the writing requirement in courses whose primary focus is activity (such as performance, playing an instrument) and whether the writing requirement in such courses should be subject to a different policy than in courses where writing is a primary mode of instruction and evaluation (such as a literature and writing course).

2. Lower division ensemble courses

a. In order to engage Music students in performances as early as possible, the Music program requires **two semesters of ensemble courses** at the lower division level. Separate LD and UD sections of ensemble courses will meet concurrently with LD and UD students. **The separate LD and UD rubrics will make it easier for students to enroll and also help track student progress to graduation.**

b. While currently there are only three LD ensemble courses (MUSC 194, 195, and 196), the catalog copy indicates MUSC 189-196 in order to leave room for creating **additional LD ensemble courses in the future parallel to UD ensembles MUSC 389-396.**

3. Upper division ensemble courses

The Upper division ensemble courses, which are existing courses, changed in unit value (from 2 units to 1) and in CS code (From C-2—lecture/discussion, C-7—Fine Arts and Science activities, to C-20—Performance/Production). Since the course description for these courses remained the same, CAPC asked for clarification regarding what material was being taken out and whether it was being shifted to other courses (given the reduction in units).



The program proposers clearly explained that the current courses were incorrectly coded: the 2-unit lecture/activity coding had been an artifact from the early years of the program. The proper instructional mode for Music ensembles in the CSU is Performance (C-20) and most CSUs and Community Colleges have 1-unit ensembles. No material is being taken out of these ensembles, and the changes reflect Music's alignment with actual practices and standards. In addition, while ensembles are typically one (1) unit, they are coded for 3 WTUs for faculty.

4. Capstone course: MUSC 490

CAPC asked for clarification regarding the instruction of MUSC 490. This will be taught as an independent study (IS). An IS form will be filled out each time for each student, and students will propose independent study work based on their focus and as a culmination of their work at CSUSM. This work could be a composition, research paper, performance, etc.

We support this proposed major and look forward to seeing it in the College's curriculum.

CAPC

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REC'D DEC 12 2013