National Association of Schools of Music

SELF-STUDY

Data presented for consideration by the NASM Commission on Accreditation

by

California State University, Sacramento
Department of Music
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Renewal of Final Approval for Baccalaureate Degrees:
Bachelor of Arts: Music Concentration
Bachelor of Music: Voice Concentration
Bachelor of Music: Keyboard Concentration
Bachelor of Music: Instrumental Concentration
Bachelor of Music: Theory/Composition Concentration

Plan Approval and Final Approval for Baccalaureate Degrees:
Bachelor of Arts: Music Management Concentration

Plan Approval for Baccalaureate Degrees:
Bachelor of Music: Music Education Concentration

Renewal of Final Approval for Graduate Degrees:
Master of Music in Composition
Master of Music in Conducting
Master of Music in Performance

Final Approval for Graduate Degrees:
Master of Music in Music History and Literature

Renewal of Plan Approval for Graduate Degrees:
Master of Music in Music Education

Plan Approval for Graduate Certificate:
Performer’s Certificate

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

January 19, 2001

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Ernie Hills, Chair
Table of Contents

SECTION I: OPERATIONS
A. Mission, Goals, and Objectives 1
B. Size and Scope 3
C. Finances 4
D. Governance and Administration 5
E. Faculty and Staff 8
F. Facilities, Equipment, and Safety 10
G. Library 13
H. Recruitment, Admission-retention, Record Keeping and Advisement 17
J. Published Materials 24
L. Community Involvement and Articulation with Other Schools 25
M. Non-Degree-Granting Programs for the Community 26
N. Credit and Time Requirements 26

SECTION II: INSTRUCTIONAL PROGRAMS
C. Baccalaureate and Graduate Degrees 28
1. General Standards for Graduation from Curricula Leading to Baccalaureate Degrees in Music 28
2. Competencies Common to All Professional Baccalaureate Degrees in Music 29
3. Specific Undergraduate Programs and Procedures 31
4. General Information: Teacher Preparation (Music Education) Programs 40
5. General Information: Graduate Programs 41
6. Specific Graduate Programs and Procedures 42
D. Music Studies for the General Public 50
E. Performance 51
F. Other Programmatic Activities 57

SECTION III: EVALUATION, PLANNING, AND PROJECTIONS 59

APPENDICES TO THE SELF-STUDY DOCUMENT
Appendix I: HEADS Data Survey/NASM Annual Report
Appendix II: Financial Data
Appendix III: Faculty Data
Appendix IV: Curricular Tables
Appendix V: Published Materials, Catalog Excerpts
Appendix A: Program Review Self-Study
Appendix B: Department Assessment Plan
Appendix C: Department ARTP Policy
Appendix D: Undergraduate Studies Handbook
Appendix E: Voice Handbook
Appendix F: Graduate Studies Handbook, Part 1 & 2
Appendix G: Teacher Preparation & Guidelines for Student Teachers
Appendix H: Library Information
Appendix I: Department Enrollment Management Plan
Appendix J: Department Enrollment, Rentention and Graduation Charts
Appendix K: Degree Program Worksheets
Appendix L: Published Literature of Music Activities
Appendix M: General Education Requirements
SECTION I: OPERATIONS

A. Mission, Goals, and Objectives
B. Size and Scope
C. Finances

Provide the mission, goals, and objectives statement for the music unit and the institution.

The Department of Music offers a traditionally based course of study dedicated to providing thorough training and understanding for students planning careers in music. Degree options available are the Bachelor of Arts, Bachelor of Arts with Music Management concentration, Bachelor of Music in Performance, Bachelor of Music in Composition, and Master of Music with concentrations in Conducting, Composition, Music Education, Music History/Literature, and Performance. In conjunction with the B.A. or B.M. degrees, students may prepare for a teaching credential. A minor requiring sixteen units is also available.

The Mission Statement for the University is taken from the CSUS Catalog.

University Mission Statement

The mission of California State University, Sacramento — a regional comprehensive public — is to preserve, communicate, and advance knowledge; cultivate wisdom; encourage creativity; promote the value of humankind; and improve the quality of life for its graduates and the people of the region. The education of students is the central mission of the University. Therefore, the University faculty’s primary responsibilities are teaching and the creation of an active learning environment for students.

The University is committed to the principle that responsible and knowledgeable persons freely exercising reason in the pursuit of individual and community interests play a significant and beneficial role in addressing society’s problems and enriching life. Education liberates individuals from ignorance, intolerance, and dogmatism, freeing them for critical and reflective thought, and for wise and effective action. CSUS is committed to helping students develop a sense of self-confidence and self-worth, respect for diverse cultures, awareness of important social and moral issues, and concern for others. The University strives to provide students with opportunities for active participation in academic and extracurricular activities that which will contribute to their ability to function productively in a rapidly changing society.

We reaffirm the value of and need for education of the whole person in the tradition of a liberal undergraduate education. Building on the fundamental knowledge and skills acquired through a general education program, the University offers traditional liberal arts disciplines and professional studies which emphasize three critical curricular values — acquisition of knowledge, the development of critical thought processes, and the synthesis of knowledge — hallmarks of an educated person.

The University further enhances the intellectual life of the campus through its graduate and post-baccalaureate program offerings and research centers. Master’s, post-baccalaureate certificates, and joint doctoral programs advance students educational achievements and prepare them for professional and leadership positions through-out the region and in society.

As a regional resource the University is committed to providing educational opportunities that contribute to the cultural and economic development of the region. The University strives to advance the public good through collaboration with government, social and
cultural agencies, and businesses and industries within the region.

The University’s mission is guided by fundamental values which reflect its identity as a public, regional, comprehensive, metropolitan university. Thus, California State University, Sacramento seeks to offer individuals the opportunity to realize their highest aspirations and become active and involved citizens for the good of the individual and society.

The Mission Statement for the Department of Music appears in the University Catalog and on the department’s web pages.

**Department of Music Mission Statement**

The primary mission of the Department of Music is to prepare its Bachelor of Arts students with a comprehensive education and understanding of music and the liberals arts and to prepare students with interests in both music and business for careers requiring expertise in these two areas; to prepare its Bachelor of Music students with artistic understanding and capability for careers in performance and composition; to provide pedagogical information and skill to students seeking teaching licensure; and to prepare talented graduate students pursuing the Master of Music degree for careers in the areas of conducting, composition, music education, music history/literature, and performance.

A secondary mission of the Department of Music is to offer general education courses that serve as introductory offerings in the arts and expand musical awareness and sensitivity through study in the University’s overall general education plan. Also as a secondary mission, the Department offers service courses to prepare liberal studies majors, who will become elementary school teachers, and thus arming them with skills and understanding to teach young people about music.

An additional mission of the Department of Music is to enrich the musical and cultural life of the city and region. The Department’s concerts and recitals offer a rich array of music through many genres to citizens of the region. Faculty, students, and guest artists perform at the University, in numerous venues in Sacramento, and in many neighboring communities. In any given year, the Department offers as many as 150 performances to audiences in the region, usually at minimal or no cost.

The Department’s mission prioritizes the objectives of the music unit to provide first and foremost for music major programs at all levels. The primary emphasis is to provide students with a well-rounded preparation for professional lives in music – especially in performance, teaching, and business. The Department combines high standards of performance characteristic of the conservatory, the scholarly approach of the academically oriented university, and the proficiency in pedagogical skills and educational procedures associated with teacher-training institutions.

The Department seeks to be of service to the University at large through the offering of general education and service courses, a music minor, and numerous opportunities for students from all disciplines to participate in artistic musical activities and to develop an awareness of aesthetic values.

An additional component is found in the Department’s place as a major presenter of concerts. Programs by students, faculty, and guest artists are a substantial cultural resource to the Sacramento region. Benefits include several outstanding concert series, which have resulted in the bringing of a wide variety of visiting performers and composers to campus to augment the education of music majors.
To what extent are mission, goals, and objectives guiding the work of the music unit?

All major decisions made within the department are driven by a desire to fulfill our stated mission and its focus on high quality education and artistic offerings. This philosophy is evidenced in a variety of recent decisions.

- Curricular revisions are in progress to create a Bachelor of Music in Music Education degree concentration which will more thoroughly meet needs of students entering the teaching field. This program is seeking plan approval.

- Recent faculty hires include a position in cello and chamber music to provide stability to the orchestral string area and in music history to develop that somewhat neglected academic area.

- New hires for fall 2001 will be made in violin and jazz studies. Both are anticipated growth areas.

- A recent physical upgrade has been completed for Capistrano Hall 151, our choral rehearsal hall and small performance space. A remodel of the Admissions/Advising Center is scheduled for spring 2001.

- Admission practices focus on the development of quality students within the controlled growth of enrollments commensurate with resource allocations.

- The evaluation of faculty is based primarily on teaching effectiveness. Other criteria are scholarly and creative activities and service to the university and community.

Describe and evaluate any process by which the unit periodically evaluates its mission, goals, and objectives in light of such factors as size, complexity, resources, personnel, and relationships to the goals and objectives of specific curricular offerings.

The re-evaluation of mission, goals, and objectives in light of enrollment needs and fiscal allocations is an ongoing process. Decisions made by the Department often entail discussions reaffirming and fine-tuning the interrelations of these topics. Naturally, the relationship between enrollment and allocations are discussed frequently at the School and College levels as well.

In 1998-99 the department formed a New Millennium Committee to specifically review goals and objectives. Several recommendations have been acted upon since that time. In 1999, the University’s Program Review of the department was conducted – a process that occurs every five years; goals and objectives were reviewed in that report.

The Department has adopted an overall policy of slow, controlled growth with an emphasis on most of the growth occurring in applied areas as needed for high quality ensembles. This approach has proven to be a successful policy, allowing for increased excellence through competitive auditions.

With a total music major enrollment of approximately 220, the department enjoys good overall stability. We are able to offer all undergraduate courses annually; most are offered each semester. Large ensembles and chamber groups are flourishing with ample students in most areas. There is a continuing need for additional students in the upper strings areas and from time to time in other applied areas – especially smaller studios that are easily effected by enrollment shifts.

Although modest in its enrollment, the M.M. program is also strong. We are able to offer at least two academic courses each semester with a plan that supports a two-year course of study. Recent
gains in our ability to offer graduate teaching assistanships has greatly improved the number of full
time graduate students who pursue study on campus during the daytime. Graduate students do not
customarily enroll in undergraduate courses.

Describe and evaluate the overall fiscal operation applicable to the music unit.

The Department of Music receives revenue from a variety of sources. An operating budget is
allocated by the College of Arts and Letters which includes faculty and staff salaries, supplies and
services, and special allocations for the Festival of New American Music. Associated Students
Incorporated provides a substantial budget for “Instructionally Related Activities” which fund
operations for all ensembles. We count on revenues from ticket sales, grants, interest from trust
accounts, and donations to complete the fiscal picture. Overall, income has been extremely reliable
with slow growth in recent years as the State and University have been prosperous. The
Department is now enjoying some significant in-kind services from the new School of the Arts,
especially in the area of promotional publications.

The 1999-2000 academic year ended in a deficit of approximately $16,000, significantly reducing
income for the current year. The department has engaged in an austerity plan to avoid any deficit
spending during 2000-01.

Regular budget allocations form an appropriate baseline for most areas in the department.
However, comparisons with the HEADS reports indicate that the Department’s funding falls short
of the 50th percentile nationally for public institutions with over 200 majors. Given the many
higher costs associated with the State of California and our location in a metropolitan area, this
shortfall may indeed be greater than indicated.

Allocation and control of expenditures is primarily the responsibility of the Department Chair with
the help of an administrative staff support person.

Describe and evaluate the procedures for developing the budget for music unit, including the role of the music
executive and operations and results of long-range financial planning.

As stated above, the Department Chair has primary responsibility for developing the budget and
controlling expenditures. Faculty input is regularly received and used to make fiscal adjustments.

Long-range financial planning has been limited to the development of trust accounts for
scholarships and the building of an endowment through the Measures for Excellence! campaign.
Interest from these funds provide most of the scholarship awards made each year. The Department
has continued to roll over interest on its endowment.

Describe and evaluate development methods including fund raising procedures and results for the music unit,
including the role of the music executive and operations and results of long-range financial planning.

The College of Arts and Letters has one development officer who has been helpful to the
Department in identifying potential donors and administrating gifts. The Measures for Excellence!
campaign was begun in the 1996; presently, about $450,000 has been raised. The creation of the
School of the Arts has shifted some of the fund raising responsibility to the School office.

The Department Chair and individual faculty actively recruit potential donors with the assistance of
the School Director and the College’s development officer. Recent efforts have resulted in the
acquisition of a new concert grand piano and funds for its maintenance, as well as an endowed
scholarship in voice.
D. Governance and Administration

How are the administrative and educational policies of the music unit determined? Evaluate the effectiveness of these procedures. Are there external administrative controls that adversely affect the development and maintenance of educational quality?

President
Dr. Donald R. Gerth (since 1984)

Provost and Vice President for Academic Affairs
Dr. Bernice Bass de Martinez (since 2000)

Dean, College of Arts and Letters
Dr. William J. Sullivan (since 1980)

Director, School of the Arts
Dr. Rollin R. Potter (since 2000)

Chair, Department of Music
Dr. Ernie M. Hills (since 2000)

The Department of Music believes greatly in faculty governance. Self reflection and evaluation of the department’s activities are a regular and ongoing aspect of this procedure. Major decisions are worked out at committee levels then brought to the full faculty for approval. This method is sometimes slow, but has been effective in creating consensus for major issues.

The Department has two regularly elected committees. The Curriculum Committee has five members with representatives from applied music, history/general education, large performing ensembles, theory/composition, and music education. All positions are elected on a two-year rotational system. The Retention, Tenure, Promotion (RTP) Committee is elected in the form of five new members each year with an additional two being elected to be available as alternates. All members must be tenured; three or more must be full professors.

The hiring of new full time faculty is the duty of an elected search committee. A new committee is elected for all new searches. Staff hirings are made by a committee appointed by the chair made up of both staff and faculty. Part time faculty appointments are made by the chair, with informal support from faculty.

The Scholarship Committee, which deals with financial awards made to students, is appointed by the chair with representation from the areas of voice, piano, woodwinds, brass-percussion, strings, and large ensembles. The committee is responsible for distribution of approximately $50,000 each year to both new and continuing students. The Coordinator of Admissions is the staff support to the Committee.

Other standing committees include one each for all of the applied areas, Conducting, Music Education, academic areas, Graduate Studies, etc. During recent years, ad hoc committees have been appointed or volunteered to study accompanying needs, goal setting, assessment, etc.

Several faculty from the department are involved in the governance process of the University, College of Arts and Letters, and School of the Arts. Music faculty members have served on University-wide ARTP Committees, Council for University Planning, Faculty Senate, Arts and Letters Budget and Curriculum Committees, various committees attached to the College of
Education, etc. The chair is actively involved in the governance of both the School and College.

The Department Chair works in the administration of the music unit on a full-time basis, year round. The Department Chair is elected from the faculty to serve a three-year term. The current chair maintains a modest performance schedule as a trombonist and conductor.

Three faculty members are given released time from teaching to supervise and administrate particular areas in the department.

Graduate programs are supervised by a faculty member, who is given three units of released time. Dr. John Gray currently holds this post. It is his responsibility to coordinate graduate offerings, policy, and advising of students with the University’s Office of Graduate Studies.

Music Educations programs are supervised by a faculty member, who is given three units of released time. Dr. Gwen McGraw currently holds this post. It is her responsibility to coordinate all aspects of music students who wish to pursue a teaching credential, especially in liaison with the College of Education and the State Board of Education.

The Department’s course schedules are supervised by a faculty member, who is given three units of released time. Dr. Jack Foote currently holds this post. He works with the enrollment needs of the Department and individual faculty to prepare and adjust the schedule of classes for each term.

Most administrative controls are helpful and benign. One exception was the University Program Review of 1999, which pushed for a comprehensive review of all major programs and a series of micro-management curricular revisions that were not in line with the unit’s self vision or NASM guidelines.

Evaluate the effectiveness of communication between the administration of the music unit and its faculty, staff, and students.

Communication between administration, faculty, and students is generally adequate. Meetings, memos, e-mail, phone, and personal visits are all regular components of the plan to keep all informed. The entire faculty meet every month and engage in a one-day retreat each fall.
E. Faculty and Staff
Describe and evaluate in summary fashion the relationship of faculty members’ aggregate qualifications to size, scope, mission, goals, and objectives.

If the faculty is represented by a collective bargaining agent, describe how contract provisions affect faculty policies unique to the music unit.

With the exception of salaries, describe and evaluate the principal conditions at the institution and in the music unit affecting faculty productivity, morale, and development.

Comment on faculty salaries, their distribution, their relationship to salary scales in similar institutions, and if appropriate, their relationship to salaries of parallel disciplines within the parent institution. What is the status of relationship of faculty salaries to productivity, morale, and development? For example, are salary levels sufficient to attract and retain the caliber of faculty needed to support the programs offered?

Describe and evaluate the policies of the institution regarding appointment and compensation (e.g., promotions in rank, tenure, fringe benefits, increases in salary, etc.) of music faculty. If applicable, to what extent are these consistent with policies for faculty in other disciplines? Discuss the impact of these policies on faculty morale and professional development.

How are graduate music faculty members selected and designated?

To what extent are published load formulas consistent with actual teaching loads in the music area?

Required in the body of the report - part of or separate from the analysis:

1. Policies and procedures for: (a) calculation faculty loads, including credit for the direction of graduate dissertations, projects, ensembles, etc.; (b) means for evaluating teaching effectiveness of music faculty; (c) policies regarding faculty development; (d) policies, number, and compensation for technical and support staff.
2. The payment system and scale for regular and continuing part-time faculty (do not include teaching assistants, visiting lecturers, et al.).
3. The percentage of the total music instructional budget allotted to part-time faculty members (not including graduate assistants).
4. Policies associated with the duties performed by graduate assistants.

The music faculty presently includes nineteen full-time and twenty-three part-time highly qualified artist teachers, all distinguished in their areas of specialization. Seventeen hold the doctorate, and the remainder the Master of Music degree. Many faculty have released compact disc recordings during the last few years; all studio faculty are active as performers, both in California and throughout the world. Those whose teaching responsibilities are in the areas of academic studies or composition have published journal articles, books, and musical works, that are recognized and performed throughout the United States.

A distribution of the faculty by areas of specialization follows:

- voice - two full-time and one part-time
- piano - two full-time and one part-time
- woodwinds - three full-time and two-part-time
- brass - one full-time and three-part-time
- strings - one full-time and four part-time
- percussion - one full-time
- theory/composition - three full-time and one part-time
- history - one full-time and several part-time teaching both in history and general education
- ensembles - four full-time conductors (choirs, bands, orchestra, opera)
• music education - one full-time and three part-time

Depending on enrollments, additional sections of courses, usually in general education, are added and taught by a highly qualified pool of part-time faculty. Graduate offerings are taught by a small group of faculty with extensive backgrounds compatible with program offerings.

A distribution of faculty by rank follows: Fourteen full professors, no associate professors, five assistant professors, all teaching full-time, and twenty-three part-time faculty, teaching a wide variety of class loads. Searches are underway during this academic year (2000/2001) for an assistant professor to teach applied violin and a lecturer in jazz studies.

The California State University and all of its campuses are governed by contractual agreements that allow for orderly appointment, evaluation, and advancement of faculty. The Appointment, Reappointment, Tenure, Promotion (ARTP) process constitutes much of the regular evaluation of faculty, both full-time and part-time. Nearly all new faculty are hired at the assistant professor’s level; advancement to tenure takes place during the traditional six year process. Advancement to senior ranks is fairly accessible. Recent changes in procedure involve the requiring of Faculty Activity Reports (FAR’s), which may provide for Faculty Merit Increases (FMI’s). The Department of Music’s ARTP process is among the most comprehensive and detailed at the University and includes specific requirements and guidelines regarding artistic achievement and teaching abilities. Attached documents include Department of Music ARTP Policies, as well as CSUS and CSU policies. Policies of the CSU and California Faculty Association (CFA) are handled with consistency and in a uniform manner. No special consideration is made for music faculty other than the allowing of creative activity in place of scholarly achievement as part of the evaluation process.

Teaching loads for full-time faculty in the Department are in the twelve unit per semester and twenty-four unit per year range. Minimal deviation from this structure is possible; assigned time is allocated for special projects, very large-enrollment courses, and for research. Presently the student/faculty ratio for majors in the Department of Music is 7/1; average class size is approximately 15. Load assignments are fairly uniform throughout the Department and University.

Most academic courses provide three units of load credit for the faculty member. Large ensembles - choirs, bands, orchestra, opera - also provide three units. Coaches of chamber ensembles receive 1.5 units. Applied faculty receive one-third units per half hour lesson and two-thirds units per hour lesson; recital supervision is an additional third unit. The supervision of independent study projects receive one-third units per enrollment. Faculty supervising a master’s thesis or project receive one-half units per enrollment.

Full-time faculty salaries are determined by rank and years of service according to formulas prepared by the upper administration. Faculty may receive merit pay as a result of annual reviews. Part-time faculty salaries are similarly determined by qualifications at time of appointment and years of service. Support staff salaries are more complicated; each staff position is given a classification with a salary range.

Graduate assistants (GA’s) are employed regularly to teach in the areas of class piano, aural skills, large ensembles, and for largely enrolled general education courses. As many as ten GA’s are regularly employed by the Department, depending on enrollments and funding.

Faculty development funds are regularly available from the Department of Music and the College of Arts and Letters. Of late, allocations for faculty development have increased and are more plentiful. Special consideration is given to new faculty beginning the ARTP process. Awards for faculty development may come in the form of monies for travel, registration fees, materials, and
assigned time for research. Awards are usually in the $300 to $500 range, with the exception of University research grants, which may be larger and often award assigned time.

The Department has a large and highly qualified support staff, which includes three secretaries (one also being a part-time faculty member), an advisement/admissions officer (also part-time faculty and materials librarian), an events manager, an audio/video/computer technician, a piano technician assisted by a part-time appointee, an instrument technician, and one full-time piano accompanist assisted by two part-time appointees. All of these individuals are well prepared for their assignments and bring much to the training and teaching areas of the Department of Music.

All of the areas indicated above further the Departments’ efforts in training highly qualified musicians and music educators. All areas jointly support the existing curriculum and encourage growth and curricular change and development. Areas in need of development are:

- New faculty appointments in theory, music education, and voice
- Additional graduate assistants and teaching assistants

With the exception of the above needs, the faculty and staff of the Department are highly qualified and adequate in strength and number to support goals, objectives, and the size and scope of programs as indicated in this report. Conditions for faculty and staff provide for quality teaching and performing. More recent hires indicate that the twelve-unit teaching load may be larger and more demanding than those college and universities considered to be CSUS competitors. Additionally, there are indicators that CSU salaries have not remained competitive on a national level or in keeping with the high cost of housing in California.

F. Facilities, Equipment, and Safety

Describes and evaluates the physical plant and equipment, including the number and quality of building used by the music unit; type of construction and adequacy of soundproofing and climate control; number and quality of classrooms, offices, studios for teaching, practice studios and rehearsal halls, audio and video equipment, computers, auditoriums for concerts, pianos, orchestral instruments, and other instructional equipment.

The CSUS Music Department is housed in Capistrano Hall, a facility constructed in 1967 at a cost of approximately two million dollars and containing 84,722 square feet. The construction is of fire resistant structural steel and concrete. The primary structure is four stories of classrooms, offices, and studio space. Attached by a foyer, the other part of the building contains two rehearsal halls, the Recital Hall, the admission/library area, and two faculty studios. In total there are:

- 4 classrooms with a seating capacity of 40 students each, also containing 7’ grand pianos, locked CD/Tape/VCR cabinets, and TV monitors in 3 of the rooms
- 1 classroom with a seating capacity of 30 students, also containing a 7’ grand piano, locked CD/Tape/VCR cabinet, and TV monitor
- 1 classroom which is used by the University exclusively for classes not related to the music unit
- 1 classroom set up as a chamber rehearsal room, for music major classes with an enrollment of 20 persons or less
- 2 class piano labs with an adjoining door, each with its own independent combination lock and each containing a 7’ grand piano and 16 digital piano stations linked to a central instructor’s station
- 1 instrumental rehearsal room, capable of supporting a 100+ member band or orchestra
- 1 choral rehearsal room, which also doubles as a small recital hall and general education lecture hall, with a seating capacity of 200
• 1 music recital hall, which also doubles as a general education lecture hall, rehearsal hall, and repertoire classroom, with a seating capacity of 338 and a two-tiered stage, plus an additional backstage area
• 1 piano technician office
• 1 instrument repair technician office
• 1 listening lab, consisting of two adjoining rooms: office of the A/V technician (which also houses CD, record, and archive recordings), and lab room with work table and 5 sound rooms (each with CD/Tape/Phono playback through installed speakers)
• 1 sound recording room, overlooking rehearsal halls and the Recital Hall with wiring to allow recording of performances in each room (currently also used as storage for surplus records and pre-1980 archive recordings)
• 2 large band director offices, originally used as dressing rooms for the Recital Hall
• 1 performance library (two stories), housing the office of admissions for the department and the printed music library for the department.
• 19 individual practice rooms for instrumentalists and vocalists, each with an upright piano
• 7 individual practice rooms for piano majors, each with a 7’ or baby grand piano
• 1 individual practice room for harpsichord
• 22 individual faculty studios/offices
• 7 shared faculty offices
• 4 individual staff offices
• 2 MIDI computer labs with an adjoining door, each with its own independent combination lock, one available for student work and class instruction with 11 computerkeyboard stations and various sound mixing and recording units, one with a single workstation and various antiquated keyboards and sound production units
• 7 individual practice rooms for use by non-majors, two with upright piano and five with Kawai electronic pianos
• 1 percussion studio
• 4 individual practice rooms for percussion majors
• 2 rooms with lockers for storage of instruments used by students (additional lockers line the main hallway)
• 1 student assistant room (doubles as store room for excess copying paper)
• 1 office supply store room
• 1 mail room/break room, with staff and faculty mail boxes, refrigerator, and microwave, plus an adjoining room with two computer stations and printer, for faculty or staff use
• 1 copy room, with copy machine and risograph machine
• 1 department chair office
• 1 small conference room, with table and seating capacity of 8
• 1 backstage area for the Recital Hall, with lockable cages to store 4, 9’ concert grands plus chairs, music stands, and jazz band equipment
• 1 small store room for percussion instruments
• 1 small store room for audio recording equipment
• 4 rooms used as store rooms for old department technical equipment, converted from original practice rooms

The department currently maintains:

• Seven 9-foot concert grands, including 3 Steinway, 1 Yamaha, 2 Bösendorfer, and 1 Petröff. Additional pianos as listed above, plus an additional six pianos (6 and 7 foot grands) which are in storage.

• An extensive collection of orchestral and band instruments, many of which are 30+ years old, but still in relatively good condition.

• A self-contained and portable video cassette recorder/playback unit is available for
classroom use (primarily for voice and repertory classes).

- Various other audio, visual, and computer equipment is maintained by the A/V technician, however much equipment is out of date and needs replacing and/or upgrading. There is need for more audio visual equipment, particularly CD players and recorders, VCRs, and video equipment, as well as newer technology such as computer generated video displays.

The department currently has approximately 220 music majors, including approximately 40 graduate students. Based on these numbers, the building does contain enough space to house operations, however there is not much room for growth. Equipment, both in instruments and particularly in A/V equipment, is stretched thin across the board.

Recently, all main hallways on all floors were repainted, improving the physical appearance of the interior of the building. Also, roofing over the building’s lobby area has been redone in order to withstand weather changes.

Performance lighting in the Music Recital Hall is inadequate and in need of a complete overhaul. The choral rehearsal room has been renovated, and now provides a better concert environment. However, this renovation has reduced the quality of the room as a lecture hall.

Climate control has been a problem inside the building, as it has been extremely difficult to maintain constant temperatures in both classrooms and rehearsal/concert halls. There are frequent complaints from faculty, staff, and students regarding temperature of rooms. An imbalance in the ventilation system occasionally creates a wind tunnel effect throughout the building, with much noise and a whistling effect in the Music Recital Hall. Updating and/or resealing many of the doorways is needed.

Describe and evaluate current programs and practices for maintaining physical plant and equipment and updating equipment in areas where goals and objectives require current technology.

Funding is limited in many areas, and hampers the unit’s ability to update equipment. It is estimated that audio equipment currently used by the department will need replacing within the next 5-10 years. Many instruments are thirty years old and need replacement. Additional computers are needed to increase the capacity of the MIDI lab and replace outdated computers currently in use by many faculty members.

Describe and evaluate current programs and practices concerning safety and security.

The building has locks on almost every door; more sensitive areas are further protected by pass code entrance. A master key open areas frequently used by faculty, staff, and students, such as classrooms, rehearsal rooms, and practice rooms. All labs have electronic combination locks, with codes assigned individually to personnel. Instruments are kept by students in combination-type lockers. Padlocks are used to secure sound equipment and cages which contain concert grands and other valuable instruments and equipment.

There are some existing security problems stemming from an abundance of keys issued and some sloppiness with regard to leaving doors unlocked. The department’s staff generally do a commendable job in overseeing the building and have worked to keep everyone concerned with security issues.

The department undergoes regular safety inspections from the University and has a staff member designated as safety officer. As a result, once identified, safety problems are quickly corrected.

Please note any areas for improvement the self-study has revealed concerning facilities and equipment. Describe how
these issues can be addressed. Distinguish between long and short-term solutions.

Capistrano Hall is an adequate facility for the music unit given its present scope and size. However, the department’s future growth may be limited by the facility. Immediate needs are for the overhaul of performance lighting in the Recital Hall, improvements in storage space, and the updating of instruments and sound equipment throughout the facility.

G. LIBRARY

Is the music collection (a) part of the general library (b) a departmental library serviced by general library personnel, (c) an independent unit budgeted and operated by the music unit? Describe the responsibilities and authority of the individual in charge of the music library.

The music collection is part of the University Library and is located on the third floor. It is the responsibility of the Fine Arts librarian to manage the collection. The Music Department also houses a collection of scores and a number of references and textbooks for the use of music students and faculty.

Describe and evaluate the library acquisitions policy and indicate the role of faculty and students in determining acquisitions.

Faculty and students are invited to submit order requests for book and periodical acquisitions to the librarian responsible for the music collection. This librarian consults frequently with the departmental faculty members and particularly with the departments Library-Faculty Coordinator concerning collection development.

Describe any cooperative arrangements to augment holdings that have been established with information sources outside the institution such as libraries of municipalities, historical societies, and other educational institutions.

Resource sharing includes the following services:

Interlibrary Loan - Interlibrary loan service broadens the range of information resources available to our users. A computerized network assists in locating and borrowing books and periodicals not owned by this Library. We also have access to the resources of the regional Mountain Valley Library System.

Mutual Library Use Program - CSUS faculty and students can borrow directly from other CSU campuses and have reciprocal borrowing privileges with the main library at the University to California, Davis.

Libraries Available in the Sacramento Area - Patrons are encouraged to use the resources of other libraries in the Sacramento area. They include the specialized libraries serving California state agencies, the California State Library, the Sacramento Public Library and its branches and five medical libraries.

Explain how the music library is staffed. Evaluate (a) the adequacy of the staffing policies in relation to the needs of the music program and (b) the qualifications of those who play important roles in the operation of the music library.

The full-time librarian responsible for music collection development has an undergraduate degree in
music. The staffing policy is adequate in relation to the needs of the music program.

Describe student and faculty access (a) to the institution's library in terms of (1) hours of operation, (2) catalogues and indexes; (b) to the holdings of their institutions through such means as union catalogues and interlibrary loan.

The main Library is open 73 hours each week: M-Th, 8:00 a.m.-9:00 p.m., F, 8:00 a.m.-6:30 p.m., Sat, 9:00 a.m. - 5:00 p.m., Sun 11:00 a.m. - 9:00 p.m. Access to the on-line catalog and EUREKA is available at numerous well-marked terminals located throughout the library, campus, and the University's web site. See music bibliographies for selected catalogs and indexes available in Appendix H.

Describe and evaluate instruction provided in the use of the music library.

Tours - At the beginning of each semester guided orientation tours are scheduled three to four times a day. The tours acquaint many new students with library facilities and services. Some instructors require that their students take the tour. Self-guided tours of the Library are available on audio cassette or via a printed checkpoint guide.

Library Instruction Handbook The Library Instruction Handbook is a self-paced workbook that teaches basic library skills. It can be purchased at the bookstore. Presently the Handbook is being offered in conjunction with most of the English Composition 1A classes and is also appropriate for most other courses.

Library Research Lectures - Instructors may also contact the appropriate subject specialist librarian to develop lectures designed to meet the research needs of their students.

Bibliographies - Librarians have prepared many bibliographies that are available on kiosks near the reference desk. They serve as research guides on specific subjects and cite references to library materials of all kinds.

Describe the facilities for the music library. Evaluate (a) the adequacy of the facilities in relation to the needs of the music program; (b) the accessibility of resources such as audio equipment, microfilm readers, and computer terminals.

The facilities in the Library and the quality of support for the music curriculum are generally adequate. The Library Media Center (LMC) has individual stations for audio and video playback; microfilm readers are available, and students are never far from computer terminals which allow access to a wide variety of reference and periodical data. This data is also available to students who have an off-campus dial-up account with the University server (Saclink).

Describe the extent to which elements of the music collection (books, collected editions, periodicals; videotapes, scores, and recordings) are available for use at a single location.

All of the elements of the music collection are available in the Library with additional scores in the Music building library and recordings in the listening lab in the Music building.

Does the music unit rely on community library facilities? If so, (a) what is the proximity of these facilities to the music unit; (b) how strong are the collections; (c) what agreements have been articulated regarding music students' use of these facilities; (d) how much use is made of the material by music majors?
There is no need for reliance on community library facilities.

*How is the music library allocation determined within the institution's overall library budget? Identify by title the individual responsible for the management of such allocation.*

Beginning with FY98/99 the music allocation for monographs is determined by applying a Library materials formula. The CSUS Library's materials formula takes into account and weights factors including undergraduate and graduate FTE's taking music classes; the number of graduate and undergraduate degrees granted in music; average cost of music monographs; the ratio of discretionary books to periodicals. Additional funds may be allocated in a year for special needs for materials identified for a program or department, e.g. as a result of significant course or program changes.

In addition to the discretionary monograph allocation which the Fine Arts Librarian is responsible for managing and expending appropriately, materials for the Music Department may also be purchased from the separate library materials funds annually allocated to the Reference Department, Library Media Center, periodicals, and indexes/abstracts. For these additional funds, the Fine Arts Librarian submits a recommendation for purchase to the appropriate selector or committee with responsibility for that fund. Purchase recommendation, if supported, is then paid for by that other fund.

The overall responsibility for the management of the Library materials budget and allocation is with the Coordinator of Collection Development and ultimately with the Dean and Director of the Library.

*List expenditures for music acquisitions, using the following chart format as an example. These figures should reflect the main or central library budget or if applicable, the combination of the main or central library budget and the music unit budget used to purchase music library materials.*

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<td>b. Collected Editions (incl. in a.)</td>
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<td>d. Videotapes</td>
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<tr>
<td>e. Scores (incl. in a.)</td>
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<tr>
<td>f. Recordings</td>
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* (allocated; currently being expended)
** (total units in the Library Media Center)

Describe and evaluate the budgetary support provided for (a) staff and (b) equipment acquisitions and maintenance.

Although music collection development is assigned to one of the Humanities reference librarians, all four of the Humanities reference librarians participate in music reference service for students and faculty. This adequately supports the music academic program. Adequate equipment is provided by the Library and maintained by the University Media Services.
Describe and evaluate the music library holdings in relation to the needs of (a) music students, (b) general students, (c) music faculty, and (d) curricular offerings and curricular levels.

As excerpted from the Program Review (Appendix A) completed during the prior academic year:

An extensive review of music resources in the CSUS Library was made. Bibliographies of recommended circulating and reference books were checked against EUREKA, on-line catalog. Four bibliographies of recommended basic titles contained 2555 entries; checking identified 298 titles not owned by the Library, or 12%. A more scholarly book, Vincent Duckles' *Music Reference and Research Material*, was checked with less success. Half of the recommended 2505 titles are not in our Library. Of these, 641 are in a language other than English, but many of the other titles should be added to the collection.

The Library owns only 36.5% of the periodicals indexed in the *Music Index*, but owns 61% of the recommended basic list in another bibliography. Other regional libraries and Interlibrary Loan can be utilized for some of the important articles in periodicals not owned by the CSUS Library.

Musical scores was the third format examined. In a basic list, all anthologies of music recommended (23) appear on the Library’s shelves. However, in checking 726 recommended scores listed in the Music Library Association’s *Basic Music Library*, it was found that the Library owns about 60% of those scores.

Please note any areas for improvement the Self-Study has revealed concerning library holdings and operations. Describe how these issues can be addressed.

The CSUS Library has sufficient breadth and depth to support a basic information level as well as a more advanced instructional level of study. The collection needs to be strengthened significantly to meet an advanced research level in books, periodicals and musical scores. Funding for acquisitions has decreased significantly over the past year.

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

Describe and evaluate the music unit’s policies, practices and promotional activities associated with the student recruitment process. Relate these policies and practices to issues of institutional integrity and public responsibility.

**Outline – Recruitment Methods**

- Enrollment Management Program drives the recruitment processes
- Presence in area high schools
  - Faculty and students help with area music programs
  - All-State Master Classes
- Faculty ensembles perform in schools
- Student ensembles tour
- Visibility of department
  - Through performances in Music Recital Hall, Sacramento Community Center Theater, Crocker Museum, Davis Arts Center, and others
  - Advertising performance dates via Sacramento Bee newspaper, Capital Public Radio, television, newsletters and special mailings
- Student Services Professional Assigned to Music
  - Computer-based recruitment program
In the Fall of 1998, the Department of Music adopted an Enrollment Management program that drives its recruitment efforts. This program was a collaboration of large performance ensemble directors, studio faculty, the department chair and the Student Services Professional assigned to music. The program was designed to provide all LPEs with a good instrument/voice mix and consistent studio enrollments.

The Department of Music at CSUS has a strong presence in area community colleges, high schools and middle schools. The Director of Wind Studies has directed numerous regional and statewide honor groups. This affiliation has brought many outstanding wind players to the CSUS campus and more specifically into the department as music majors. Faculty ensembles including the Sun Quartet (the faculty string quartet) have performed in area high schools. They have presented master classes and provided lessons to numerous students through the University’s Accelerated College Entrance (ACE) program. The Director of Choral Activities has directed regional and statewide honor groups. Many vocalists have matriculated at CSUS as a result of this contact. The Director of Opera Theatre at CSUS has been affiliated with local organizations taking campus visibility into local areas. In addition to visibility provided by the large performance ensemble directors, studio instructors provide All-State Band Audition Master classes. Area high school students are invited to campus for group instruction. CSUS applied faculty from the wind and percussion areas provide classes on audition material for all-state and area honor bands.

Annually, the Capital Section of California Music Educator’s Association holds the Golden Empire Solo and Ensemble Festival in Capistrano Hall, the CSUS music building. This festival takes place over several weekends in the spring of each year. The festival brings thousands of middle and high school vocal and instrumental students to the campus each year.

Student chamber ensembles as well as the CSUS Marching Band and CSUS Symphonic Wind Ensemble have toured throughout the Sacramento region, to destinations within the state of California, and into Nevada. The George Liberace Woodwind Quintet has toured extensively throughout the Sacramento region, and was invited to perform at the California Band Director’s Association convention in Fresno. Numerous student chamber ensembles including trios, quartets, quintets, and clarinet choir have performed in regional high schools and middle schools. The CSUS Marching Band holds several clinics and competitions on campus, and tours annually with the football team. The CSUS Symphonic Wind Ensemble is often heard at the California Music Educator’s Association convention. Recently this group performed at the College Band Director’s National Association conference in Reno, Nevada. They also toured to several high school locations en route to Reno.

Assigned to the Department of Music is a Student Services Professional. This position is held by a graduate of the department’s Masters of Music program. The individual performs myriad duties centering around recruitment, admission-retention, record-keeping and advisement for the Department of Music. Specific activities to recruitment include maintenance of the department’s student data base. As prospective students are identified by applied instructors, LPE directors and the SSP, records are added to the database. Each record contains the prospect’s name, address, telephone number, semester of entrance, current school and more. From this data base, each year high school juniors, high school seniors, and prospective community college transfer students are invited to an open house brunch. The department’s SSP coordinates the brunch, which includes speakers and student performers. Traditionally, about eighty percent of brunch attendees become CSUS music majors.
All activities are consistent with university policies and meet NASM’s code of ethics. The Department of Music has been recognized campus wide for its strong and thorough recruitment programs.

Describe and evaluate the policies and procedures used for admission to professional curricula (degree or non-degree-granting) at the undergraduate or entry level by discussing such items as (a) the music and non music admission requirements for undergraduate students expecting to qualify as music majors (1) as freshmen, or (2) with advanced standing; (b) auditions and and placement examinations in music: their format, purpose, timing, and use; (c) the effectiveness of the admissions process in recruiting students who complete the program satisfactorily.

General admissions information is available on the World Wide Web at http://www.csus.edu and in the university catalog sections devoted to specific colleges and/or majors. Prospective students will qualify for regular admission as first-time freshmen if they are high school graduates, have a qualifying eligibility index (see Eligibility Index Table, University catalog, p. 49), and have completed, with grades of C or better, each of the courses in the comprehensive pattern of college preparatory subject requirements (see “Subject Requirements”).

### Eligibility Index Table for California High School Graduates or Residents of California

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Subject Requirements

The California State University requires that first time freshmen applicants complete, with grades of C or better, a comprehensive pattern of college preparatory courses totaling 15 units. A “unit” is a one-year course of study in high school. The requirements include:

- English, 4 years
- Mathematics, 3 years: algebra, geometry, and intermediate algebra
- US History or US History and Government, 1 year
- Science, 1 year with laboratory: biology, chemistry, physics, or other acceptable laboratory science
- Foreign Language, 2 years in the same language (subject to waiver for applicants demonstrating equivalent competence
- Visual and Performing Arts, 1 year: art, dance, drama/theater, or music
- Electives, 3 years: selected from English, advanced mathematics, social science, history, laboratory science, foreign language, visual and performing arts, and agriculture

Lower division transfers (fewer than 56 transferable units):

A student will qualify for admission as a lower division transfer student if a gpa of 2.0 or better was earned in all transferable units attempted (2.4 for non-residents), are in good standing at the last college or university attended, and meet any of the following standards:

- Meet the freshman admission requirements in effect for the term to which application is made
- Eligible as a freshman at the time of high school graduation and in continuous attendance in an accredited college since high school graduation, or
- Eligible as a freshman at the time of high school graduation except for the subject requirements, with missing subjects made up, and in continuous attendance in an accredited college since high school graduation.

Upper division transfers (56 or more transferable units completed):

The following lists qualifications for upper division status as a transfer student:

- A gpa of 2.0 (“C”) or better in all transferable units (2.4 for nonresidents) and good standing at the last college or university attended, and
- Completion of at least 30 semester units of General Education courses that include the following courses with grades of “C-” or better:
  -- a course that meets the GE requirement in oral communication,
  --a course that meets the GE requirement in written communication
  --a course that meets the GE requirement in mathematics/ quantitative reasoning, above the level of intermediate algebra. (University Catalog, p. 50)

Music Requirements

All music students must audition for acceptance into the Department of Music. Bachelor of Music and Bachelor of Arts applicants typically audition into an appropriate level placement in an eight-level scale of performance competency. Auditions serve to assess student potential for attaining the required performance level within the predominant timeframes as attained by the current student body. The applied level placement is independent of the academic level standing. The audition consists of a selection(s) from a list of suggested repertoire, and may include sight-reading and/or scales (see Applied Studies Sheets in Appendix V). Students are accepted, accepted on condition, or denied acceptance to the music program. Auditions are held four to seven times per year: in December, February, May and August. Video-taped auditions are accepted from students who can not come to the campus, or when an applied area’s requests for auditions do not warrant the full applied faculty being in attendance. The Music Theory Placement Evaluation is diagnostic and
serves to advise rather than determine acceptance or rejection. Currently four levels of the
examination are offered, each corresponding to a specified level of experience. If the level exam
taken is passed, the candidate is advised to enroll in the next level course. The Music Theory
Placement Evaluation is offered in January, and several times during the summer in conjunction
with University Orientation. The evaluation is administered by the Student Services Professional
in partnership with the Music Theory Area Coordinator.

The admissions process is effective when evaluated according to its content and intent.
Departmental efforts to comply with and accommodate the University's open enrollment policy
does result in the acceptance of students who are perceived as deserving a chance to pursue a
degree but for various reasons do not complete the degree. As noted in the Department’s Spring
1999 self study, during the past five years (1993-1997) the overall enrollment of undergraduate
students has increased from 111 to 195 (plus 67%), and the number of graduate students has
increased from 24 to 41 (plus 70.8%).

Admissions Exceptions

Admissions exceptions can be granted to students who are determined to be highly talented through
an audition, yet are deficient in subject or transfer requirements.

Provide the required grade point average in previous graduate work for (1) applicants at the master’s degree level, (2)
applicants at the doctoral level (A=4 points)

A maximum of nine semester units of graduate course work may be transferred from another
accredited university and applied to degree requirements. These courses must be fully documented
and described in writing and must demonstrably fit the student’s overall advising program. A
minimum of 3.0 GPA is required for all graded work presented for the degree and all post-
baccalaureate work completed at CSUS.

Describe and evaluate all entrance and placement auditions given to students entering at the (a) master’s level, (b)
doctoral level. For example, Music tests - Theory, Performance, History and Literature, other (specify); General
Tests - Graduate Record (what minimum score is expected?); Languages; other (specify).

Master’s level admissions requirements and procedures are outlined in the Graduate Studies
Handbook. This handbook is available as a downloadable PDF file on the department’s web page.
It is also available in hard copy throughout the Department of Music. General requirements for all
entering graduate students in music include holding an undergraduate degree in music, and taking
the Graduate Record Exam General section. Two letters of reference are required upon
application. A student holding a baccalaureate degree in a subject area other than music will not be
classified as a graduate student until Bachelor of Arts or Bachelor of Music degree requirements are
completed. Student scores on the GRE General test will be considered in tandem with
undergraduate GPA and reference letters to determine qualification for admission to the program.

Each of the six Master of Music concentrations has admission requirement(s). Both the
Performance and Conducting programs require auditions. Voice major applicants are expected to
submit evidence of performing experience in a minimum of the following languages: English,
Italian and French or German. Auditions are scheduled through the Department of Music’s
Student Services Office. Students entering Conducting programs consult the Director of Choral
Activities or Director of Wind Studies for information about, and scheduling of the entering
audition. Students applying to the Composition program must consult with the chair of the
composition faculty to arrange a portfolio review. Because Music Education is designed to
develop research interests beneficial to in-service K-12 teachers, applicants must hold a teaching
credential and have two years of successful teaching experience in public or private schools. A
résumé is required, and the two letters of reference mentioned previously must be from school
supervisory personnel. These materials should be forwarded to the Graduate Coordinator. *Music History/Literature applicants must have three semesters of college level French or German (a combination will not suffice); four semesters are recommended. When closely related to research interests, Italian and Spanish may be approved by the Graduate Committee.

*Describe and evaluate the policies applicable to the music unit concerning language proficiencies for foreign students.*

All undergraduate applicants regardless of citizenship, who do not have at least three years of full-time study in schools at the secondary level or above, where English is the principal language of instruction*, must present a minimum score of 510 or above on the Test of English as a Foreign Language (TOEFL). On the computer-based TOEFL test, the minimum score required is 180. Courses taken at colleges must be baccalaureate level to qualify for full-time status. Graduate students in music are required to present a minimum TOEFL score of 550 or 213 on the computer based TOEFL.

*Describe and evaluate retention policies and procedures, considering such items as (a) the percentage of students who choose to leave any music program prior to completion; (b) the percentage of students who are asked to leave any music program prior to completion; (c) the grade point average required for retention in each program offered (A=4 points).*

The University supports retention efforts through a highly visible orientation program. This program is offered to freshmen and transfer students. During the summer, several orientation sessions are designated for music students. The Student Service Professional (SSP) assigned to music, along with the department chair, a professor from the music theory area, and several music student peer advisors lead the music portion of the orientation. The effectiveness of orientation is monitored each year and seems to have a positive effect on retention. In addition to general orientation information, the music portion addresses departmental expectations and assesses music theory skills. In support of student services, the University offers the Multicultural Center, Academic Advising Offices, Financial Aid Offices, Career Center, Children’s Center, Cooperative Education Program, Educational Opportunity Program, Learning Skills Center, Psychological Counseling Center, Office of Services for Re-entry Students, Office of Services to Students With Disabilities and Faculty/Student Mentor Program and others.

The Department offers an extensive advising program, which presently involves assistance available during most academic hours through contact with student peer advisors and a Student Services Professional (SSP), who has a Master of Music degree from CSUS and a Bachelor of Music degree from a neighboring institution. Complex, career-oriented, or long-term questions may be brought to the SSP or to a faculty member/advisor who is also available to answer more basic questions about degree programs and course offerings. Students preparing to be elementary/secondary specialist music teachers are offered preliminary advising regarding procedures and course offerings by the SSP. Advising on more complex issues can be obtained from the Music Education Coordinator.

The median retention rate for students that entered the University as freshmen from 1987-96 has been 50% after one year, and 17% after five years, although the retention rate for those same students in music and other majors was 72% after one year and 48% after five years. For students who entered as undergraduate transfers, the median retention rate has been 68% for one year and 45% after five years, although 73% remained at the University after one year, and 55% remained after five years. The median graduation rates for entering freshmen from fall 1987-90 has ranged from 25% to 48%, with an average of 40% graduating within eight years. For undergraduate transfers, the graduation rate has ranged from 33% to 54%, with an average of 43% graduating within eight years (see chart below).
The median retention rate for students that entered the University as freshmen from 1990 - 1999 was 59% after one year and 27% after five years, although the retention rate for the same students in music and other majors was 71% for one year and 47% after five years. For undergraduate transfers the median retention rate has been 77% for one year and 39% for five years, while 82% remained at the University after one year and 46% remained after five years. Although there has been a slight decrease in the five-year retention rate for 1990 - 1999 undergraduate transfers (also the University trend), the one year retention rate has improved. Most noteworthy is the much improved 1990 -1999 retention rate of first-time freshmen. The one-year retention rate 1987 - 1996 to one year retention rate 1990 - 1999 improved from 50% to 59%, while the University retention rate decreased from 72% to 71%. Likewise the retention rate for undergraduate transfers improved from 68% to 77% for music majors after one year while the University at large improved from 73% to 82% (see chart below).

<table>
<thead>
<tr>
<th>Median retention rate</th>
<th>Freshmen Retention Rates for Music Majors</th>
<th>Freshmen Retention Rates for All CSUS Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>After one year</td>
<td>After five years</td>
<td>After one year</td>
</tr>
<tr>
<td>50%</td>
<td>17%</td>
<td>59%</td>
</tr>
<tr>
<td>72%</td>
<td>48%</td>
<td>71%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Median retention rate</th>
<th>Transfer Student Retention Rates for Music Majors</th>
<th>Transfer Student Retention Rates for All CSUS Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>After one year</td>
<td>After five years</td>
<td>After one year</td>
</tr>
<tr>
<td>68%</td>
<td>45%</td>
<td>77%</td>
</tr>
<tr>
<td>73%</td>
<td>55%</td>
<td>82%</td>
</tr>
</tbody>
</table>

Retention efforts of the Department are having a substantially positive impact on the retention rates for freshmen and good impact on one year undergraduate transfers. Although some opportunity exists to provide better services to transfer students beyond the one-year retention, a good explanation could be the lack of preparation in the areas of applied music, aural skills, and piano/keyboard skills attained by the students transferring from the community colleges. Typically these students place well below academic levels in applied music as evidenced by the entering audition. Additionally, they place at a lower-division level in aural skills and keyboard proficiency as evidenced through the Music Theory Placement Evaluation. This lack of preparation often leads to attrition. The entering freshmen generally place in applied music and music theory levels that are equivalent to their academic standing. Because they are early in their college careers, these
students have been advised of music program expectations and are more likely to finish the program.

To be retained, students must meet several requirements. These are included in the Undergraduate Student Handbook, included in Appendix D. Progress toward University requirements including general education course work can be accessed via the internet and on-line at several terminals across campus. This on-line version of a transcript can also be printed by the student for their own records. Main points considered in retention are outlined below:

All BA and BM students
  Performance:
    Yearly advancement of one level on the eight level scale as determined by jury examination. Jury considers:
      • performance of a prepared selection; may include sightreading, scales or other technical demonstration.
      • repertoire list
    Concert/recital participation
    Junior qualifying exams for passing into upper-division applied music studies
  Academics:
    Music courses require completion with C- or better
    BM students must maintain a B average in all music courses
  Record keeping:
    student academic file maintained by Student Services Office
      • audition form
      • correspondence
      • grades, registration record
      • applied instructor assignment
      • applied level placement
      • repertoire lists and jury outcome
  Applied instructor
    • applied level placement
    • repertoire lists and jury outcomes
  Department office
    • programs of all concerts and recitals presented through department are kept one year and then filed in music library

The median graduation rates for entering freshmen 1990-1999 has ranged from 46% to 63% with an average of 50% graduating in eight years. For undergraduate transfers, the graduation rate has ranged from 17% to 77% with an average of 41% graduating in six years. Recent trends indicate an increased graduation rate within the major for entering freshmen.

J. Published Materials

Based on results of your Self-Study, provide a succinct text that describes, documents, and evaluates: the extent to which NASM standards are met; the extent to which published materials meet additional institution-wide or music unit aspirations for accuracy, clarity, and effectiveness; areas for improvement and plans or means for addressing them.

The University publishes a biennial catalog. Size and scope are apparent through the complete listing of degree requirements, courses offered, organizational units, administrators and faculty. Disclaimers or notices of programs under review are included. BA, BM and MM degrees are contained and are supplemented with handbooks published by the department.
The department is represented in brochures published by the University and the School of the Arts and information sheets on display in the Outreach and Music Student Services offices. Information sheets are available for each degree program and each applied area. These materials are made available upon request, in the recruitment booth at local, state, and national performing arts conventions and during campus-wide outreach events.

The location of information required by NASM standards regarding published material. Citations should include the name of the document, page number, and any other specifics that would assist in immediate location of the material in institutional publications.

Information has been referenced throughout this document. Excerpts of the Catalog are found in Appendix V.

Institutional catalogs or similar documents applicable to the music unit that provide public information about the program.

See above.

Copies of all promotional materials and procedural documents used in the student recruitment process, including copies of the advertisements.

Included as Appendix V.

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

Not Applicable.

L. Community Involvement and Articulation with Other Schools

Based on results of your Self-Study, provide a succinct text that describes, documents, and evaluates: (a) the nature of programs and projects and the extent to which these are related to curricular programs in music and their impact on curricular program quality; and (b) areas for improvement and plans or means for addressing them.

Community Involvement: The CSUS Department of Music has considerable community involvement on every level. Individual students may be found performing and teaching in a wide variety of situations throughout the Sacramento region. Many students teach privately at home, or in local music stores, or in the Department of Music (through the Community Music Division). Several groups have presented programs at local senior citizen and retirement communities, including Eskaton retirement communities.

Music Department faculty stay busy with many kinds of community outreach. faculty are involved in a number of local and regional arts organizations such as the Saturday Club, Chamber Music society, Sacramento Area Regional Theatre Association, Capital Public Radio (KXPR and KXJZ), and many others. Faculty are often called upon to judge the many different music competitions held annually in the area. As performers, faculty may be heard all over the area performing in elementary schools, churches and synagogues, and as soloists and members of local orchestras, chamber ensembles, and opera companies.

Most department ensembles perform at least one program off campus each year. The choral and wind ensemble groups have often given concerts in inner city churches. The CSUS Symphonic
Wind Ensemble exchanges one program annually with the University of California, Davis and Davis High school.

As part of the Festival of New American Music, the department sends guest artists into area schools to introduce contemporary music to young audiences. Seventeen such programs were given this past November. Also through the festival, faculty and guest performers are heard in live simulcast over Capital Public Radio of the opening gala concert.

Articulation with other schools: Articulation agreements are in place with a number of institutions including all three Los Rios Community Colleges (American River College, Cosumnes River College, and Sacramento City College) where the department receives most of its transfer students. Articulation agreements are also available for most other area community colleges such as Delta College and Sierra College, University of California, Davis, as well as departments within the CSU system. These articulation agreements can be accessed via the internet at http://www.assist.org. and are regularly distributed to advisors and counselors at each school.

CSUS also participates in the California Articulation Number (CAN) system. This statewide program assigns common numbers to equivalent courses from many state colleges and universities. This guide allows students and advisors from many campuses to quickly determine answers to most transfer questions.

The Department of Music maintains an articulation policy that allows that that if a student has completed a lower division course that satisfies the requirements for an upper division course at CSUS, the lower division course will be accepted. This does not exempt the student from completing the required number of upper division units, just a waiver from a particular course. This policy has been very helpful in maintaining good relations with some community colleges.

M. Non-Degree-Granting Programs for the Community

Not applicable

N. Credit and Time Requirements

Based on results of your Self-Study, provide a succinct text that describes, documents, and evaluates (a) the extent to which NASM standards are met concerning program lengths, awarding credit, transfer of credit, and published policies, and (b) areas for improvement or means for addressing them.

Program Lengths

No associate degrees are offered. A minor in music is offered and requirements are published in the University Catalog, p. 480

All undergraduate degree requirements may be distributed across four years of study, however five to seven years are generally taken to complete the Bachelor of Arts or the Bachelor of Music degree. Total units for the BA is 130 units and total units for the BM is 138-139. Participation in ensembles typically results in registration for additional units in all degree programs. To complete a music degree, music students pursuing the BA or BM typically enroll for more that the University standard of twelve units considered to be full-time. Students are given material to guide them in organizing their classes into a four-year program without exceeding the University guideline requiring approval for enrollment in more than 21 units. Copies of program planning guides are provided in Appendix K.
Awarding Credit

A unit represents approximately one hour of class instruction each week for one semester. Semesters usually have 15 weeks of instruction with final examinations held on the 16th week. For example, MUSC 10A, having a value of three units, would meet three hours each week for a total of 45 hours of instruction. The terms “unit” and “credit hour” are used interchangeably. This definition can be found on page 80 of the University Catalog. Credit hours for lecture classes in music are 1:1. Studio classes are valued one-third units for each half-hour of instruction (one unit of credit for the student), two-thirds for an hour lesson (two units of credit for the student). Independent study hours are one-third units for each hour at the undergraduate level and .50 units at the graduate level. Recitals are also valued at one-third units. Bachelor of Arts students are required to enroll in one unit of applied music, and Bachelor of Music and graduate students enroll in 2 units of applied music.

Policies governing evaluation of transfer credit may be found in the University Catalog beginning on page 57. Additional information may be found in the Department of Music Graduate Studies Handbook (Appendix F).

SECTION II: INSTRUCTIONAL PROGRAMS

C. Baccalaureate and Graduate Degrees

I. General Standards for Graduation from Curricula Leading to Baccalaureate Degrees in Music

All baccalaureate degrees require components of musicianship, general studies and requirements for residence. The proportional balances for specific degrees are in compliance with the guidelines set forth by NASM as follows:

Bachelor of Music: Major Area = 23-25%, Supportive Music Courses = 30-33%, General Education = 32-33%, Electives = 11-12%
Bachelor of Arts (Music): Musicianship and Performance = 47%, General Education = 35%, Electives = 18%
Bachelor of Arts (Management): Musicianship and Performance = 41%, General Education = 35%, Major Area = 16%, Electives = 9%

Both the Bachelor of Arts and Bachelor of Music Degrees contain course work which fulfill the standards for musicianship. With common lower division courses, the degrees require the completion of courses in the following skill areas:

Sight-singing, Ear-training: Musicianship (1*), Musicianship (2*), Beginning Theory Laboratory (5)
Harmony: Beginning Theory Lecture (5), Intermediate Theory (6), Advanced Theory (7)
Technology: MIDI Sequencing and Notation (3)
Music Literature/History: World Cultures (9), Music Literature (10A), Music Literature (10B)
Keyboard Skills: Basic Piano (14B), Basic Piano (14C), Basic Piano (14D*)
Individual Performance: 4 semesters of Intermediate Applied Music *
Ensemble Performance: 4 semesters of Large Performance Ensemble
Performance Attendance 4 semesters of Concert Attendance (100) -10 performances/semester

In upper division courses the degrees require the completion of courses in the following skill areas:

Harmony: Counterpoint (103), 20th Century Theory (105), Form and Analysis (106)
Music Literature/History: History of Music (110A), History of Music (110B)
Conducting: Fundamentals of Conducting (151)
Individual Performance: 4 semesters of Advanced Applied Music *, Senior Recital (185*)
Ensemble Performance: 4 semesters of Large Performance Ensemble
Performance Attendance: 4 semesters of Concert Attendance (100) -10 performances/semester

An asterisk (*) indicates that a certain level of competency must be demonstrated to complete the course.

The Music Management Concentration (B.A.) does not require the senior recital and one of the upper division harmony or music literature/history courses, while the Music Education Concentration (B.M.) does not require counterpoint.

Music majors are required to complete a 51-unit General Education pattern. In addition, a second semester composition course, passing of the Writing Proficiency Examination (WPE), and demonstration of proficiency in a foreign language are required for graduation. The five areas included in General Education are Basic Subjects (9 units), Physical Universe (12 units), Arts and Humanities (12 units), Individual & Society (15 units), and Personal Development (3 units). Specific course requirements are included in Appendix M. Music Literature 10A (3 units) and Music Literature 10B (3 units) may be taken for General Education credit under Arts and Humanities.

For music majors, at least 30 of the total units required for graduation must be taken on the CSUS campus. A minimum of 24 of these units must be upper division, including at least 12 upper division units in the major.

At present, the objectives and practices meet the institution and department aspirations for excellence. While no major changes are planned, the programs are under constant review by the department’s curriculum committee. Statewide, there is movement to combine education degrees and teacher credential programs into a four-year curriculum which could mean major revisions of the music education concentration in the future.

2. Competencies Common to All Professional Baccalaureate Degrees in Music

The department’s objectives and practices are aligned with the NASM standards for developing competencies for the Bachelor of Music degree. Through the course of the eight-level sequence in performance, students develop technical, musical, artistic and sightreading skills which will allow them to perform a cross-section of music on their major instrument.

Admission to the Bachelor of Music degree program requires the recommendation of the student’s major applied instructor, a 3.0 GPA in music courses, and approval of the area applied faculty based upon a successful audition. Students receive an hour lesson in their major instrument each week for two units of semester credit. Students above the sophomore level are required to perform as a soloist once a semester on a student recital or repertory class and for an end-of-semester audition. The audition stands as the final examination for applied music and is administered by the faculty applied committee. Students are expected to prepare a 20-minute program of music during each semester of study. Degree recitals are presented during the junior and senior years.

As an ensemble experience, each student must participate in at least one large performing ensemble each semester: symphonic band, concert band, marching band, opera workshop, orchestra, concert choir or university chorus. In addition, instrumental majors complete two semesters of chamber ensemble and two semesters of repertoire class. Keyboard majors complete four
semesters of repertoire class, two semesters of accompanying and two semesters of piano pedagogy. Voice majors complete four semesters of repertoire class and three semesters of diction.

Rehearsal and conducting skills are acquired through the Fundamentals of Conducting (151) course required in the core curriculum and Advanced Instrumental (153) or Choral Conducting (154) course required in the Voice and Instrumental Concentrations.

All undergraduate students majoring in music must have basic facility in piano. For students other than keyboard majors, completion of 14D: Basic Piano for Majors meets this requirement. Music Education majors also complete courses in Beginning Voice (27), Guitar (39), Brass (40B), Woodwinds (40W), Strings (40S) and Percussion (40P).

The goals for basic skills and analysis are for students to acquire an understanding of basic musical elements and to be able to use these elements to perform aural, verbal, and visual analyses. In addition, students must have knowledge of musical forms, processes and structures and to be able to place music in historical, cultural, and stylistic contexts.

The basic materials of music and analysis are presented in the three lower division theory courses (5, 6, 7) and the upper division courses of Scoring and Arranging (102), Counterpoint (103), Twentieth-Century Music (105) and Form and Analysis (106). Historical analysis and perspective is a function of Music of World Cultures (9), two courses of Music Literature (10A/B) and two courses in Music History (110A/B). Music History 110B is designated as the capstone course for the department. A major component of the course is the writing and presentation of a research paper which synthesizes the elements of performance, structural analysis, and historical perspective.

All students develop skills in composition as part of the lower and upper division theory courses (5, 6, 7). Additional courses are available for students to pursue composition studies: Introductory Composition (42), Composition (107A/B), Advanced Composition (177A/B), Advanced Counterpoint (180A/B), Introduction to MIDI Principals (183A) and Digital Synthesis & Sampling (183B). Improvisation is taught in Jazz Improvisation (139) and elements of other classes including Basic Piano (14B/C/D), Accompanying (173), Jazz Ensemble (143J), Instrumental Jazz (144I) and if required for performance, Applied Music and Chamber Music.

Students have the opportunity through performance and academic studies to work with music of diverse cultural sources, historical periods, and media. The courses in Music of World Culture (9), Music Literature (10A/B) and Music History (110A/B) allow students to gain a broad perspective of music from medieval to the present. The sequence of Music Theory courses (5-7, 102-106) allows students to write and analyze music of the different historical periods while MIDI Sequencing and Notation (3) acquaints students with more recent developments in music media. Students are exposed to a variety of literature through Applied Music, Chamber Music (144), Repertory Class (172) and masterclasses by visiting artists. The Annual Festival of New American Music, the Asian Music Festival, the New Millennium Concert Series, the Festival of the Arts, the Chamber Music Series, the Piano Concert Series, the Conducting Workshop, the Horn Workshop, and the CSUS Jazz Festival, provide performing and listening opportunities. All music students are exposed to a large and varied body of music through attendance at a minimum of ten concerts a semester by enrolling in Concert Attendance (100).

Through study and laboratory experience students become familiar with the capabilities of technology as they relate to composition, performance, analysis, teaching and research. During the first year of study music students take MIDI Sequencing and Notation (3). PC or DOS computer proficiency is required to enroll in all music theory courses. During their studies in academic music courses, instructors are expected to reinforce these skills and teach addition skills if
necessary. A computer laboratory of ten stations is available for class and student use. Additional
courses in MIDI Principals (183A) and Digital Synthesis and Sampling (183B) are available for
advanced students.

By the end of undergraduate study, students should be: working independently on a variety of
musical problems by combining their capabilities in performance; aural, verbal and visual analysis;
composition and improvisation; and repertory and history; forming and defending value judgments
about music; acquiring the tools to work with a comprehensive repertory, including music from
various cultures of the world and music of their own time; and understanding basic
interrelationships and interdependencies among the various professions and activities that constitute
the musical enterprise.

To assess these outcomes the department has designated the Senior Recital (185) and the
culminating capstone experience in Music History (110B) as indicators of student achievement.
The Senior Recital includes solo repertory from a variety of historical periods and styles. The
recital also offers the opportunity to perform chamber works, compositions/arrangements by the
student, and improvisational works. The capstone experience provides the opportunity for each
student to synthesize the knowledge gained from academic music classes, music performance
classes, and general education classes to prepare a written research paper based on a theoretical and
historical analysis of a major work, usually from the repertoire that a student has performed. The
research paper is presented and defended before the class and the instructor.

Assessment of student competencies is an integral part of the educational process. The Department
of Music’s Assessment Plan is included in Appendix B. Included in the Assessment Plan are
goals, objectives, and results from the 1999 Alumni Survey. Also detailed are procedures for
entering auditions, semester auditions (end-of semester, junior qualifying, junior/senior
recital permission), entering music theory examination, the capstone component, entering keyboard
examination, keyboard proficiency examination, and aural theory barrier examinations. The 1999
Alumni Survey indicated that the experience in performance was rated high while the experience in
aural theory needed improvement. Since the majority of the respondents had not taken the newly
structured (1997) aural theory classes (1, 2) in their degree program, no revisions in the teaching
or curriculum will be made until more data is available.

At present, the objectives and practices meet the institution and department aspirations for
excellence. While no major changes are planned, the programs are under constant review by the
department’s curriculum committee.

3. Specific Undergraduate Programs and Procedures

Each program submitted for Renewal of Final Approval is reviewed in this section with the
accompanying information requested for the following:

A curricular table in Appendix IV.

Program or degree title, with emphasis if applicable, followed by a statement of goals and objectives.

Results of the program related to its goals and objectives, means for evaluating these results and assuring that
requisite student competencies are being developed, and means for using these evaluations as the basis for program
improvement.

An assessment of strengths and areas for improvement, including an assessment of the extent to which the program
is meeting institution-wide or music unit aspirations for excellence.
A rationale for continuation of the program if it has had no graduates during the past five years.

Plans for addressing weaknesses and improving results.

Bachelor of Arts in Music: Music Concentration (Renewal of Final Approval)

The Bachelor of Arts in Music: Music Concentration degree is a music major within the context of the liberal arts degree. The curriculum provides a strong survey of professional music coursework and applied music, an extensive general studies component, and electives.

Musicianship: Students receive a thorough background of specialized musical instruction which includes theory, ear training, sightsinging, technology (1, 2, 3, 5, 6, 7), analysis and composition (103, 105, 106), and world music, music literature/history (9, 10A/B, 110A/B). Students are also required to study conducting (151) and functional instruction and proficiency is required in piano (14D). These courses in musicianship teach (1) the ability to hear, identify and work conceptually with the elements of music—rhythm, melody, harmony and structure, (2) an understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces, (3) an acquaintance with a wide selection of musical literature, the principal eras, genres and cultural sources, and (4) the ability to develop and defend musical judgments. The 43 units comprise 33% of the degree requirements.

Musical Performance: Students receive eight semesters of private study in their primary performance medium (8 units total) culminating in a solo, senior recital program (185). All students must participate in a large performing ensemble (142) during each semester of residency (8 units total). Through these courses students produce the ability in a performing medium, the ability to sightread and the understanding of procedures for realizing a variety of musical styles. The 18 units comprise 14% of the degree requirements.

General Education: The University requires a wide range of experiences for each student which comply with the NASM seven principal goals of general education in undergraduate liberal arts programs with a major in music. The 51-unit program, reproduced in Appendix M of this document, comprises 35% of the degree requirements. Six units of the 51 units are also included in the Musicianship area: Survey of Music Literature (10A and 10B). In addition, a second semester composition course, passing of the Writing Proficiency Examination (WPE), and demonstration of proficiency in a foreign language are required for graduation.

Electives: Students are encouraged to elect additional units of music performance such as chamber ensembles, accompanying or studies in secondary instrumental techniques. The 24 units of electives comprise 18% of the degree requirements.

Assessment of student competencies is an integral part of the educational process. The Department of Music’s Assessment Plan is included in Appendix B. Included in the Assessment Plan are goals, objectives, and results from the 1999 Alumni Survey. Also detailed are procedures for entering auditions, semester auditions (end-of semester, junior qualifying, junior/senior recital permission), entering music theory examination, the capstone component, entering keyboard examination, keyboard proficiency examination, and aural theory barrier examinations.

At present, the objectives and practices meet the institution and department aspirations for excellence. While no major changes are planned, the programs are under constant review by the department’s curriculum committee.
Bachelor of Arts in Music: Music Management Concentration (Plan Approval and Final Approval)

The Bachelor of Arts in Music: Music Management Concentration degree is a music major within the context of the liberal arts degree. The curriculum provides a strong survey of professional music and music management coursework, applied music, an extensive general studies component, and electives.

Musicianship: Students receive a thorough background of specialized musical instruction which includes theory, ear training, sight-singing, technology (1, 2, 3, 5, 6, 7), analysis and composition (103, 105, 106), and world music, music literature/history (9, 10A/B, 110A/B). Students in this program choose three courses (nine units) from 103, 105, 106, 110A or 110B. Students are also required to study conducting (151) and functional instruction and proficiency is required in piano (14D). These courses in musicianship teach (1) the ability to hear, identify and work conceptually with the elements of music—rhythm, melody, harmony and structure, (2) an understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces, (3) an acquaintance with a wide selection of musical literature, the principal eras, genres and cultural sources, and (4) the ability to develop and defend musical judgments. The 37 units comprise 29% of the degree requirements.

Music Management: As a component of the Music Management Concentration students take courses in accounting (ACCY 1, 2) or accounting (ACCY 1) and business management (OBE 18), marketing (MGMT 120) and advanced business management (OBE 150) for a total of 15 units. In the music department, students enroll in two semesters of fieldwork (195) and a survey of music and business (195) for a total of nine units. These 21 units comprise 16% of the degree requirements. The degree, as constituted and administered, meets the nine NASM guidelines for combination degree programs in music, business, and arts administration.

Musical Performance: Students receive eight semesters of private study in their primary performance medium (8 units total). All students must participate in a large performing ensemble (142) during each semester of residency (8 units total). Through these courses students produce the ability in a performing medium, the ability to sightread and the understanding of procedures for realizing a variety of musical styles. The 16 units comprise 12% of the degree requirements.

General Education: The University requires a wide range of experiences for each student which comply with the NASM seven principal goals of general education in undergraduate liberal arts programs with a major in music. The 51-unit program, reproduced in Appendix M of this document, comprises 35% of the degree requirements. Six units of the 51 units are also included in the Musicianship area: Survey of Music Literature (10A and 10B). In addition, a second semester composition course, passing of the Writing Proficiency Examination (WPE), and demonstration of proficiency in a foreign language are required for graduation.

Electives: Students are encouraged to elect additional units of music performance such as chamber ensembles, accompanying or studies in secondary instrumental techniques. The 11 units of electives comprise 9% of the degree requirements.

Assessment of student competencies is an integral part of the educational process. The Department of Music’s Assessment Plan is included in Appendix B. Included in the Assessment Plan are goals, objectives, and results from the 1999 Alumni Survey. Also detailed are procedures for entering auditions, semester auditions (end-of semester, junior qualifying, junior/senior recital permission), entering music theory examination, the capstone component, entering keyboard examination, keyboard proficiency examination, and aural theory barrier examinations.
At present, the objectives and practices meet the institution and department aspirations for excellence. While no major changes are planned, the programs are under constant review by the department’s curriculum committee.

Bachelor of Music: Voice Concentration (Renewal of Final Approval)

The goal of the Bachelor of Music: Voice Concentration degree program is to prepare students with artistic understanding and capability for careers in performance. Preparational emphases include extensive applied study and grounding in music theory and music history to support effective and informed study of music in the repertoire. The curriculum is configured to conform with the recommended balance among music performance studies (25%), supportive courses in music (32%), general studies (32%) and electives (11%).

Performance: The voice concentration provides for a total of 34 units of private, applied study (2 units/semester), a junior recital (175) and a senior recital (185). All B.M. students enroll in at least eight semesters of large performing ensembles (142). In the voice concentration, three semesters of Diction (136) and four semesters of Repertoire (172) are required.

Musicianship: Students in all concentrations receive a thorough background of specialized musical instruction, a total of 45 units including theory, ear training, sightsinging, technology (1, 2, 3, 5, 6, 7), analysis and composition (103, 105, 106), world music, music literature/history (9, 10A/B, 110A/B) and conducting (151). Students in the voice concentration take Advanced Choral Conducting (153) and Basic Piano(14D).

General Education: The University requires a wide range of experiences for each student which comply with the NASM seven principal goals of general education in undergraduate professional programs with a major in music. The 51-unit program, reproduced in Appendix M of this document, comprises 32% of the degree requirements. Six units of the 51 units are also included in the Musicianship area: Survey of Music Literature (10A and 10B). In addition, a second semester composition course, passing of the Writing Proficiency Examination, and demonstration of proficiency in a foreign language are required for graduation.

Electives: 15 units of electives are available to students in the voice concentration.

Assessment of student competencies is an integral part of the educational process. The Department of Music’s Assessment Plan is included in Appendix B. Included in the Assessment Plan are goals, objectives, and results from the 1999 Alumni Survey. Also detailed are procedures for entering auditions, semester auditions (end-of semester, junior qualifying, junior/senior recital permission), entering music theory examination, the capstone component, entering keyboard examination, keyboard proficiency examination, and aural theory barrier examinations.

Upon completion of the degree program, a student will have met the four NASM competencies recommended for all Baccalaureate Degrees in Music and the two competencies for the Bachelor of Music in Performance: comprehensive capabilities in the major performing medium and solo and ensemble performance.

At present, the objectives and practices meet the institution and department aspirations for excellence. While no major changes are planned, the programs are under constant review by the department’s curriculum committee. An area of concern is the large number of General Education units (51) required for the degree. This requirement makes it difficult to lower the number of units from the present total of 139.
Bachelor of Music: Keyboard Concentration (Renewal of Final Approval)

The goal of the Bachelor of Music: Keyboard Concentration degree program is to prepare students with artistic understanding and capability for careers in performance. Preparational emphases include extensive applied study and grounding in music theory and music history to support effective and informed study of music in the repertoire. The curriculum is configured to conform with the recommended balance among music performance studies (25%), supportive courses in music (30%), general studies (33%) and electives (12%).

Performance: The keyboard concentration provides for a total of 35 units of instruction including private, applied study (2 units/semester), a junior recital (175) and a senior recital (185). All B.M. students enroll in at least eight semesters of large performing ensembles (142). In the keyboard concentration, four semesters of repertoire (172), accompanying (173), pedagogy (176) are required.

Musicianship: Students in all concentrations receive a thorough background of specialized musical instruction of 42 units which includes theory, ear training, sightsinging, technology (1, 2, 3, 5, 6, 7), analysis and composition (103, 105, 106), world music, music literature/history (9, 10A/B, 110A/B) and conducting (151).

General Education: The University requires a wide range of experiences for each student which comply with the NASM seven principal goals of general education in undergraduate professional programs with a major in music. The 51-unit program, reproduced in Appendix M of this document, comprises 33% of the degree requirements. Six units of the 51 units are also included in the Musicianship area: Survey of Music Literature (10A and 10B). In addition, a second semester composition course, passing of the Writing Proficiency Examination, and demonstration of proficiency in a foreign language are required for graduation.

Electives: 16 units of electives are available to students in the keyboard concentration.

Assessment of student competencies is an integral part of the educational process. The Department of Music’s Assessment Plan is included in Appendix B. Included in the Assessment Plan are goals, objectives, and results from the 1999 Alumni Survey. Also detailed are procedures for entering auditions, semester auditions (end-of semester, junior qualifying, junior/senior recital permission), entering music theory examination, the capstone component, entering keyboard examination, keyboard proficiency examination, and aural theory barrier examinations.

Upon completion of the degree program, a student will have met the four NASM competencies recommended for all Baccalaureate Degrees in Music and the two competencies for the Bachelor of Music in Performance: comprehensive capabilities in the major performing medium and solo and ensemble performance.

At present, the objectives and practices meet the institution and department aspirations for excellence. While no major changes are planned, the programs are under constant review by the department’s curriculum committee. An area of concern is the large number of General Education units (51) required for the degree. This requirement makes it difficult to lower the number of units from the present total of 138.
The goal of the Bachelor of Music: Instrumental Concentration degree program is to prepare students with artistic understanding and capability for careers in performance. Preparational emphases include extensive applied study and grounding in music theory and music history to support effective and informed study of music in the repertoire. The curriculum is configured to conform with the recommended balance among music performance studies (23%), supportive courses in music (33%), general studies (33%) and electives (12%).

Performance: The instrumental concentration provides a total of 31 units including private, applied study (2 units/semester), a junior recital (175) and a senior recital (185). All B.M. students enroll in at least eight semesters of large performing ensembles (142). In the instrumental concentration, two semesters of small ensembles (144) and repertoire (172) are required.

Musicianship: Students in all concentrations receive a thorough background of specialized musical instruction of 45 total units which includes theory, ear training, sight-singing, technology (1, 2, 3, 5, 6, 7), analysis and composition (103, 105, 106), world music, music literature/history (9, 10A/B, 110A/B), conducting (151), advanced conducting (154) and piano (14D).

General Education: The University requires a wide range of experiences for each student which comply with the NASM seven principal goals of general education in undergraduate professional programs with a major in music. The 51-unit program, reproduced in Appendix M of this document, comprises 33% of the degree requirements. Six units of the 51 units are also included in the Musicianship area: Survey of Music Literature (10A and 10B). In addition, a second semester composition course, passing of the Writing Proficiency Examination, and demonstration of proficiency in a foreign language are required for graduation.

Electives: 17 units of electives are available to students in the instrumental concentration.

Assessment of student competencies is an integral part of the educational process. The Department of Music’s Assessment Plan is included in Appendix B. Included in the Assessment Plan are goals, objectives, and results from the 1999 Alumni Survey. Also detailed are procedures for entering auditions, semester auditions (end-of semester, junior qualifying, junior/senior recital permission), entering music theory examination, the capstone component, entering keyboard examination, keyboard proficiency examination, and aural theory barrier examinations.

Upon completion of the degree program, a student will have met the four NASM competencies recommended for all Baccalaureate Degrees in Music and the two competencies for the Bachelor of Music in Performance: comprehensive capabilities in the major performing medium and solo and ensemble performance.

At present, the objectives and practices meet the institution and department aspirations for excellence. While no major changes are planned, the programs are under constant review by the department’s curriculum committee. An area of concern is the large number of General Education units (51) required for the degree. This requirement makes it difficult to lower the number of units from the present total of 138.

Bachelor of Music: Theory/Composition Concentration (Renewal of Final Approval)

The goal of the Bachelor of Music: Theory/Composition Concentration degree program is to prepare students with artistic understanding and capability for careers in music theory and composition. Preparational emphases include applied study on a major instrument and grounding in music history to support effective and informed study of music in both music theory and composition. The curriculum is configured to conform with the recommended balance among
music performance studies (23%), supportive courses in music (33%), general studies (32%) and electives (12%).

Performance: The instrumental concentration provides for a total of 32 units including six units of private, applied study (1 unit/semester), 16 units (8 semesters) of composition in a variety of mediums (42, 107A-B, 177A-B, 180A-B, 183), and a senior recital (185). All B.M. students enroll in at least eight semesters of large performing ensembles (142).

Musicianship: Students in all concentrations receive a thorough background of specialized musical instruction of 46 units which includes theory, ear training, sightsinging, technology (1, 2, 3, 5, 6, 7), analysis and composition (103, 105, 106), world music, music literature/history (9, 10A/B, 110A/B), conducting (151) and piano (14D). Theory/Composition students also take scoring & arranging (102).

General Education: The University requires a wide range of experiences for each student which comply with the NASM seven principal goals of general education in undergraduate professional programs with a major in music. The 51-unit program, reproduced in Appendix M of this document, comprises 33% of the degree requirements. Six units of the 51 units are also included in the Musicianship area: Survey of Music Literature (10A and 10B). In addition, a second semester composition course, passing of the Writing Proficiency Examination, and demonstration of proficiency in a foreign language are required for graduation.

Electives: 15 units of electives are available to students in the Theory/Composition concentration.

Assessment of student competencies is an integral part of the educational process. The Department of Music’s Assessment Plan is included in Appendix B. Included in the Assessment Plan are goals, objectives, and results from the 1999 Alumni Survey. Also detailed are procedures for entering auditions, semester auditions (end-of semester, junior qualifying, junior/senior recital permission), entering music theory examination, the capstone component, entering keyboard examination, keyboard proficiency examination, and aural theory barrier examinations.

Upon completion of the degree program, a student will have met the four NASM competencies recommended for all Baccalaureate Degrees in Music and the seven competencies for the Bachelor of Music in Theory and Composition: advanced capabilities in musical analysis, understanding of the relationships between theory and composition, ability to use the tools of theoretical work, an opportunity for independent study culminating in a senior project, developing a composition from concept to finished product, fluency in the use of tools needed by composers, opportunities to hear fully realized performances of original compositions.

At present, the objectives and practices meet the institution and department aspirations for excellence. While no major changes are planned, the programs are under constant review by the department’s curriculum committee. An area of concern is the large number of General Education units (51) required for the degree. This requirement makes it difficult to lower the number of units from the present total of 138. The department has voted to include a full-time theory/composition professorship as a priority in hiring for the next cycle to partially replace the course load taught by Professor Ernie Hills, now Department Chair.

Bachelor of Music: Music Education Concentration (Plan Approval)

A curricular table in Appendix IV.

An assessment of compliance with NASM standards for the degree.
Identification of current full-time and part-time music education faculty.

Description of present and projected fiscal resources relevant to the new curriculum.

Available and/or projected facilities relevant to the new curriculum.

Description of current and/or projected library holdings relevant to the new curriculum.

Rationale for the new curriculum.

Relationship between the new program and ongoing programs in regard to existing academic, financial, or physical resources.

Current CSUS music majors who plan to teach in California must complete the Bachelor of Arts in Music or the Bachelor of Music, using elective units in those programs for the additional required courses in Music Education. The Bachelor of Music: Music Education Concentration, passed by the faculty during the fall semester of 2000, combines these units into a degree program. Upon completion of the degree and a teacher credential program, students will be qualified to teach K-12 general, choral and instrumental music education.

The Bachelor of Music: Music Education Concentration is comprised of 138 units, of which 77 (56%) are music. Basic musicianship and performance courses require 45 units (33%) and the music education concentration is 32 units (23%). The general education component requires 51 units (32%) of which six units of music literature (10A-B) are included. Two curricular modifications were made for the music education concentration: a course was added to provide for a one-unit music education recital (185M) and Beginning Folk Guitar (39) was added as a requirement.

Currently eight faculty teach music education courses.

  Gwendolyn McGraw, DMA (Music Education, University of Georgia) and Program Coordinator. A specialist in Early Childhood education and research, she teaches Music in General Education (164), Vocal Literature and Materials (178) and Experiences in Music (101), a methods course for elementary education majors.

  Jack Foote, DME (Music Education, University of Oklahoma). Former Director of Marching Band, Concert Band and Jazz Ensembles at CSUS, he currently is the saxophone instructor and teaches Instrumental Literature and Materials (179), Beginning Woodwinds (40W) and occasionally, Scoring and Arranging (102).

  Robert Halseth, DA (Wind Conducting, University of Northern Colorado). Director of Bands who teaches Fundamentals of Conducting (151) and Advanced Instrumental Conducting (154).

  Donald Kendrick, DMA (Choral Conducting, Eastman School of Music). Director of Choral Activities who teaches Advanced Choral Conducting (153).

  Carole Delaney, DMA (Music Education, University of Texas/Austin). Former Coordinator of Music Education who retired from full-time teaching May, 2000. Currently teaches two sections of Experiences in Music (101).

  Nick Angiulo, Part-time Instructor. Former Music Coordinator for the Sacramento City Unified School District, active as an instrumental adjudicator, consultant and speaker. Teaches
Foundations of Music Education (162), Experiences in Music (101) and supervises student teachers in instrumental music.

Sue Metz, Part-time Instructor. Curriculum Associate for Visual and Performing Arts, Rio Linda Union School District. Former President, Capitol Section of California Music Educators Association and member of panel currently writing California standard for K-12. Teaches Experiences in Music (101) and supervises student teachers in general and choral music.

Jeff Edom, Part-time Instructor. Director of the Marching Band. Supervises instrumental student teachers.

Because the new curriculum differs only slightly from the current program, no change is expected in terms of fiscal resources or facilities. Despite intermittent periods of limited funding, holdings in the Main Library, Music Department Listening Lab, and two Music Education Materials (K-6, 7-12) continue to grow mainly through donations by companies. With the establishment of the degree program, a review of holdings and the purchase of relevant materials should be a priority of the department.

The rationale for the new curriculum can be synthesized into four main areas:  (1) Transformation of the old curriculum into a degree program is overdue. Prospective and matriculating students should find it easier to understand the teacher preparation process in the department when procedures, requirements, and the degree’s relationship to Professional Education are clearer. Furthermore, the new packaging should give Music Education students a stronger sense of academic and professional identity and unity. (2) The Bachelor of Music: Music Education Concentration is the first degree at CSUS to be labeled as music education. (3) Over the past seven years, an average of four or five students per year have completed the approved programs. The number is expected to increase with the new degree program. (4) Northern California is experiencing a shortage of licensed music educators at all levels. The department continues to have difficulty meeting the demand, particularly in instrumental and elementary music education.

Since the music education requirements have existed with the current degree programs, no changes are expected in regard to existing academic, financial, or physical resources. At present, the objectives and practices meet the institution and department aspirations for excellence. While no major changes are planned, the programs are under constant review by the department’s curriculum committee. An area of concern is the large number of General Education units (51) required for the degree. This requirement makes it difficult to lower the number of units from the present total of 138. The department has voted to include a full-time music education professorship as a priority in hiring for the next cycle to partially replace the course load taught by Professor Carole Delaney, who will be retiring at the end of the spring, 2001 semester.

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

Describe and evaluate all curricula (undergraduate or graduate) that lead to initial certification as a specialist music teacher:

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

b. Describe any special requirements for certification mandated by your state as these affect the teacher
The student teaching experience generally takes place over a two or three semester period for 31 units of credit after completion of a baccalaureate degree. The department requires placement that includes teaching experience for a semester at both elementary/middle school and high school levels. Placements are made according to a student’s instrumental or choral/general music emphasis. Prior to entrance into the student teaching phases, music students participate in early field experiences at both elementary and secondary levels for a semester.

California State University, Sacramento is located near a number of unified school districts serving students of many races and ethnicities. Student teachers are typically placed in a school designated by the Education Department as “multicultural” for one phase of teaching. Suburban schools are also found within a thirty-minute drive, and provide opportunities is for teaching with a student population that is less diverse. While both private and parochial schools are located close to CSUS, field experiences center on public schools. Quality educational opportunities may be found in area public schools representative of all settings.

After consulting with prospective student teachers, placements are made by Department of Music faculty who are knowledgeable about the music programs offered in the various schools as well as the expertise of area music teachers. Master teachers are selected based on the quality of music program, schedule, and interest in supervising student teachers. Student teachers are observed by the university supervisor a minimum of six times during a semester. The university supervisor receives .48 of a unit’s credit for each student teacher; master teachers are not renumerated.

To date, all music students in the program have been placed in traditional student teaching/mentor teacher partnerships. Other CSUS single subject credential programs are increasingly allowing students to accept paid internships with local school districts who have formalized agreements with the School of Education. The music education faculty is currently weighing advantages and disadvantages of paid internships for credential students in music.

The State of California currently requires completion (or near completion) of the baccalaureate degree in music prior to entrance into the single subject teaching credential in music. Students who are within twelve units of completion of a B. A. or B. M. and the subject matter program, with an overall GPA of 2.97 or better, are allowed to make application to the School of Education for entrance into the three semester program, following successful completion of the Music Competency Examination. Students who have completed all indicated requirements with the exception of two units are allowed to make application for the two semester program.

In addition to these university and state requirements, a student must pass the CSUS Writing Proficiency Examination, pass the standardized CBEST, and receive a favorable ranking on group interview conducted by the School of Education prior to acceptance into the Single Subject Teaching Credential in Music.

5. General Information: Graduate Programs

Provide a list of the titles of graduate theses in music and music education completed at the institution within the last three years.

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

Describe and evaluate the institution’s approaches to the development of breadth of competence for students in all
Allured, David D. *The Use of the Trombone in Selected Works by Jacob Druckman.* (Spring 1998).
Baer, Matthew Kevin. *A Comparative Analysis of Piano Accompaniment in the Songs of Samuel Barber and Ned Rorem.* (Fall 1998).
Bravo, Gwyneth Rachel. *An Interrupted Voice: An Introduction to Viktor Ullman, and Analysis of the Third String Quartet.* (Fall 1998).
Derthick, Thomas V. *A Beethoven Overture, A Puccini Opera, and a World Premiere: Three Unique Conducting Challenges.* (Fall 1998).
Hurst, Carlotta L. *Full Score and Conductor’s Analysis of “Three Chorale Preludes” by William P. Latham.* (Fall 1998).
Weichel, Cynthia Louise. *A Conductor’s Analysis of Three String Orchestra Works.* (Fall 1998).
Allen, Paul W. *Rhapsody for Band and Bells.* (Spring 1999)
DepreeHenderson, Cecile. *A Historical Perspective of Choral Works Suitable for Beginning High School Choirs.* (Summer 1999)
Johnson, Nathaniel T. *An Analysis and Performance of Lully’s Te Deum.* (Spring 2000)

Academic records indicate that eight of the graduates elected the two-recital performance option that does not require a project or thesis.

There are numerous opportunities for the development of pedagogical skills: among these are class presentations and lecture-recitals. Many, if not most, of our graduate students are or have been actively engaged in teaching as a profession—in public schools as well as at the college level. All graduate students are required to take the core class, Pedagogy of Music Theory (211).

The Graduate Program of California State University, Sacramento addresses the “breadth of competence” in several ways. While our program is unusually strong in performance, it is not enough for students to be only performers. The core of the graduate curriculum requires of every graduate student the following: 1) the development of research and writing skills, Introduction to Graduate Studies (201); 2) the development of pedagogical skills, Pedagogy of Music Theory (211); and 3) intensive courses in Music History and Literature, and a History Elective selected from MUSC 205, 206, 207, 208, 209, or 215. In addition, a minimum of one and as many as three History or Theory electives are required, depending on the course requirements for the specific program.

6. Specific Graduate Programs and Procedures

A curricular table in Appendix IV

A program or degree, with emphasis if applicable, followed by a statement of goals and objectives (for example, for whom the program or degree is intended, its preparational emphasis, etc.).
An assessment of compliance with NASM standards for the degree.

Proficiencies required for entrance to the program (for example, keyboard, diction, aural skills, theoretical skills, etc.); when these must be achieved and how they are tested; whether credit toward the degree is permitted for study directed toward completion of these proficiencies.

Research and professional tools required in the program (for example, languages, statistics, computer science, etc.); when these must be achieved and how they are tested; whether credit toward the degree is permitted for study directed toward completion of these proficiencies.

The institution’s policy for conducting a comprehensive review at or near the conclusion of degree study of (a) master’s degree candidates, (b) doctoral degree candidates by using such methods as written or oral comprehensive examination, seminars providing summary evaluation, or a cumulative series of reviews.

Candidacy and final project requirements for the program (for example, dissertations, recitals, research projects, etc.). Discuss the purpose of these requirements and how they serve the objectives of the program.

Results of the program related to its goals and objectives, means for evaluating these results and assuring that requisite student competencies are being developed, and means for using these evaluations as the basis for program improvement.

An assessment of strengths and areas for improvement, including an assessment of the extent to which the program is meeting institution-wide or music unit aspirations for excellence.

Plans for addressing weaknesses and improving results.

The Master of Music Degree is designed for students, who have matriculated with a Bachelor’s degree in music, who have met requirements for admission, and who wish to pursue their goals and interests at the graduate and/or professional level. The program emphasizes research techniques, grounding in music theory and music history, practical application in classroom settings, and the production of an original document.

The Master of Music Degree of 30 units complies with NASM course distribution guidelines. Students are required to hold a Bachelor’s degree in music from an NASM accredited institution or the equivalent before being admitted to the Master’s Program in Music at California State University, Sacramento. All students must show proficiency in writing by passing the Writing Proficiency Examination (WPE) prior to or during their first semester of graduate work. Remedial study toward completion of the WPE requirement does not count as degree credit.

In recent years, the GRE General Test (testing verbal, quantitative, and analytic) has been a requirement for admission. The Revised Music Test is no longer required, but is recommended for students considering continuing work at the doctoral levels. Students' scores on the GRE General Test will be considered in conjunction with undergraduate GPA and reference letters to determine qualification for admission to the Graduate Program. If the GRE score or college transcripts show lack of proficiency, the student may be admitted provisionally at which point they
may take specified undergraduate courses as a requirement for full admission.

Research and professional tools are addressed in Music 201, Introduction to Graduate Study. Students are required to take Music 201 during their first semester in the program in which the course is offered, which is each fall semester. Three units of credit are applied toward the course.

All candidates for the M.M. must complete a Final Oral Comprehensive Examination together with the project/thesis and/or graduate recital. The examining committee of three faculty members consists of the student’s thesis or project adviser and two members of the Graduate Studies Committee. A member of the Graduate Studies Committee serves as chairman.

The content of the Final Oral Comprehensive Examination includes the following:

1. A thorough discussion of the thesis or project.
2. Specific questions limited to classes listed on the student’s application for advancement to candidacy.
3. General questions exploring the student’s general knowledge of music.

No credit is given for the examination.

The culminating requirement for the M.M. Degree is a thesis or project. This requirement results in an original contribution to the knowledge of the student’s concentration. A project is normally chosen for the Choral Conducting, Composition, and Performance concentration. The thesis is normally the culminating requirement for the Music History and Literature concentration. Either a project or thesis is acceptable for the Music Education concentration.

The Master’s Thesis (500) “Culminating Experience” is the written project of the systematic study of a significant problem. It clearly identifies the problem, states the major assumption, explains the significance of the undertaking, sets forth the sources for and the methods of gathering information, analyzes the data, and offers a conclusion or recommendation. The finished product must evidence originality, critical and independent thinking, appropriate organization and format, clarity of purpose, and accurate and thorough documentation.

The Master’s Project (500) is a significant undertaking appropriate to the fine and applied arts or to professional fields. It must evidence originality and independent thinking, and appropriate form and organization which includes the project’s significance, objectives, methodology, and a conclusion or recommendation. Some sample types of projects are outlined below:

A Creative Project in the Area. A creative project is an original contribution to the verbal, visual, or performing arts. Examples in the music area might include an original musical composition, or a combination of a project and graduate recital related by subject matter. Another example is a lecture-recital in which a performance problem is both discussed and demonstrated.

A Curriculum Project. A curriculum project contributes to a field of teaching by enhancing communication of a subject matter. Examples include a course of study, a teacher’s guide, an instructional manual, a design for a new teaching method, or the development of new teaching materials.

A Research Project. A research project contributes to the field of concentration by providing an original application of technical-professional knowledge in the professional field. Examples include: building a device, designing an experiment, a field study, a case study, a documentary report, a professional article of publishable quality.

It is the policy of California State University, Sacramento that annotated bibliographies not be considered an acceptable means to satisfy the culminating experience requirement for a master’s degree.
The student must prepare a proposal for the project or thesis. The proposal contains a description of the problem, a review of the pertinent literature, and a thorough description of the proposed activity. Topics must be approved by the Graduate Studies Committee prior to Advancement to Candidacy.

The Graduate Program continues to provide high-quality education for its students both in academic subject areas and in applied areas. Class sizes are usually kept small (typically under twelve students), and faculty are well-qualified in their subject areas. There are ample opportunities for students to perform in solo, chamber, and large ensemble performances. Conducting students are given numerous rehearsal and performance opportunities with a variety of appropriate ensembles. Composers have many opportunities to hear their works performed by student groups. In addition, several of our graduate students have continued their studies at distinguished institutions, and many have had further professional opportunities.

The graduate curriculum remains strong. The Graduate Studies Committee, which oversees the curriculum, does much of the graduate teaching. In recent years:

1. The graduate program has been attracting better qualified students.
2. The number of graduate students has been increasing.
3. The number of full-time students has increased.
4. With the hiring (Fall 2000) of a new full-time music historian, the academic strength of the department has been enhanced.

California State University, Sacramento maintains a fine music library with a very good representation of standard references, monuments, and collected works. The library staff solicits student and faculty suggestions for new acquisitions. Interlibrary loan facilities are open to all graduate students. Several of the nation’s finest music libraries—those at Stanford University and the University of California at Berkeley—are nearby. The University of California at Davis, also located nearby, has an unusually fine music library.

Facilities at the Department of Music still require enhancement—particularly needed at this point is an excellent concert hall, a subject discussed elsewhere in this report. The department's listening lab will be undergoing renovation in the near future, and its compact disc collection is presently being augmented. Improvement in these areas will greatly enhance our graduate students' education.

Perhaps it might be appropriate to note here that students—at both the undergraduate and graduate levels—must be more strictly kept "on task" and monitored to see that their courses are always taken in the proper sequence. For example, Music 201 (Introduction to Graduate Study) should always be taken during the very first semester as this course lays the groundwork for all subsequent courses. In the past, some graduate students have had a tendency to procrastinate in the taking of required examinations (particularly the GREs and the California State University WPE). A formal orientation meeting for graduate students (both new and continuing) will be implemented starting Fall Semester 2001. At this meeting and through other communications, these concerns will be reinforced and enforced.

Master of Music in Music Education (Renewal of Plan Approval)

The Master of Music Degree in Music Education is designed for students, who have matriculated with a Bachelor’s degree in music, who have met requirements for admission, and who wish to pursue their goals and interests at the graduate and/or professional level. The program emphasizes
research techniques, grounding in music theory and music history, practical application in classroom settings, and the production of an original document.

The Master of Music Degree in Music Education complies with NASM course distribution guidelines. Students are required to hold a Bachelor’s degree in music from an NASM accredited institution or the equivalent before being admitted to the Master’s Program in Music at California State University, Sacramento.

All students must show proficiency in writing by passing the Writing Proficiency Examination prior to or during their first semester of graduate work. Remedial study toward completion of the WPE requirement does not count as degree credit.

The GRE General Test (testing verbal, quantitative, and analytic) is required for admission. Students' scores on the GRE General Test are considered in conjunction with undergraduate GPA and reference letters to determine qualification for admission to the Graduate Program.

The Music Education program is designed to develop research interests beneficial to inservice K-12 teachers; therefore applicants should hold a teaching credential and have two years of successful teaching experience in public or private schools. A resume is required, and two letters of reference must be from school supervisory personnel.

Research and professional tools are addressed in Music 201, Introduction to Graduate Study. Students are required to take Music 201 during their first semester in the program in which the course is offered, which is each Fall Semester. Three units of credit are applied toward the course. All candidates for the M.M. Degree must complete a Final Oral Comprehensive Examination. A thesis project is also required.

The culminating requirement for the M.M. Degree is a thesis or project. This requirement results in an original contribution to the knowledge of the student’s concentration. Either a project or thesis is acceptable for the Music Education concentration.

A Curriculum Project. A curriculum project contributes to a field of teaching by enhancing communication of a subject matter. Examples include a course of study, a teacher’s guide, an instructional manual, a design for a new teaching method, or the development of new teaching materials.

A Research Project. A research project contributes to the field of concentration by providing an original application of technical-professional knowledge in the professional field. Examples include: building a device, designing an experiment, a field study, a case study, a documentary report, a professional article of publishable quality.

Although many graduates have gone on to successful teaching careers and other professional opportunities, the department has not developed an assessment plan at the graduate level. At present, the objectives and practices meet the institution and department aspirations for excellence. While no major changes are planned, the program is under constant review by the department’s curriculum committee. Since the degree concentration was initiated in 1996, only one student has graduated. Currently four students are enrolled in the program and expect to graduate this year. The department has voted to include a full-time music education professorship as a priority in hiring for the next cycle to partially replace the course load taught by Professor Carole Delaney, who will be retiring at the end of the spring, 2001 semester.

Master of Music in Music History and Literature (Final Approval)
The Master of Music Degree in Music History and Literature is designed for students, who have matriculated with a Bachelor’s degree in music, who have met requirements for admission, and who wish to pursue their goals and interests at the graduate and/or professional level. The program emphasizes research techniques, grounding in music theory, a concentration upon western music history, and the production of an original document. The Master of Music Degree in Music History and Literature complies with NASM course distribution guidelines.

The **GRE General Test** (testing verbal, quantitative, and analytic) is required for admission. Students' scores on the GRE General Test are considered in conjunction with undergraduate GPA and reference letters to determine qualification for admission to the Graduate Program.

Research and professional tools are addressed in Music 201, Introduction to Graduate Study. Students are required to take Music 201 during their first semester in the program in which the course is offered, which is each fall semester. Three units of credit are applied toward the course.

The successful completion of a foreign language examination is required for the History and Literature program. Music History and Literature applicants must have three semesters of college level French or German (a combination will not suffice); four semesters are recommended. When closely related to research interests, Italian and Spanish may be approved by the Graduate Studies Committee.

All candidates for the M.M. in Music must complete a Final Oral Comprehensive Examination. The culminating requirement for the M.M. in Music Degree is a thesis or project. This requirement results in an original contribution to the knowledge of the student’s concentration. Either a *project* or *thesis* is acceptable for the Music History and Literature concentration.

The history program needs to attract more graduate students. However, several exceptional history graduate students in recent years have gone on to Ph.D. programs at major universities.

The department has not developed an assessment plan at the graduate level. At present, the objectives and practices meet the institution and department aspirations for excellence. While no major changes are planned, the programs are under constant review by the department’s curriculum committee. There appears to be a consensus among the music faculty that the music history curriculum at California State University Sacramento—at both the undergraduate and graduate levels—needs improvement. With the recent hiring of a full-time musicologist in the Fall of 2000, more course offerings will be available in the coming years. Moreover, the music history curriculum in the next few years will be restructured.

**Master of Music in Conducting (Renewal of Final Approval)**

The Master of Music Degree in Conducting is designed for students, who have matriculated with a Bachelor’s degree in music, who have met requirements for admission, and who wish to pursue their goals and interests at the graduate and/or professional level. The program emphasizes research techniques, grounding in music theory, and extensive performance requirements. The Master of Music Degree in Conducting complies with NASM course distribution guidelines.

The **GRE General Test** (testing verbal, quantitative, and analytic) is required for admission. Students' scores on the GRE General Test are considered in conjunction with undergraduate GPA and reference letters to determine qualification for admission to the Graduate Program. The conducting program requires the passing of an entering audition to be admitted to the program.
Research and professional tools are addressed in Music 201, Introduction to Graduate Study. Students are required to take Music 201 during their first semester in the program in which the course is offered, which is each fall semester. Three units of credit are applied toward the course.

All candidates for the M.M. must complete a Final Oral Comprehensive Examination. A thesis project and/or graduate recital is also required.

The culminating requirement for the M.M. Degree is a thesis or project. This requirement results in an original contribution to the knowledge of the student’s concentration. A project is normally chosen for the Choral or Instrumental Conducting concentration.

A Creative Project in the Area. A creative project is an original contribution to the verbal, visual, or performing arts. Examples in the music area might include an original musical composition, or a combination of a project and graduate recital related by subject matter. Another example is a lecture-recital in which a performance problem is both discussed and demonstrated.

Following graduation, Choral and Instrumental Conducting majors have either continued their studies at the doctoral level, or they have established careers as choral or instrumental conductors in schools, colleges, universities, churches and with community organizations. Although many graduates have gone on to successful teaching careers and other professional opportunities, the department has not developed an assessment plan at the graduate level.

At present, the objectives and practices meet the institution and department aspirations for excellence. While no major changes are planned, the programs are under constant review by the department’s curriculum committee.

Master of Music in Composition  (Renewal of Final Approval)

The Master of Music Degree in Composition is designed for students, who have matriculated with a Bachelor’s degree in music, who have met requirements for admission, and who wish to pursue their goals and interests at the graduate and/or professional level. The program emphasizes research techniques, grounding in music theory, a concentration upon 20th century music history and styles, and the production of original composition. The Master of Music Degree in Composition complies with NASM course distribution guidelines.

The GRE General Test (testing verbal, quantitative, and analytic) is required for admission. Students' scores on the GRE General Test are considered in conjunction with undergraduate GPA and reference letters to determine qualification for admission to the Graduate Program.

Research and professional tools are addressed in Music 201, Introduction to Graduate Study. Students are required to take Music 201 during their first semester in the program in which the course is offered, which is each fall semester. Three units of credit are applied toward the course.

All candidates for the M.M. in Composition must complete a Final Oral Comprehensive Examination. The culminating requirement for the M.M. in Composition is a thesis or project. This requirement results in an original contribution to the knowledge of the student’s concentration. A Creative Project is normally chosen for the composition concentration.

A Creative Project in the Area. A creative project is an original contribution to the verbal, visual, or performing arts. Examples might include an original musical composition, or a combination of a project and graduate recital related by subject matter. Another example is a lecture-recital in which a performance problem is both discussed and demonstrated.
Following graduation composition majors have either continued their studies at the doctoral level, or have established careers as teachers in schools, colleges, universities, churches and community organizations. Although many graduates have gone on to successful teaching careers and other professional opportunities, the department has not developed an assessment plan at the graduate level.

At present, the objectives and practices meet the institution and department aspirations for excellence. While no major changes are planned, the programs are under constant review by the department’s curriculum committee. The department has voted to include a full-time theory/composition professorship as a priority in hiring for the next cycle to partially replace the course load taught by Professor Ernie Hills, now Department Chair.

Master of Music in Performance (Renewal of Final Approval)

The Master of Music Degree in Performance is designed for students, who have matriculated with a Bachelor’s degree in music, who have met requirements for admission, and who wish to pursue their goals and interests at the graduate and/or professional level. The program emphasizes research techniques, grounding in music theory, and extensive performance requirements. The Master of Music Degree in Performance complies with NASM course distribution guidelines.

The GRE General Test (testing verbal, quantitative, and analytic) is required for admission. Students' scores on the GRE General Test are considered in conjunction with undergraduate GPA and reference letters to determine qualification for admission to the Graduate Program.

All performance programs require students to pass an entering audition. Instrumental auditions are primarily based on solo and chamber repertoire.

Research and professional tools are addressed in Music 201, Introduction to Graduate Study. Students are required to take Music 201 during their first semester in the program in which the course is offered, which is each fall semester. Three units of credit are applied toward the course.

All candidates for the M.M. must complete a Final Oral Comprehensive Examination. The culminating requirement for the M.M. in Performance is one recital with a project or two recitals.

Following graduation performance majors have either continued their studies at the doctoral level, or have established careers as instructors in schools, colleges, universities, churches and community organizations. Although many graduates have gone on to successful teaching careers and other professional opportunities, the department has not developed an assessment plan at the graduate level.

At present, the objectives and practices meet the institution and department aspirations for excellence. While no major changes are planned, the programs are under constant review by the department’s curriculum committee.

Performer’s Certificate (Plan Approval)

A curricular table in Appendix IV.

A program title followed by a statement of goals and objectives.

An assessment of compliance with NASM standards for the degree.
Proficiencies required for entrance to the program, research and professional tools required for the program, institution’s policy for conducting a comprehensive review at or near the conclusion of degree study.

Results of the program related to its goals and objectives, means for evaluating these results and assuring that requisite student competencies are being developed, and means for using these evaluations as the basis for program improvement.

An assessment of strengths and areas for improvement, including an assessment of the extent to which the program is meeting institution-wide or music unit aspirations for excellence.

Identify each member of the current music faculty, both full-time and part-time, concerned with the new program.

Description of present and projected fiscal resources relevant to the new curriculum.

Available and/or projected facilities relevant to the new curriculum.

Description of current and/or projected library holdings relevant to the new curriculum.

Rationale for the new curriculum.

Relationship between the new program and ongoing programs in regard to existing academic, financial, or physical resources.

The Performer’s Certificate is a post-master’s level program designed to attract highly qualified instrumentalists, vocalists, and conductors. Instruction is at an advanced level for very talented and dedicated performers who have completed graduate programs or who are found acceptable into this program through a very competitive audition. The program emphasizes individual performance through four semesters of private study and the performance of two recitals, chamber and large ensemble experience, and a teaching internship. The Performer’s Certificate complies with NASM course distribution guidelines.

This is a new program with only one student currently enrolled. The goal of the certificate is to produce outstanding performers and teachers at the post-master’s level. The assessments such as entering auditions, semester juries, recital permissions, and monitoring of progress will be the same as the M. M. in Performance.

At present, the objectives and practices meet the institution and department aspirations for excellence. While no major changes are planned, the programs are under constant review by the department’s curriculum committee.

Each member of the applied music faculty has the potential to be involved in the Performer’s Certificate program. A listing of faculty is included in Appendix III.

In terms of fiscal resources, facilities and library, the program will have little effect on present needs or resources. The impact of each student admitted to the program would be the same as a graduate applied student. Each student would generate .67 units for the instructor during a semester and .33 units for each of the two recitals. However, during the teaching internship, the department would regain some of the units in undergraduate teaching.

The Performer’s Certificate is being offered to give post-master’s students the opportunity to continue studying on their instrument for personal fulfillment, as a means of reaching professional goals or as a bridge to a doctoral program. The program is compatible with existing degrees and would not have a discernible impact on the current situation unless a large number of performers
were admitted.

D. Music Studies for the General Public

The Department provides significant course offerings to the general college student. Courses in music appreciation (Music 18 and 118), world music (Music 9), basic theory instruction (Music 8), American Music Theatre (127), and American music (129) all serve to satisfy parts of the University’s General Education requirements. Experiences in Music (101) is a required course for students pursuing an elementary teaching credential. Many music major courses in history, theory, concert attendance, applied study, and ensembles are available to the general student on a space-available basis.

The Department’s programs provide for numerous performance opportunities for music majors which bring them into contact with the general population both on campus and in the community. Students in many general education courses are required to attend concerts and recitals as part of their learning experience. This provides a large part of the audience for programs presented by music majors. For the past two years, the Department has presented a Meet the Music concert series designed for younger audiences. Students from area school are brought to campus and small ensembles tour local schools. Programs have featured the University Orchestra, Symphonic Wind Ensemble, and chamber groups. Presentations are both fun and educational. These exposures to diverse audiences encourages our music majors to maintain high standards of performance and to develop tools to communicate with audience members – musically and verbally.

The Department is most visible and accessible to the public through the 200 public performances given by students, faculty, and visiting artists each year. Most performances are given on campus, but some programs are also heard at area churches, schools, and public theaters. Special outreach concerts are given as part of the Festival of New American Music and the Meet the Music series.

The Department administers a Community Music Division which offers musical training—primarily applied lessons—to the general public; some music majors are employed to teach in this program. The California Cello Project provides instruments and instruction to area schools; the teaching is done by our graduate students. Faculty are extremely involved in community as performers, consultants, and board members of arts organizations; such involvement is considered essential for tenure and promotion.

The Department enjoys a good relationship with Capital Public Radio and the Sacramento Bee newspaper. The public radio stations are licensed through the University but are professionally run. A Department member and the School of the Arts director are on the stations’ board of directors. Both radio and newspaper provide good publicity for Department programs and both send reviewers to some concerts. The Sacramento Bee has been a regular grant contributor to the Festival of New American Music.

Department faculty are encouraged to take active roles in arts organizations. Many faculty currently serve on committees and boards, or as officers of local, state, and national organizations such as Sacramento Metropolitan Arts Council, California Arts Council, California Music Educators Association, College Band Directors National Association, Capital Public Radio, California Music Teachers Association, NASM, etc.

Offerings in general education (GE) and service classes have been generally satisfactory to both the University and the Department. We have worked to develop and maintain a balance between GE coursework and its our primary mission of providing programs for music majors.
Only one area of General Education is undergoing change. Music 101, Experiences in Music, is required training for Liberal Studies majors preparing for elementary teaching credentials. Students without formal music training have long taken Music 8, Basic Music, as a remedial precursor to 101. However, the Liberal Studies program has asked us to streamline the requirements so that all students can complete the entire music requirements in only one semester. The planned change would create a new, one-unit course that students would take along with Music 101. With this change, we would lose some enrollments in Music 8, but the long-term effects are as yet unclear.

E. Performance.

The music unit’s goals and objectives for performance and the administrative, curricular, programmatic, qualitative, and evaluative approaches used to achieve these goals and objectives;

The extent to which goals, objectives, and results in performance meet institution-wide or music unit aspirations for excellence;

Areas for improvement and plans or means for addressing them.

“The main emphasis of the Music Department is upon performance.” So states the CSUS Catalog, 2000-2002. It continues, “Sustaining this concept is the Department’s faculty, which remains committed to individual and ensemble performances as a means of enhancing the teaching quality of the institution and the cultural climate of the campus and community.” This quote sets a tone. The California State University, Sacramento music faculty believes that in order for students to be able to identify themselves as musicians, it is essential that they fully develop their individual performance skills. This enables them to effectively function as music students, and prepares them for successful careers in music following graduation. To this end, CSUS music students are encouraged to foster attitudes and levels of effort consistent with high aspirations for personal growth, expanding their abilities through applied music lessons, LPE (large performance ensemble) participation, chamber ensembles, repertory classes and master classes. The chief function of the faculty is to teach, and a full 80% of full and part-time faculty teach some aspect of performance. In addition, most Departmental faculty and staff, even including those who are not applied teachers, are themselves active performers, providing exemplary role models for students.

While the following compilation is by no means exhaustive, it does give an overview of the current level of performance involvement of our Department. Laurel Zucker is an internationally recognized flute soloist and recording artist, with more than 17 solo recordings to her credit. Guitarist/lutist Richard Savino has over 15 recordings to his credit, with three more scheduled for release in 2001; recent solo/chamber appearances in the US and Europe include the Houston Grand Opera and the New York City/Glimmerglass Opera. Pianist Richard Cionco, who performs worldwide as a “Steinway Artist,” has recorded on Cantilena and Innova compact discs. Lorna Peters appears as harpsichordist on three recordings with the early music ensemble Music’s Recreation, and has performed in the Salzburg Festival. Dan Kennedy, percussionist, performs with the San Francisco Contemporary Music Players, Earplay, Music Now and Tabla Rasa. Choral conductor Donald Kendrick has conducted in Carnegie Hall, has released several compact discs with CSUS Choirs, Sacred Heart's Schola Cantorum and his Sacramento Choral Society, and is active as a guest conductor and clinician in the United States and Canada. Gary Dilworth, trumpet, a PBS recording soloist, also appears as a soloist and clinician throughout the United States, performing regularly with the California Brass, California Wind Orchestra, and Sacramento Ballet, Opera and Philharmonic Orchestras. John Dornenberg, recognized as a world-class viola da gamba soloist, has 19 recordings on such labels as Centaur and Koch International Classics, as well as appearances with the San Francisco Symphony, Tafelmusik Baroque Orchestra, and
Oregon and Carmel Bach Festivals.

Our resident string quartet, the Sun Quartet, has earned high praise for their concerts. Members also perform regularly with other ensembles. Violinist Robin Sharp, recently with the San Francisco Symphony Orchestra, joined the group last fall. Other members include Anna Kruger, the founding violist of the Lark Quartet for 13 years in New York City, who currently performs with the San Francisco Ballet and on occasion with the San Francisco Opera and Symphony; violinist Anna Presler, a participant in festivals at Tanglewood and at the International Musicians' Program in Cornell, England, who now performs with the New Century Chamber Orchestra and the Left Coast Chamber Ensemble; and cellist Andrew Luchansky, who is a founding member of the Sun Quartet and a faculty artist for the San Francisco Conservatory of Music. Violinist Bill Barbini, formerly with the New York Philharmonic, is concertmaster of the Sacramento Philharmonic and also teaches at the San Francisco Conservatory. Tom Derthick is principal bassist of the Sacramento Philharmonic, plays in the Cabrillo Music Festival, has appeared with the San Francisco Symphony and Opera, Sán Jose Symphony, Modesto Symphony, San Diego Symphony, and serves as associate conductor of the Sierra Symphony. Orchestra conductor Leo Eylar, a fine violinist and composer in his own right, has led international appearances of the California Youth Symphony during his decade as their conductor.

Clarinetist Deborah Pittman performs recitals and solos throughout northern California and has been active recently as a writer-arranger-producer of children’s theatre, including presentations to K-12 teachers on integrating musical theatre into the classroom. A former member of the Netherlands Wind Ensemble, bassoonist Susan Willoughby now performs with the Apollo Orchestra, Opera and Ballet, as well as the Napa Valley Symphony, Sacramento Opera, and Music in the Mountains. Saxophonist Jack Foote performs with the California Wind Orchestra, the Camellia Symphony and has performed on several recent commercial recordings. Deborah Shidler, oboe, performs with the Women’s Philharmonic, Pacific Symphony, Berkeley Symphony, San Jose Opera and San Francisco Opera. Lindsey Bartlett, bassoon, is a member of the USAF Band of the Golden West, and also performs with the Golden West Winds quintet, the California Wind Orchestra, Santa Cruz Symphony, and the Women’s Philharmonic.

Pete Nowlen, 3rd prize winner in the Duino international horn competition, has appeared on the movie soundtrack Michael to the Max, and regularly performs with Music in the Mountains, the San Francisco Ballet, Opera and Symphony, Sacramento Philharmonic and the Sacramento Brass. Ron Cunha, Director of Jazz Studies, is a much in demand jazz trombonist, adjudicator and clinician. Joel Elias, principal trombonist of the Sacramento Philharmonic, performs regularly with the Napa, Vallejo, Fresno and Stockton Symphonies. Julian Dixon, a new member of our faculty, is the tubist with the Oakland Symphony. Robert Halseth is principal guest conductor of the California Wind Orchestra, and has recently served as conductor/clinician in Nevada, Texas, Pennsylvania, Hawaii, California and Singapore; a former member of the San Diego Symphony, he also performs as bass trombonist with the Stockton Symphony and the Bay Bones.

Soprano Claudia Kitka, a specialist in contemporary classical music, is a frequent performer in northern California, and also collaborates with Music Education professor Carole Delaney, piano, on popular and musical theatre revues. Delaney has also contributed arrangements and/or piano accompaniments to a number of projects sponsored by the Department of Theatre and Dance. Marla Volovna, soprano, has appeared with the Auburn Symphony and the San Francisco Opera, and won critical acclaim for her direction of a performance by the Apollo Opera. Opera Director Lynn Stradley recently performed a leading role with the Davis Musical Theatre. Julie Adams is Artistic Director and vocalist for the chamber choir RSVP - Reconciliation Singers: Voices of Peace. Pianist Kirsten Smith is a busy accompanist in Sacramento and performs with the Camellia Symphony. Music History professor John Gray, new to Sacramento and to our faculty this year, plays piano and organ. Department chair Ernie Hills performs as trombonist in a variety of settings with such groups as California Brass, Stockton Symphony, Europa, School Room Symphony and
Renaissance Faire Queen’s Band, and also serves as conductor of CSUS musical theatre.

Stephen Blumberg and Ben Glovinsky contribute to the performance area as composers. Blumberg's compositions have been performed throughout the United States, as well as in France, Germany, and the Netherlands, by the Arditti Quartet, the Cassatt Quartet, Earplay, Octagon, harpsichord soloist Jory Vinikour, and CSUS soloists Lorna Peters, Daniel Kennedy, and Laurel Zucker.

Performers on the staff include Roy Sanchez and Michael Tan, accompanists; clarinetists Mark Allen and Corey Vermilion, both of whom also serve as part time faculty; Peter Clark, French horn; and Glenn Disney, composer. Allen is a member of the California Wind Orchestra and the Camellia Symphony, and performs on occasion with the Sacramento Philharmonic. Vermilion played clarinet and Native American Flute in two recent premieres of projects involving the collaborative efforts of the Department of Music, Sacramento Black Art of Dance, and Richard Bay Puppet Theatre. Events manager Disney, a recent graduate of CSUS in composition, continues to write new music for our students and ensembles.

The undergraduate performance program is administered through the Department of Music office under the guidance of the applied faculty and the admissions advisor. Together, they provide specific attention to individual students enrolled in the Bachelor of Music program, insuring that the student’s GPA, course and performance requirements have been satisfactorily maintained and completed prior to graduation. Students enrolled in the B. A. program are supervised by the applied instructor and Department Chair.

Students appear before the appropriate applied committee 1) for entrance into the program, 2) at the end of each semester for a jury exam, and 3) for permission to present a junior or senior recital. Each committee is responsible for setting and maintaining appropriate quality levels. Information regarding the committee’s actions is forwarded to the Department of Music Office for filing and distribution as needed. The scheduling of student recitals, the signing up for entering or end of semester auditions, and the scheduling of rehearsals with the staff accompanist are handled through the offices of the events manager, staff accompanist and Department of Music.

In its continued commitment to performance the Department of Music maintains a facility which includes 39 practice rooms, a large instrumental rehearsal room, a recently renovated large choral rehearsal room (which also doubles as a recital hall), a large percussion rehearsal room, an ensemble rehearsal room, and a 338-seat Recital Hall that has undergone acoustical and visual renovation since the last NASM visit. 18 of our 22 teaching studios are equipped with pianos; one of the two staff accompanist studios has two grand pianos. The Department owns a large number of string, woodwind, brass and percussion instruments, maintained by a full time instrumental technician. Over the past ten years more than $140,000 has been spent on new instrument acquisition in this area. The Department also maintains an inventory of 131 pianos -- 91 acoustic (all of which have humidity control systems) and 40 electronic -- and two harpsichords. During the past decade, 40 pianos and one harpsichord have been replaced, with total purchases in this area over $360,000. A unique $300,000 loan/grant arrangement with Kawai gives piano majors access to seven practice rooms with grand pianos which are replaced annually. The department has seven concert grand pianos (by Steinway, Petrov, Yamaha and Bösendorfer). Two piano labs house 34 electronic pianos, with another five in practice rooms and one in a classroom. Upright pianos are high quality Yamahas (model U-3) or Mason Hamlins (model 150). A full time piano technician maintains the entire collection and rebuilds one grand piano per year.

All students who receive applied music instruction are required to concurrently participate in a large performance ensemble (LPE). BM and BA students alike are required to participate satisfactorily in one LPE every semester, on their major performing medium, until successful completion of the senior recital. (Since guitar and piano majors do not perform on their major instrument in LPEs,
after six semesters of successful LPE participation they may register for two semesters of chamber music in lieu of the requirement.) The following LPEs are offered: Concert Band, Concert Choir, Marching Band (fall only), Opera Theatre, Opera Workshop, Orchestra, Symphonic Wind Ensemble, and University Chorus. Additional performance and pedagogical venues including the following: Jazz Ensemble I, Jazz Ensemble II, Vocal Jazz Ensemble, Opera Orchestra, Chamber Singers, Women’s Chorus, Flute Choir, Clarinet Choir, Saxophone Quartet, Brass Ensemble, Percussion Group, Guitar Ensemble, Piano Chamber Music, Pep Band, and various woodwind, brass and string chamber groups. The Department of Music takes great pride in our only full scholarship student ensemble: the Liberace Woodwind Quintet.

On average, there are 160 Department of Music sponsored performances per academic year:

- 55 student recitals ("Thursdays at Three!*", degree recitals, and studio recitals)
- 50 ensemble concerts (Wind Studies, Orchestra, Opera, Choir and Jazz, and a new children’s series: “Meet the Music”)
- 30 guest artist concerts
- 25 masterclasses and faculty recitals

*"Thursdays at Three!" is a student recital series featuring solo and ensemble performances, both on campus in our recital hall and off campus at retirement communities, occurring approximately a dozen times throughout the year.

Curricular and programmatic issues are addressed by the Curriculum Committee. In addition to the required applied and LPE program, specific courses which relate to the various applied areas are offered to performance students. These courses include classes in chamber music, repertoire, pedagogy, diction for singers, accompanying for pianists, jazz improvisation, and tablature and transcription for guitarists. A new proposal to better meet the needs of piano students through a four course sequence in vocal accompanying and chamber music is currently being considered. Each semester, all performance students are required to perform a jury examination before the appropriate applied committee in order to insure the quality of their work. Bachelor of Music students are further required to perform in at least one student recital each semester.

Students enrolled in the Bachelor of Music program in performance must perform both a junior and a senior recital. Students enrolled in the Bachelor of Arts program are required to perform a senior recital only. A recently passed (November, 2000) Bachelor of Music in Music Education degree will require a half senior recital. Prior to giving these required recitals, students must pass the appropriate examination jury for recital permission. Highly qualified students are encouraged to give recitals during the sophomore and freshman years. Performance requirements for CSUS music students are substantial:

- BA - senior recital
- BM in Performance - full junior recital, full senior recital.
- BM in Music Education - half senior recital

Student ensembles and faculty often perform off campus. This is due to both the desire for community outreach and because of a limited amount of performance space on campus (the lack of a large, acoustically excellent concert hall on campus is a continuing concern). CSUS performances are often given at churches, community colleges, high schools, and art museums. It is the responsibility of the individual faculty member supervising student performances to secure the performance site. The Department of Music office sometimes provides publicity announcements and press releases for these events. An additional aspect of community involvement is joint concerts given on campus, with guest high school ensembles sharing the stage with CSUS performing groups.

Faculty are encouraged to perform often, both on and off campus, occasionally receiving release
time in order to pursue these endeavors. The greater Sacramento metropolitan area provides a number of opportunities for both students and faculty to be involved in professional and community performance activities. Many perform regularly with the Sacramento Philharmonic, California Wind Orchestra, Camellia Symphony, California Brass, Stockton Symphony, Modesto Symphony, Davis Musical Theatre and other area ensembles. The Sacramento Chamber Society often features faculty members. In addition, a number of the faculty perform regionally, nationally and internationally with professional ensembles, and have made successful commercial recordings (see earlier entries).

The Department of Music has no ongoing budget for touring. However, through grant requests and fund-raising activities, CSUS student ensembles have been able to tour and perform in California, Nevada, Washington, Oregon, Montana, Canada, Mexico, at sea and abroad, including performances at statewide and divisional conferences of CMEA, CBDNA and the like.

The following areas of concern have been expressed.

1) Concert hall. Despite recent electronic/acoustic renovation of the Recital Hall, along with new seats and carpeting, there is a continuing critical need for a large, acoustically excellent concert hall, preferably on campus, with room on stage for our largest ensembles and audience seating larger than 338. Such a hall could make all ensembles more receptive to on-campus performances, open the possibility of recordings, and give to the Sacramento arts community greater incentive to visit the campus. Recent preliminary discussions between CSUS officials and local politicians have created renewed hope (and some concern) for this long-awaited necessity.

2) Scholarships. During the past decade the Department of Music has grown considerably. Student numbers are up, and with that increase should have come a corresponding growth in the scholarship dollars available to them. Unfortunately, this is not the case, and we are in the position of having fewer dollars to divide among an increasing number of students, meaning that the average scholarship award today is less than it was when we had fewer students. Funding set aside for an advertised String Quartet scholarship was not used (we had no takers) in 1999-2000, and before we were able to re-advertise it, the funding was diverted to another department. A similar incident has taken place this year with regard to graduate scholarships, although some progress in replacing the lost funding has been made. A Brass Quintet scholarship has been discussed, but no funding has come forth. This inability to financially keep up with our growth is an area of concern among many faculty. How can we, as faculty members, find the scholarship funding for the current and anticipated growth of this department?

3) Instrumental rehearsal hall. The instrumental rehearsal hall, a multi-use facility used more than any other in the building (for rehearsals, receptions, storage, performances, brunches, etc.), needs renovation. Primary considerations are the deteriorating condition of the room and acoustics (the resonance of the hall does not adequately allow for discerning of error nor prepare performers for the starkness of the recital hall). Acoustical tiles need repair, a large and somewhat shabby acoustical curtain needs replacement, storage for out-of-service pianos needs to be found elsewhere, etc. With the recent renovation to the choral rehearsal room, we are encouraged that a grant proposal could be written to address this problem.

4) “Thursdays at Three!” Many Departments of Music have a weekly student recital hour, at which students perform solo and ensemble music before audiences made up of the entire student and faculty population of the department. This gives all music majors an opportunity to hear and support one another, and helps to avoid the isolation between disciplines which can sometimes occur. “Thursdays at Three!” has attempted to do this, and has been a good start. It needs to become a stronger weekly series, with greater input from applied faculty and required attendance for students.
5) Touring budget. A desire for annual touring on the part of our LPEs is currently limited by the need for fund-raising and grant writing in order to do so. No ongoing plan for addressing this need has come forward.

6) Advertising and publicity. More and more, it seems as though the advertising for departmental events is in the hands of those who are performing, rather than a separate person or group of persons whose specific responsibility it is to get publicity to prospective audience members. We have a “BRAVO!” flyer that goes out from the department once each semester, and a new School of the Arts mailing, both of which are helpful. But regular, weekly notification of the public (through off-campus publications such as the Sacramento Bee, or spots on campus-based public radio programs) seems to have lessened over the years. Perhaps this is due to the number of events we now sponsor as a Department.

7) Music Purchases. There are no funds for purchasing music for applied studios or chamber ensembles.

F. Other Programmatic Activities

One of several Festivals hosted by the Department of Music is the Festival of New American Music. Held annually during the first two weeks of November, the Festival of New American Music has brought outstanding performances of American contemporary music to Sacramento audiences for 23 years. The Festival is a function of the Music Department at California State University, Sacramento, in conjunction with several local collaborating organizations including the Crocker Art Museum, the Sterling Hotel, the Community Center Theater, the Crest Theater, the Davis Art Center, KXPR/KXJZ Radio, and numerous local schools and community colleges.

The Festival’s mission is to fulfill specific goals: (a) to provide audiences with concerts of music of their own time, presented by artists of international recognition, (b) to present a variety of educational outreach events to give insight into the creative process, (c) to attract interest, participation, and support by local performers, composers, educators, and students, and (d) to offer these services to the community free of charge, and fully accessible to the public.

The format of the Festival’s schedule, which features more than 65 events annually, is designed to create a strong interaction between performers, composers, and audiences. Visiting artists-in-residence present concerts, radio interviews, previews, lectures, classroom performances, and open rehearsals, and also offer workshops and masterclasses to give the opportunity for local music enthusiasts to interact directly with visiting artists. In addition, nearly all artists participate in the Festival’s community outreach program, presenting over fifteen lecture/demonstrations annually at numerous public schools and community colleges to foster a greater understanding of the contemporary arts. The Festival’s vision encompasses a wide variety of styles, featuring outstanding soloists, ensembles, and composers of international recognition who specialize in contemporary music. An average of twenty works receive their premiere performance annually at the Festival, with most compositions written within the past five years.

Guest artists featured at the Festival, visiting from many regions of the country, are the foremost leaders in the field of contemporary music and absolute specialists in their field. Recent years have seen the residencies of the Orion, Cassatt, and Lydian String Quartets, the New York New Music Ensemble, the Los Angeles Guitar Quartet, the California E.A.R. Unit, the American Brass Quintet, Boston Musica Viva, guitarist David Tanenbaum, soprano Phyllis Bryn-Julson, and pianist Gilbert Kalish, to name a few. The Festival’s roster has also included residencies by numerous outstanding composers, such as Steve Reich, Chen Yi, Lou Harrison, Aaron Jay Kernis, John Adams, and Philip Glass, who have provided informative lectures, composition seminars, and pre-concert talks to offer insight into the process of creating new musical works.
Local talent completes the schedule of events, with numerous performances by students, faculty, and professionals from the greater Sacramento area. All events are provided to the public free of charge, and fully accessible to the public.

Departmental ensembles and soloists frequently appear in the Festival’s schedule of events. Student involvement includes participation in a Student Artists Performance/Competition and Composer’s Competition (judged by a panel of local professionals), performances in masterclasses in all instrumental areas, and participation in a variety of collaborative concerts with guest artists such as Pauline Oliveros, the Talujon Percussion Quartet, and drum set artist Peter Erskine. Students are also featured annually at the Festival in concert with the Department’s large ensembles, including the Symphonic Wind Ensemble, Concert Band, University Orchestra, Marching Band, and Choral Ensembles, as well as with the Percussion and Jazz Ensembles. And, the Festival also features its annual Young Festival Performer’s Recital and Masterclass, bringing pre-university age students to the campus to interact with guest artists.

The Festival also features a variety of faculty soloists and ensembles annually. The “Festival Ensemble” concerts spotlight faculty talent presenting new works by composers of the emerging generation. These concerts also feature faculty ensembles such as the Sun Quartet and the California Brass, and frequently feature local talent as well.

The Festival would not be possible without a broad range of support from numerous organizations. The National Endowment for the Arts, a long-time supporter of the Festival of New American Music, provides assistance ranging from $5,000 to $15,000 annually, while the Sacramento Metropolitan Arts Commission provides generous support of $10,000 to $15,000 each year. The Festival also receives support from the California Arts Council’s Organizational and Touring programs, the Western States Arts Federation, the Sacramento Bee newspaper, and the Ann and Gordon Getty Foundation. Campus organizations supporting the Festival include Associated Students, Inc., the CSUS Foundation, the Visiting Scholars Program, and the University Union’s Unique Productions, in addition to support from the Department of Music and the College of Arts and Letters. The Festival of New American Music operates on an average cash budget of $75,000 annually, matched with in-kind support from the University through artistic, organizational, and technical staff salaries, office supplies, telephone usage, printing services, and a variety of other donated goods and services.

Other performance series that the Department of Music sponsors include the Festival of the Arts, New Millennium Series, CSUS Jazz Festival, Asian Festival, Chamber Music Series, Piano Series, Horn Workshop, All-State Master classes, and Conducting Workshop. Under the organization of Professor Laurel Zucker, a two-week Festival of French Music and Arts will be held during the spring, 2001 semester.

Section III: EVALUATIONS, PLANNING, AND PROJECTIONS
The NASM review from ten years ago revealed a Department in considerable disarray, but with a
good heart. With the hiring of Dr. Rollin Potter as Department Chair, the program began moving
toward its present strength. During the 1990’s, the Department developed rapidly. Despite a few
years of financial struggle in the early 1990’s, enrollment trends continued upward, faculty
positions were expanded, and quality was maintained and improved upon.

Specific changes accomplished during the past decade include:

1. A greatly improved advising program, which presently involves assistance being available
during most academic hours through contact with peer advisors or the Admissions
Counselor, who holds a M.M. degree from CSUS. Complex, career-oriented, or long-
term questions are brought to the applied faculty member/advisor, who is also available to
answer more basic questions about degree programs and course offerings.

2. Curricular changes have included a complete revision of requirements in lower division
theory, musicianship, and piano skills. All new students are tested in these areas and are
placed in courses best-suited to their preparation and background. New courses have been
instituted in music technology (Music 3: MIDI Sequencing and Notation) and in world
musics (Music 9: Music in World Cultures); both are required for all Bachelor’s degrees in
Music. There has been the addition of the Music Management concentration within the
B.A. degree.

3. There has been an increase in the number of students pursuing the B.M. degree and a
decrease in the number of B.A. majors. With this shift, there has been an increase in the
quality of music majors and performance levels in ensembles.

4. Graduate programs have grown and stabilized with the addition of conducting
concentrations for choral and instrumental majors. The Master of Music degree was
approved. Recruitment for graduate students have been enhanced by the availability of
graduate assistantships.

5. The Department initiated Thursdays at Three!, a student recital hour that serves as a
performance opportunity for both soloists and chamber ensembles. Performances are
scheduled at least ten times each semester and are generally well attended.

6. Several faculty hires have been made. Specifically:

   James Chopyak - World Music
   Robert Halseth - Director of Wind Studies and Bands, Instrumental Conducting
   Leo Eylar - Director of University Symphony, Composition, Theory, History/Literature
   Daniel Kennedy - Applied Percussion, Chamber Music (Percussion), Artistic Director of
   Festival of New American Music
   Gwendolyn McGraw - Music Education, Graduate Studies
   Richard Cionco - Applied Piano and Piano Pedagogy
   Lorna Peters - Applied Piano/Harpsichord, Piano Class, Music Theory
   Jeffery Edom (Lecturer) - Director of Marching/Pep Bands
   Andrew Luchansky - Applied Cello and Chamber Music
   John Gray - Music History/Literature

Searches are currently underway for two positions for appointment fall 2001; one in Violin
and Chamber Music and one in Jazz Studies. The Department of Theater and Dance is
currently searching for a Music Theater specialist who is anticipated to work closely with
the Department of Music.
7. In the fall of 1996, the Department initiated the *Measures for Excellence!* campaign, which has as its goal, the raising of $1,000,000. Presently, about $450,000 has been raised.

8. Ticketing of Departmental concerts has been moved to the University’s Central Ticket Agency, a BASS Ticket Outlet. This has improved convenience for the audience, accurate accounting of box office receipts, and visibility of performances.

9. In 2000, the Department began offering the New Millennium Concert Series to augment the annual Festival of the Arts. This series brings high-profile chamber musicians to campus during the spring semester and enhances our role as a presenter of quality programs to the region.

10. The Festival of the Arts, presented each spring, provides another opportunity for high-profile performances. During that week, several student ensembles are featured along with faculty programs and guest artists. One of the New Millennium Series programs is scheduled during the Festival.

11. In 1998, the Department was able to add a third full-time secretary (10-month) and an additional part-time accompanist. These new appointments have greatly eased the staff workload.

The Department of Music has endorsed a plan of slow, controlled growth for the next few years. We anticipate increasing the music major population by no more than 5% in any given year. This plan is designed to allow us to continue to improve the quality of entering students without overly taxing resources of funding, faculty allocations, and space.

Financial allocations have grown in recent years primarily due to a strong state economy. As long as economic conditions flourish, so should the Department. We would project modest gains in support from the University commensurate with the planned modest enrollment growth.

Two new faculty will be hired for Fall 2001 – one in violin and one in jazz studies. It should be projected that the jazz studies position, in particular, will result in curricular changes and enrollment growth. The Department plans to develop a jazz studies curriculum in the next few years with the addition of additional academic and performance courses and the offering of a certificate program or major concentration in jazz within five years.

Additional full time faculty are needed in music theory, music education, and voice to satisfy current demands and bring stability to these areas.

Improvements in the physical plant have been requested to replace all the stage lighting in the Recital Hall and to remodel the Listening Lab and develop a computer network-based listening system for the classrooms. Additionally, there is considerable talk about the building of a Performing Arts Center within the next five years; it would have an audience capacity of approximately 1200. An expansion of the building’s atrium area and a remodel of the ticket window and Recital Hall entrance is also planned contingent upon funding from a private donor.

Strengths of the Department are:

- Well-organized applied studio instruction program taught by highly qualified performing artists.
- Expanded theory and aural skills offerings, as well as keyboard skills courses for non-pianists.
• Expanded array of chamber music offerings for instrumentalists.

• Expanded array of repertory offerings for all Bachelor of Music students and as electives for others.

• High quality large ensemble experiences for all students in the major programs as well as for students from other disciplines.

• Extensive offerings at the upper division level in music theory and related topics.

• Graduate conducting programs, which attract and train area music educators.

• Presentation of high-profile guest artists through events like the Festival of New American Music, Piano Festival, New Millennium Concert Series, Festival of the Arts.

Weaknesses of the Department are:

• Need for fewer required units in general education for Bachelor of Music students. The University requires all students to take a minimum of 51 units in general education. This requirement is viewed by the Department of Music as excessive for the Bachelor of Music students. Even with the ability to use some music major coursework (Music 10, 10B) as GE, this requirement taxes our B.M. students to the point that few can graduate in four years. The department would prefer to offer the B.M. degree in 120-126 units, but can not due to the GE requirements.

• Need for additional budget to support ensemble touring. The department’s performance ensemble give outstanding concerts on campus and in a few venues in the City of Sacramento. However, they have had very little presence beyond our local community in many years. The department has no funding available for ensembles to tour. A modest touring budget of $15,000 per year would enable us to send one major ensemble on tour and greatly increase the public’s awareness of our programs throughout the region.

• Need for repertory class and performing ensembles for composition majors. The department has never offer specific repertory opportunities or a set ensemble available for the performance of new music by student composers.

• Need to strengthen faculty resources in music theory and music education. The department has identified the need for two new faculty positions – one in music theory and another in music education. The theory position is largely the conversion of part time units into a tenure track position. The music education position is needed after a retirement in this area. If the department is to have a viable major track in music education, we must have a full time faculty member whose primary background is in secondary music teaching.

• Need for expanded course offerings in jazz studies and development of certificate or major concentration. With the hiring of a full time lecturer in jazz studies this fall, the department will need to begin building the course offerings and ensemble opportunities needed to create a jazz studies certificate program and/or major concentration. This will require curricular and budgetary support from the department and college.

• Need to meet potential for growth in applied voice and piano.
Voice and piano are two areas poised for expansion based upon increased enrollments. The University needs to begin preparations for the acquisition of new faculty position in these areas.

• Need for revision of music education curriculum in the Graduate Program. The M.M. in Music Education has not generated much interest in recent years. With the hiring of a new professor in music education, the department should embark on a major review and renewal of this program.

• Need for additional scholarship funds, more stable sources of the funds, and fee waivers for out-of-state students. Scholarship money remains a difficult problem for the department; all scholarship money comes from a very limited number of gifts and endowments. One endowment that we had been able to use was moved to the Department of Theater and Dance per the specifications of the gift, leaving us with considerably less money to work with this year. The department needs a larger and more stable funding base for scholarships and the ability to offer fee waivers, especially for out-of-state students.

• Need for renovations to the performance lighting in the Music Recital Hall. Although the department’s physical plant is satisfactory in most ways, the stage lighting system in the Recital Hall is not. When the stage was expanded a decade ago, no new lighting was added. We have often rented extra lights for special performances. A thorough renovation and additional lighting is needed.