

MARYLAND HIGHER EDUCATION COMMISSION ACADEMIC
PROGRAM PROPOSAL

NEW INSTRUCTIONAL PROGRAM

SUBSTANTIAL EXPANSION/MAJOR MODIFICATION

COOPERATIVE DEGREE PROGRAM

WITHIN EXISTING RESOURCES or REQUIRING NEW RESOURCES

Towson University

Fall 2017

Projected Implementation Date

Bachelor of Music

Bachelor of Music (Includes voice,
guitar, jazz/commercial music (performance and
composition) composition, winds/string/percussion)

Award to be Offered

Title of Proposed Program

Towson Main Campus

In person

Location

Method of Delivery

100500

500901

Suggested HEGIS Code

Suggested CIP Code

Music

Eileen M. Hayes, Chair

Department of Proposed Program

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Signature

President/Chief Executive Approved

Date

Date Endorsed/Approved by Governing Board

11/7/2016

Introduction

The Bachelor of Music degree is designed for students seeking professional training culminating in a professional degree in music. The curriculum of this program is designed to assure that students receive a solid grounding in the fundamentals of music theory and history, take individual instruction in applied music, and participate in musical ensembles appropriate to their area of musical training.

All of the concentrations in the reconfigured Bachelor of Music degree now conform to the state mandated 120 credits. However, the degree has more choice than previously because of the changes in the theory and history components. The degree maintains study of pedagogy and literature but has added courses in music technology and industry. While we do offer some course delivery online, the majority of the content will be conveyed via face-to-face delivery.

The Department of Music has been offering this degree for at least twenty (20) years, and changes are evolutionary. The new degree content reflects a global perspective through required courses in world music or world music ensemble and a new focus on technology and diversity including vernacular and American music. Students have more choices to tailor their degree to fit their future career objectives in order to have a successful life in music in the 21st century.

The Department of Music offers seven concentrations under the Bachelor of Music degree:

- Composition
- Guitar
- Winds, Strings and Percussion
- Keyboard
- Voice
- Jazz/Commercial Music- Performance and composition

Mission

TU2020, the University Strategic Plan, provides a focused vision for the institution and identifies the historical and emerging strengths of Towson University. The revised BM program supports the goals of TU2020 in the following ways:

* **Academic Excellence and Student Success:** The coursework in the revised degree program provides additional opportunities for teaching and mentorship of students by a broad range of music faculty. Towson University and the Department of Music demonstrate commitment to this priority by embracing academic transformation and course redesign.

* **Internships and Experiential Learning Opportunities:** This degree supports Towson University's goal to expand its emphasis on internships and experiential learning through increasing educational partnerships that help provide quality field experiences and internship opportunities.

The Department of Music offers a comprehensive program that includes both undergraduate and graduate studies. Providing a sound liberal arts and sciences education to a diverse student population, the department's programming encompasses a broad range of musical opportunities for majors, minors, and non-majors in a learning environment supported by an excellent and diverse faculty. The Department stresses the intellectual and musical development of each student, regardless of background. Students are exposed to coursework and performance

opportunities in western art music, jazz, popular genres, and music of other cultures. The Department of Music enriches the cultural life of the region with its scholarship and through concerts by students, faculty and distinguished guests, lectures and other public presentations.

Characteristics of the Proposed Program

The Bachelor of Music is a professional program of study that meets the National Association of Schools of Music accreditation standards. The major is screened, that is, students may only enter the program upon an audition that demonstrates a performance level appropriate for the program. Once in the program students are expected to show regular progress completing required courses in the areas of theory, musicianship, music history, methods, lessons, and ensembles. There are several tracks in the Bachelor of Music: Composition, Jazz/Commercial Music (performance or composition), Guitar, Keyboard, Voice or Winds/Strings/Percussion performance.

Curriculum

1) Educational objectives and expected student learning outcomes

This professional degree requires students to attain appropriate performance, composition, improvisational, research, and writing skills. These skills are assessed each semester in relevant courses. In addition, all students must perform before a faculty jury at the end of each term in which they are enrolled in private vocal or instrumental lessons. Furthermore to enroll in 300-level private lessons, students must complete the upper-division, double-length jury examination.

In meeting the Middle States Commission on Higher Education standards, the degree program has in place annual assessments of student learning outcomes which are as follows:

1. Demonstrating technical mastery in performance, composition, or music technology.
2. Performing and/or composing music with acuity, musical insight and artistic excellence.
3. Demonstrating an advanced knowledge and understanding of music and developing research skills appropriate for examining and writing about music effectively.

The Department of Music assesses items 1 and 2 in the capstone experience for the degree which is the student senior recital. A minimum of two faculty members judge each recital. They assess various aspects of the student's performance or composition. Appendices A and B contain the evaluative tools used for these assessments. The Department of Music assesses item 3 at the conclusion of the final required course in the music history and music theory sequence, MUSC 302. This is a course that requires students to demonstrate their research skills, understanding of music history, and abilities to communicate. Students are required to write multiple papers in the course. Appendix C provides details on the assessment of item 3.

- 2) *General requirements for degree, including:*
 - a. *Total number of credits and their distribution*
Total credits- 120
University core- 37 (voice is 34)
Degree specific- 44 (voice is 47)

b. Identification of concentrations and related curricular requirements

Code	Title
Required Courses for All Concentrations in Bachelor of Music	
MUSC 131	MUSIC THEORY AND MUSICIANSHIP I
MUSC 132	MUSIC THEORY II
MUSC 134	MUSICIANSHIP II
MUSC 231	MUSIC THEORY III
MUSC 233	MUSICIANSHIP III
MUSC 232	MUSIC THEORY IV
MUSC 234	MUSICIANSHIP IV
MUSC 287	CREATIVE MUSIC TECHNOLOGY
MUSC 201	MUSIC IN THE UNITED STATES
or MUSC 202	
MUSC 303	HISTORY OF MUSIC IN THE EUROPEAN CLASSICAL TRADITION
MUSA xxx	Applied lessons in the primary medium

COMPOSITION CONCENTRATION REQUIREMENTS

Code	Title
MUSA 190	PIANO CLASS I
MUSA 194	FUNCTIONAL ACCOMPANIMENT TECHNIQUES
MUSC 331	MUSIC THEORY V
MUSC 335	CHORAL AND INSTRUMENTAL ARRANGING
MUSC 382	RECORDING TECHNIQUES I
MUSC 414	COUNTERPOINT
Select two of the following 400-level music history and culture courses	
MUSC 401	ADVANCED MUSIC HISTORY
MUSC 405	WESTERN MUSIC FROM 1914 TO THE PRESENT
MUSC 411	SURVEY OF OPERA
MUSC 413	SYMPHONIC LITERATURE
MUSC 421	MUSIC IN THE U.S.
MUSC 426	JAZZ HISTORY
MUSC 463	MUSIC IN LATIN AMERICA
MUSC 47x	SPECIAL TOPICS IN MUSIC
Electives (11 Units)	

Code	Title
MUSC xxx	Upper-division MUSC electives ¹
MUSA or MUSC xxx	Music Electives
IDFA or MUSC xxx	Electives
Additional Lessons, Ensembles, and Recital (12 Units)	
MUSA xxx	Lessons in secondary medium
MUSA xxx	Ensembles: 6 units in ensembles reflecting diverse sizes and styles, with a minimum of two different ensembles. One unit must be World Music Ensemble unless the student has completed a 3-unit global perspectives in music (MUSC) course.
MUSA 499	SENIOR RECITAL FOR BACHELOR OF MUSIC DEGREE

GUITAR CONCENTRATION REQUIREMENTS

Code	Title
Additional Music Courses (20 Units)	
MUSA 190	PIANO CLASS I
MUSA 194	FUNCTIONAL ACCOMPANIMENT TECHNIQUES
MUSC 221	INTRODUCTION TO CONDUCTING
MUSC 331	MUSIC THEORY V

Code	Title
MUSC 401	ADVANCED MUSIC HISTORY
Select one of the following 400-level music history and culture courses	
MUSC 405	WESTERN MUSIC FROM 1914 TO THE PRESENT
MUSC 411	SURVEY OF OPERA
MUSC 413	SYMPHONIC LITERATURE
MUSC 421	MUSIC IN THE U.S.
MUSC 426	JAZZ HISTORY
MUSC 463	MUSIC IN LATIN AMERICA
MUSC 47x	SPECIAL TOPICS IN MUSIC
MUSC 409	HISTORY AND LITERATURE OF GUITAR, LUTE AND VIHUELA
MUSC 462	GUITAR PEDAGOGY
Electives (7 Units)	
MUSC xxx	Upper-division MUSC elective ¹
MUSA or MUSC xxx	Music Electives
Additional Lessons, Ensembles, and Recitals (17 Units)	
MUSA xxx	Lessons in a secondary medium

Code	Title
MUSA xxx	Ensembles: 8 units in Guitar Ensemble; 2 units of any vocal ensemble or solo and ensemble accompanying; 3 units of any ensembles, 1 unit of which must be World Music Ensemble unless the student has completed a 3-unit global perspectives in music (MUSC) course.
MUSA 399	JUNIOR RECITAL FOR BACHELOR OF MUSIC DEGREE
MUSA 499	SENIOR RECITAL FOR BACHELOR OF MUSIC DEGREE

JAZZ/COMMERCIAL MUSIC CONCENTRATION REQUIREMENTS (COMPOSITION)

Code	Title
Additional Music Courses (20 Units)	
MUSA 190	PIANO CLASS I
Select one of the following 400-level music history and culture courses	
MUSC 401	ADVANCED MUSIC HISTORY
MUSC 405	WESTERN MUSIC FROM 1914 TO THE PRESENT
MUSC 411	SURVEY OF OPERA
MUSC 413	SYMPHONIC LITERATURE
MUSC 421	MUSIC IN THE U.S.
MUSC 463	MUSIC IN LATIN AMERICA
MUSC 47x	SPECIAL TOPICS IN MUSIC
MUSC 320	JAZZ THEORY AND IMPROVISATION I
MUSC 322	JAZZ THEORY AND IMPROVISATION II
MUSC 425	JAZZ REPERTOIRE
MUSC 426	JAZZ HISTORY
MUSC 427	JAZZ ARRANGING I
MUSC 443	INSTRUMENTAL PEDAGOGY

Code	Title
Electives (10 Units)	
MUSC xxx	Upper-division MUSC elective ¹
MUSA or MUSC xxx	Music Electives
Additional Lessons, Ensembles, and Recital (14 Units)	
MUSA xxx	Lessons in a secondary medium
MUSA	Ensembles: four terms among a minimum of three different jazz ensembles; three terms of any other ensemble, one of which must be World Music Ensemble unless the student has completed a 3-unit global perspectives in music (MUSC) course
MUSA 499	SENIOR RECITAL FOR BACHELOR OF MUSIC DEGREE

**JAZZ/COMMERCIAL MUSIC CONCENTRATION REQUIREMENTS
(PERFORMANCE)**

Code	Title
Additional Music Courses (20 Units)	
MUSA 190	PIANO CLASS I
Select one of the following 400-level music history and culture courses	
MUSC 401	ADVANCED MUSIC HISTORY
MUSC 405	WESTERN MUSIC FROM 1914 TO THE PRESENT

Code	Title
MUSC 411	SURVEY OF OPERA
MUSC 413	SYMPHONIC LITERATURE
MUSC 421	MUSIC IN THE U.S.
MUSC 463	MUSIC IN LATIN AMERICA
MUSC 47x	SPECIAL TOPICS IN MUSIC
MUSC 320	JAZZ THEORY AND IMPROVISATION I
MUSC 322	JAZZ THEORY AND IMPROVISATION II
MUSC 425	JAZZ REPERTOIRE
MUSC 426	JAZZ HISTORY
MUSC 427	JAZZ ARRANGING I
MUSC 443	INSTRUMENTAL PEDAGOGY (guitar students may substitute MUSC 462)
Electives (6 Units)	
MUSC xxx	Upper-division MUSC elective ¹
MUSA or MUSC xxx	Music Electives
Ensembles and Recitals (18 Units)	
MUSA xxx	Ensembles: eight terms among a minimum of three jazz ensembles; eight terms of any other ensemble, one of

Code	Title
	which must be World Music Ensemble unless the student has completed a 3-unit global perspectives in music (MUSC) course.
MUSA 399	JUNIOR RECITAL FOR BACHELOR OF MUSIC DEGREE
MUSA 499	SENIOR RECITAL FOR BACHELOR OF MUSIC DEGREE

KEYBOARD CONCENTRATION REQUIREMENTS

Code	Title
Additional Music Courses (27 Units)	
MUSC 221	INTRODUCTION TO CONDUCTING
MUSC 331	MUSIC THEORY V
MUSC 335	CHORAL AND INSTRUMENTAL ARRANGING
MUSC 414	COUNTERPOINT
MUSC 401	ADVANCED MUSIC HISTORY
Select one of the following 400-level music history and culture courses	
MUSC 405	WESTERN MUSIC FROM 1914 TO THE PRESENT
MUSC 411	SURVEY OF OPERA
MUSC 413	SYMPHONIC LITERATURE
MUSC 421	MUSIC IN THE U.S.
MUSC 426	JAZZ HISTORY
MUSC 463	MUSIC IN LATIN AMERICA
MUSC 47x	SPECIAL TOPICS IN MUSIC
MUSC 313	KEYBOARD HARMONY AND SIGHT READING I
MUSC 314	KEYBOARD HARMONY SIGHT READING II

Code	Title
MUSC 419	KEYBOARD LITERATURE
MUSC 460	PIANO PEDAGOGY
Electives (3 Units)	
MUSC xxx	Upper-division MUSC elective ¹
Additional Lessons, Ensembles, and Recitals (14 Units)	
MUSA xxx	Private lessons in a secondary keyboard medium: 2 units of two different keyboard instruments
MUSA xxx	Ensembles: five terms in Solo/Ensemble Accompanying; 1 term in Chamber Music; 2 units of any other ensemble, 1 unit of which must be World Music Ensemble unless the student has completed a 3-unit global perspectives in music (MUSC) course.
MUSA 399	JUNIOR RECITAL FOR BACHELOR OF MUSIC DEGREE
MUSA 499	SENIOR RECITAL FOR BACHELOR OF MUSIC DEGREE

VOICE CONCENTRATION REQUIREMENTS

Code	Title
Additional Music Courses (24 Units)	
MUSA 190	PIANO CLASS I
MUSA 194	FUNCTIONAL ACCOMPANIMENT TECHNIQUES

Code	Title
MUSC 221	INTRODUCTION TO CONDUCTING
MUSC 331	MUSIC THEORY V
MUSC 401	ADVANCED MUSIC HISTORY
Select one of the following 400-level music history and culture courses	
MUSC 405	WESTERN MUSIC FROM 1914 TO THE PRESENT
MUSC 411	SURVEY OF OPERA
MUSC 413	SYMPHONIC LITERATURE
MUSC 421	MUSIC IN THE U.S.
MUSC 426	JAZZ HISTORY
MUSC 463	MUSIC IN LATIN AMERICA
MUSC 47x	SPECIAL TOPICS IN MUSIC
MUSC 245	SING I ENG-ITAL
MUSC 246	SING II FR-GERM
MUSC 406	SURVEY OF SOLO VOICE LITERATURE
MUSC 442	VOCAL PEDAGOGY
Electives and Foreign Languages (9 Units)	

Code	Title
Elective	Chosen from areas appropriate to the study of vocal performance. ^{1,2}
Foreign Languages	Either one semester each of two of the following: Italian, German, or French OR two semesters of either Italian, German, or French.
Ensembles and Recitals (14 Units)	
MUSA xxx	Ensembles: 4 units of Chorale or Choral Society; 4 units in Music for the Stage; 4 units in any other vocal ensemble, 1 unit of which must be World Music Ensemble unless the student has completed a 3-unit global perspectives in music (MUSC) course.
MUSA 399	JUNIOR RECITAL FOR BACHELOR OF MUSIC DEGREE
MUSA 499	SENIOR RECITAL FOR BACHELOR OF MUSIC DEGREE

WINDS, STRINGS, PERCUSSION CONCENTRATION REQUIREMENTS

Code	Title
Additional Music Courses (18 Units)	
MUSA 190	PIANO CLASS I
MUSA 194	FUNCTIONAL ACCOMPANIMENT TECHNIQUES
MUSC 221	INTRODUCTION TO CONDUCTING
MUSC 331	MUSIC THEORY V

Code	Title
MUSC 335	CHORAL AND INSTRUMENTAL ARRANGING
MUSC 443	INSTRUMENTAL PEDAGOGY
MUSC 401	ADVANCED MUSIC HISTORY
Select one of the following 400-level music history and culture courses	
MUSC 405	WESTERN MUSIC FROM 1914 TO THE PRESENT
MUSC 411	SURVEY OF OPERA
MUSC 413	SYMPHONIC LITERATURE
MUSC 421	MUSIC IN THE U.S.
MUSC 426	JAZZ HISTORY
MUSC 463	MUSIC IN LATIN AMERICA
MUSC 47x	SPECIAL TOPICS IN MUSIC
Electives (8 Units)	
MUSC xxx	Upper-division MUSC electives ¹
MUSA or MUSC xxx	Music Electives
Ensembles and Recital (18 Units)	
MUSA xxx	Ensembles: eight terms in Symphonic Band or Orchestra; eight terms of any instrumental ensemble, one term of which must be World Music Ensemble unless the student

Code	Title
	has completed a 3-unit global perspectives in music (MUSC) course.
MUSA 399	JUNIOR RECITAL FOR BACHELOR OF MUSIC DEGREE
MUSA 499	SENIOR RECITAL FOR BACHELOR OF MUSIC DEGREE

Footnotes

- 1 MUSC 493 may be taken for a maximum of 3 elective units only by successful petition to the department chair.
- 2 Voice concentration electives could include courses in dance, theater, EMF, IDFA, foreign language, MUSC, or others.

c. List of courses with title, number, credit hours, and course descriptions

Bachelor of Music in Composition

Music History
<i>Choose one of the following two courses:</i>
MUSC 201: MUSIC IN THE UNITED STATES — 3 units — Study of music in the United States with a focus on traditional and popular musics. Prerequisite: MUSC 131 or MUSC 105.
MUSC 202: MUSIC CULTURES OF THE WORLD — 3 units — The study of music as an integral part of global society and culture. Prerequisite: MUSC 131 or MUSC 105.
<i>Required Courses:</i>
MUSC 303: HISTORY OF MUSIC IN THE EUROPEAN CLASSICAL TRADITION — 3 units — The chronological study of music in the European classical tradition from antiquity to the present. Prerequisite: MUSC 201 or MUSC 202.
<i>Choose two of the following courses:</i>
MUSC 401: ADVANCED MUSIC HISTORY — 3 units — The advanced study of selected musics from the European classical tradition. Prerequisite: MUSC 303.
MUSC 405: WESTERN MUSIC FROM 1914 TO THE PRESENT — 3 units — Styles, forms, and techniques of western music since 1914. Prerequisite: MUSC 303 or department consent.
MUSC 411: SURVEY OF OPERA — 3 units — Study of opera literature of various periods and styles. Prerequisite: MUSC 201 or department consent.
MUSC 413: SYMPHONIC LITERATURE — 3 units — Survey of orchestral music from the Classical Period to the present. Includes symphony, overture, and symphonic poem. Prerequisite: MUSC 201 or department consent.
MUSC 421: MUSIC IN THE U.S. — 3 units — American music from the Colonial period to the present. Prerequisite: MUSC 201 or department consent.
MUSC 426: Jazz History — 3 units — Study of jazz from its origins to the present day. Prerequisites: Completion of GenEd Category I.B., MUSC 201, and MUSC 232; or consent of instructor.
MUSC 463: MUSIC IN LATIN AMERICA — 3 units — Genres and styles of art and popular musics in Latin America from colonial times to today. The role of music in processes of political, social, and cultural change in Latin America, including issues of colonialism, nationalism, music and identity and globalization. Prerequisite: department consent.
MUSC 47x: SPECIAL TOPICS IN MUSIC — 3 units — Consideration of a central topic in music with a different topic each term. May be repeated for a maximum of 9 units provided a different topic is covered. Prerequisite MUSC 232 or consent of instructor.
Theory and Musicianship
MUSC 131: MUSIC THEORY AND MUSICIANSHIP I — 2 units — The rudiments of Western music theory, notation, and music reading, combined with the development of aural skills. Lab/Class fee will be assessed.
MUSC 132: MUSIC THEORY II — 2 units — A concentrated study of diatonic harmony, conventional voice leading practice, and basic reductive analytic techniques. Lab/Class fee will be assessed. Prerequisite: MUSC 131. Corequisite: MUSC 134.
MUSC 134: MUSICIANSHIP II — 2 units — Development of aural skills through sight singing, dictation, improvisation, and keyboard applications. Prerequisite: MUSC 131. Corequisite: MUSC 132.
MUSC 231: MUSIC THEORY III — 2 units — Analysis of form and chromatic harmony, including tonicization, modulation, and Neapolitan chords. Department consent required. Lab/Class fee will be assessed. Prerequisite: MUSC 132. Corequisite: MUSC 233.

MUSC 233: MUSICIANSHIP III — 2 units — Aural skills through sight singing, dictation, improvisation, ear training software, and keyboard applications. Department consent required. Prerequisite: MUSC 134. Corequisite: MUSC 231.
MUSC 232: MUSIC THEORY IV — 2 units — Capstone study of chromatic harmony and large-scale traditional forms. Department consent required. Lab/Class fee will be assessed. Prerequisite: MUSC 231.
MUSC 331: THEORY V — 3 units — A study of theoretical ideas and approaches in music from after the Common Practice period. Prerequisite: MUSC 231.
MUSC 335: CHORAL AND INSTRUMENTAL ARRANGING — 3 units — Composition and arranging techniques for voices and/or instruments.
MUSC 287: CREATIVE MUSIC TECHNOLOGY — 3 units — Theory, techniques, practices, and aesthetics surrounding creative applications of current and emerging music technologies. Prerequisites: MUSC 105 or MUSC 132; or consent of instructor.
MUSC 414: Counterpoint — 3 units — Principles of species counterpoint, using examples from all style periods and writing of counterpoint in all five species. Prerequisite: completion of music theory sequence or consent of instructor.
Lessons, Recitals and Ensembles
MUSA xxx: Applied Lessons in a Single Medium (Composition) — 16 units
MUSA xxx: Lessons in a Secondary Medium — 5 units
MUSA 499: SENIOR RECITAL FOR BACHELOR OF MUSIC DEGREE — 1 units — Preparation and performance of the senior recital. Graded S/U. Corequisite: must be concurrently enrolled in 400 level applied lessons. Prerequisites: successful completion of 300 level applied lesson requirements and permission of instructor.
MUSA xxx – Ensembles — 6 units
Other required courses
MUSC 221: INTRODUCTION TO CONDUCTING — 2 units — Group instruction in basic conducting techniques, score study, and rehearsal strategies for choral and instrumental ensembles.
MUSC 382: Recording Techniques — 3 units — A course in recording techniques involving the history, concepts, and mechanics of the recording process. In-class technical labs, tutorials, and hands-on recording sessions will contribute to the development of core technical and aesthetic skills. Several class meetings will consist of recording sessions in the Music Department recording studio. Prerequisite: EMF 265 or MUSC 287, or consent of instructor. Lab/Class fee will be assessed.
Piano
MUSA 190: PIANO CLASS I — 1 unit — Class instruction on the designated instrument.
MUSA 194: FUNCTIONAL ACCOMPANYING TECHNIQUES I — 2 units — Development of skills necessary to accompany at the piano, using traditional and modern harmonies in contrasting musical idioms. Prerequisite: MUSA 190.
Music Electives
MUSC xxx: Electives — 6 units
MUSA xxx or MUSC xxx: – Electives — 2 units
MUSC xxx or COFAC IDFA: Electives — 3 units

Bachelor of Music in Guitar

Music History
<i>Choose one of the following two courses:</i>
MUSC 201: MUSIC IN THE UNITED STATES — 3 units — Study of music in the United States with a focus on traditional and popular musics. Prerequisite: MUSC 131 or MUSC 105.
MUSC 202: MUSIC CULTURES OF THE WORLD — 3 units — The study of music as an integral part of global society and culture. Prerequisite: MUSC 131 or MUSC 105.
<i>Required Courses:</i>
MUSC 303: HISTORY OF MUSIC IN THE EUROPEAN CLASSICAL TRADITION — 3 units — The chronological study of music in the European classical tradition from antiquity to the present. Prerequisite: MUSC 201 or MUSC 202.
MUSC 401: ADVANCED MUSIC HISTORY — 3 units — The advanced study of selected musics from the European classical tradition. Prerequisite: MUSC 303.
<i>Choose one of the following courses:</i>
MUSC 405: WESTERN MUSIC FROM 1914 TO THE PRESENT — 3 units — Styles, forms, and techniques of western music since 1914. Prerequisite: MUSC 303 or department consent.
MUSC 411: SURVEY OF OPERA — 3 units — Study of opera literature of various periods and styles. Prerequisite: MUSC 201 or department consent.
MUSC 413: SYMPHONIC LITERATURE — 3 units — Survey of orchestral music from the Classical Period to the present. Includes symphony, overture, and symphonic poem. Prerequisite: MUSC 201 or department consent.
MUSC 421: MUSIC IN THE U.S. — 3 units — American music from the Colonial period to the present. Prerequisite: MUSC 201 or department consent.
MUSC 426: JAZZ HISTORY — 3 units — Study of jazz from its origins to the present day. Prerequisite: MUSC 201 or department consent.
MUSC 463: MUSIC IN LATIN AMERICA — 3 units — Genres and styles of art and popular musics in Latin America from colonial times to today. The role of music in processes of political, social, and cultural change in Latin America, including issues of colonialism, nationalism, music and identity and globalization. Prerequisite: department consent.
MUSC 47x: SPECIAL TOPICS IN MUSIC — 3 units — Consideration of a central topic in music with a different topic each term. May be repeated for a maximum of 9 units provided a different topic is covered. Prerequisite MUSC 232 or consent of instructor.
Theory and Musicianship
MUSC 131: MUSIC THEORY AND MUSICIANSHIP I — 2 units — The rudiments of Western music theory, notation, and music reading, combined with the development of aural skills. Lab/Class fee will be assessed.
MUSC 132: MUSIC THEORY II — 2 units — A concentrated study of diatonic harmony, conventional voice leading practice, and basic reductive analytic techniques. Lab/Class fee will be assessed. Prerequisite: MUSC 131. Corequisite: MUSC 134.
MUSC 134: MUSICIANSHIP II — 2 units — Development of aural skills through sight singing, dictation, improvisation, and keyboard applications. Prerequisite: MUSC 131. Corequisite: MUSC 132.
MUSC 231: MUSIC THEORY III — 2 units — Analysis of form and chromatic harmony, including tonicization, modulation, and Neapolitan chords. Department consent required. Lab/Class fee will be assessed. Prerequisite: MUSC 132. Corequisite: MUSC 233.

MUSC 233: MUSICIANSHIP III — 2 units — Aural skills through sight singing, dictation, improvisation, ear training software, and keyboard applications. Department consent required. Prerequisite: MUSC 134. Corequisite: MUSC 231.
MUSC 232: MUSIC THEORY IV — 2 units — Capstone study of chromatic harmony and large-scale traditional forms. Department consent required. Lab/Class fee will be assessed. Prerequisite: MUSC 231.
MUSC 331: THEORY V — 3 units — A study of theoretical ideas and approaches in music from after the Common Practice period. Prerequisite: MUSC 231.
MUSC 287: CREATIVE MUSIC TECHNOLOGY — 3 units — Theory, techniques, practices, and aesthetics surrounding creative applications of current and emerging music technologies. Prerequisites: MUSC 105 or MUSC 132; or consent of instructor.
Lessons, Recitals and Ensembles
MUSA xxx: Applied Lessons in a Single Medium — 16 units
MUSA xxx: Lessons in a Secondary Medium — 2 units
MUSA 399: JUNIOR RECITAL FOR BACHELOR OF MUSIC DEGREE — 1 units — Preparation and performance of the junior recital. Graded S/U. Corequisite: must be concurrently enrolled in 300-level applied lessons. Prerequisites: successful completion of upper-division jury and consent of instructor.
MUSA 499: SENIOR RECITAL FOR BACHELOR OF MUSIC DEGREE — 1 units — Preparation and performance of the senior recital. Graded S/U. Corequisite: must be concurrently enrolled in 400 level applied lessons. Prerequisites: successful completion of 300 level applied lesson requirements and permission of instructor.
MUSA xxx: Ensembles — 13 units
Other required courses
MUSC 221: INTRODUCTION TO CONDUCTING — 2 units — Group instruction in basic conducting techniques, score study, and rehearsal strategies for choral and instrumental ensembles.
MUSC 409: HISTORY AND LITERATURE OF GUITAR, LUTE AND VIHUELA — 3 units — A survey of the history of and literature written for or readily adaptable to the guitar. Includes study of tablatures and transcriptions to modern notation. Prerequisite: MUSC 201 or department consent.
MUSC 462: GUITAR PEDAGOGY— 3 units — Art and science of teaching guitar, historical and current practices; observations. Private studio organization and administration. Prerequisite: 100-level guitar lessons or department consent.
Piano
MUSA 190 PIANO CLASS I: 1 unit — Class instruction on the designated instrument.
MUSA 194 FUNCTIONAL ACCOMPANYING TECHNIQUES I: 2 units — Development of skills necessary to accompany at the piano, using traditional and modern harmonies in contrasting musical idioms. Prerequisite: MUSA 190.
Music Electives
MUSC xxx : Electives — 3 units
MUSA xxx or MUSC xxx: Electives — 4 units

Bachelor of Music in Keyboard

Music History
<i>Choose one of the following two courses:</i>
MUSC 201: MUSIC IN THE UNITED STATES — 3 units — Study of music in the United States with a focus on traditional and popular musics. Prerequisite: MUSC 131 or MUSC 105.
MUSC 202: MUSIC CULTURES OF THE WORLD — 3 units — The study of music as an integral part of global society and culture. Prerequisite: MUSC 131 or MUSC 105.
<i>Required Courses:</i>
MUSC 303: HISTORY OF MUSIC IN THE EUROPEAN CLASSICAL TRADITION — 3 units — The chronological study of music in the European classical tradition from antiquity to the present. Prerequisite: MUSC 201 or MUSC 202.
MUSC 401: ADVANCED MUSIC HISTORY — 3 units — The advanced study of selected musics from the European classical tradition. Prerequisite: MUSC 303.
<i>Choose one of the following courses:</i>
MUSC 405: WESTERN MUSIC FROM 1914 TO THE PRESENT — 3 units — Styles, forms, and techniques of western music since 1914. Prerequisite: MUSC 303 or department consent.
MUSC 411: SURVEY OF OPERA — 3 units — Study of opera literature of various periods and styles. Prerequisite: MUSC 201 or department consent.
MUSC 413: SYMPHONIC LITERATURE — 3 units — Survey of orchestral music from the Classical Period to the present. Includes symphony, overture, and symphonic poem. Prerequisite: MUSC 201 or department consent.
MUSC 421: MUSIC IN THE U.S. — 3 units — American music from the Colonial period to the present. Prerequisite: MUSC 201 or department consent.
MUSC 426: JAZZ HISTORY — 3 units — Study of jazz from its origins to the present day. Prerequisite: MUSC 201 or department consent.
MUSC 463: MUSIC IN LATIN AMERICA — 3 units — Genres and styles of art and popular musics in Latin America from colonial times to today. The role of music in processes of political, social, and cultural change in Latin America, including issues of colonialism, nationalism, music and identity and globalization. Prerequisite: department consent.
MUSC 47x: SPECIAL TOPICS IN MUSIC — 3 units — Consideration of a central topic in music with a different topic each term. May be repeated for a maximum of 9 units provided a different topic is covered. Prerequisite MUSC 232 or consent of instructor.
Theory and Musicianship
MUSC 131: MUSIC THEORY AND MUSICIANSHIP I — 2 units — The rudiments of Western music theory, notation, and music reading, combined with the development of aural skills. Lab/Class fee will be assessed.
MUSC 132: MUSIC THEORY II — 2 units — A concentrated study of diatonic harmony, conventional voice leading practice, and basic reductive analytic techniques. Lab/Class fee will be assessed. Prerequisite: MUSC 131. Corequisite: MUSC 134.
MUSC 134: MUSICIANSHIP II — 2 units — Development of aural skills through sight singing, dictation, improvisation, and keyboard applications. Prerequisite: MUSC 131. Corequisite: MUSC 132.
MUSC 231: MUSIC THEORY III — 2 units — Analysis of form and chromatic harmony, including tonicization, modulation, and Neapolitan chords. Department consent required. Lab/Class fee will be assessed. Prerequisite: MUSC 132. Corequisite: MUSC 233.

MUSC 233: MUSICIANSHIP III — 2 units — Aural skills through sight singing, dictation, improvisation, ear training software, and keyboard applications. Department consent required. Prerequisite: MUSC 134. Corequisite: MUSC 231.
MUSC 232: MUSIC THEORY IV — 2 units — Capstone study of chromatic harmony and large-scale traditional forms. Department consent required. Lab/Class fee will be assessed. Prerequisite: MUSC 231.
MUSC 287: CREATIVE MUSIC TECHNOLOGY — 3 units — Theory, techniques, practices, and aesthetics surrounding creative applications of current and emerging music technologies. Prerequisites: MUSC 105 or MUSC 132; or consent of instructor.
MUSC 331: THEORY V — 3 units — A study of theoretical ideas and approaches in music from after the Common Practice period. Prerequisite: MUSC 231.
MUSC 335: CHORAL AND INSTRUMENTAL ARRANGING — 3 units — Composition and arranging techniques for voices and/or instruments.
MUSC 414: Counterpoint— 3 units — Principles of species counterpoint, using examples from all style periods and writing of counterpoint in all five species. Prerequisite: completion of music theory sequence or consent of instructor.
Lessons, Recitals and Ensembles
MUSA xxx: Applied Lessons in a single medium — 16 units
MUSA xxx: Private lessons in a secondary keyboard medium: 2 units of two different keyboard instruments— 4 units
MUSA 399: JUNIOR RECITAL FOR BACHELOR OF MUSIC DEGREE — 1 units —Preparation and performance of the junior recital. Graded S/U. Corequisite: must be concurrently enrolled in 300-level applied lessons. Prerequisites: successful completion of upper-division jury and consent of instructor.
MUSA 499: SENIOR RECITAL FOR BACHELOR OF MUSIC DEGREE — 1 units — Preparation and performance of the senior recital. Graded S/U. Corequisite: must be concurrently enrolled in 400 level applied lessons. Prerequisites: successful completion of 300 level applied lesson requirements and permission of instructor.
MUSA xxx: Ensembles — 8 units
Other required courses
MUSC 221: INTRODUCTION TO CONDUCTING — 2 units — Group instruction in basic conducting techniques, score study, and rehearsal strategies for choral and instrumental ensembles.
MUSC 313: KEYBOARD HARMONY AND SIGHT READING I — 2 units — Beginning aural, reading and practical keyboard harmony skills, including ensemble experiences. Prerequisite: consent of instructor.
MUSC 314: KEYBOARD HARMONY SIGHT READING II — 2 units — Advanced aural, reading and practical keyboard harmony skills, including ensemble experiences. Prerequisite: MUSC 313.
MUSC 419: KEYBOARD LITERATURE — 3 units — Literature for keyboard instruments from 1450 to present. Prerequisite: MUSC 201 or department consent.
MUSC 460: PIANO PEDAGOGY — 3 units — Teaches the goals and steps in the art of teaching beginner, elementary, and intermediate piano. Prerequisite: 100-level piano lessons or department consent.
Music Electives
MUSC xxx : Electives — 3 units

Bachelor of Music in Voice

Music History
<i>Choose one of the following two courses:</i>
MUSC 201: MUSIC IN THE UNITED STATES — 3 units — Study of music in the United States with a focus on traditional and popular musics. Prerequisite: MUSC 131 or MUSC 105.
MUSC 202: MUSIC CULTURES OF THE WORLD — 3 units — The study of music as an integral part of global society and culture. Prerequisite: MUSC 131 or MUSC 105.
<i>Required Courses:</i>
MUSC 303: HISTORY OF MUSIC IN THE EUROPEAN CLASSICAL TRADITION — 3 units — The chronological study of music in the European classical tradition from antiquity to the present. Prerequisite: MUSC 201 or MUSC 202.
MUSC 401: ADVANCED MUSIC HISTORY — 3 units — The advanced study of selected musics from the European classical tradition. Prerequisite: MUSC 303.
<i>Choose one of the following courses:</i>
MUSC 405: WESTERN MUSIC FROM 1914 TO THE PRESENT — 3 units — Styles, forms, and techniques of western music since 1914. Prerequisite: MUSC 303 or department consent.
MUSC 411: SURVEY OF OPERA — 3 units — Study of opera literature of various periods and styles. Prerequisite: MUSC 201 or department consent.
MUSC 413: SYMPHONIC LITERATURE — 3 units — Survey of orchestral music from the Classical Period to the present. Includes symphony, overture, and symphonic poem. Prerequisite: MUSC 201 or department consent.
MUSC 421: MUSIC IN THE U.S. — 3 units — American music from the Colonial period to the present. Prerequisite: MUSC 201 or department consent.
MUSC 426: JAZZ HISTORY — 3 units — Study of jazz from its origins to the present day. Prerequisite: MUSC 201 or department consent.
MUSC 463: MUSIC IN LATIN AMERICA — 3 units — Genres and styles of art and popular musics in Latin America from colonial times to today. The role of music in processes of political, social, and cultural change in Latin America, including issues of colonialism, nationalism, music and identity and globalization. Prerequisite: department consent.
MUSC 47x: SPECIAL TOPICS IN MUSIC — 3 units — Consideration of a central topic in music with a different topic each term. May be repeated for a maximum of 9 units provided a different topic is covered. Prerequisite MUSC 232 or consent of instructor.
Theory and Musicianship
MUSC 131: MUSIC THEORY AND MUSICIANSHIP I — 2 units — The rudiments of Western music theory, notation, and music reading, combined with the development of aural skills. Lab/Class fee will be assessed.
MUSC 132: MUSIC THEORY II — 2 units — A concentrated study of diatonic harmony, conventional voice leading practice, and basic reductive analytic techniques. Lab/Class fee will be assessed. Prerequisite: MUSC 131. Corequisite: MUSC 134.
MUSC 134: MUSICIANSHIP II — 2 units — Development of aural skills through sight singing, dictation, improvisation, and keyboard applications. Prerequisite: MUSC 131. Corequisite: MUSC 132.
MUSC 231: MUSIC THEORY III — 2 units — Analysis of form and chromatic harmony, including tonicization, modulation, and Neapolitan chords. Department consent required. Lab/Class fee will be assessed. Prerequisite: MUSC 132. Corequisite: MUSC 233.

MUSC 233: MUSICIANSHIP III — 2 units — Aural skills through sight singing, dictation, improvisation, ear training software, and keyboard applications. Department consent required. Prerequisite: MUSC 134. Corequisite: MUSC 231.
MUSC 232: MUSIC THEORY IV — 2 units — Capstone study of chromatic harmony and large-scale traditional forms. Department consent required. Lab/Class fee will be assessed. Prerequisite: MUSC 231.
MUSC 331: THEORY V — 3 units — A study of theoretical ideas and approaches in music from after the Common Practice period. Prerequisite: MUSC 231.
MUSC 287: CREATIVE MUSIC TECHNOLOGY — 3 units — Theory, techniques, practices, and aesthetics surrounding creative applications of current and emerging music technologies. Prerequisites: MUSC 105 or MUSC 132; or consent of instructor.
Lessons, Recitals and Ensembles
MUSA xxx: Applied Lessons in a Single Medium — 16 units
MUSA 399: JUNIOR RECITAL FOR BACHELOR OF MUSIC DEGREE — 1 units —Preparation and performance of the junior recital. Graded S/U. Corequisite: must be concurrently enrolled in 300-level applied lessons. Prerequisites: successful completion of upper-division jury and consent of instructor.
MUSA 499: SENIOR RECITAL FOR BACHELOR OF MUSIC DEGREE — 1 units — Preparation and performance of the senior recital. Graded S/U. Corequisite: must be concurrently enrolled in 400 level applied lessons. Prerequisites: successful completion of 300 level applied lesson requirements and permission of instructor.
MUSA xxx: Ensembles — 12 units
Other required courses
MUSC 221: INTRODUCTION TO CONDUCTING — 2 units — Group instruction in basic conducting techniques, score study, and rehearsal strategies for choral and instrumental ensembles.
MUSC 245: SING I ENG-ITAL — 2 units — Using the International Phonetic alphabet as a basis for pronunciation, this course is designed to introduce singers to the fundamentals of English and Italian diction. Prerequisite: voice major or consent of instructor.
MUSC 246: SING II FR-GERM — 2 units —Using the International Phonetic alphabet as a basis for pronunciation, this course is designed to introduce singers to the fundamentals of French and German diction. Prerequisite: voice concentration and MUSC 245 or consent of instructor.
MUSC 406: SURVEY OF SOLO VOICE LITERATURE — 3 units — A musical survey of the art-song from circa 1750 to the present. Prerequisite: MUSC 201 or department consent.
MUSC 442: VOCAL PEDAGOGY — 3 units — Theory and practice of the teaching of singing by national styles, historical approaches and the physiology of the voice. Prerequisite: MUSA 203 or department consent.
Piano
MUSA 190 PIANO CLASS I: 1 unit — Class instruction on the designated instrument.
MUSA 194 FUNCTIONAL ACCOMPANYING TECHNIQUES I: 2 units — Development of skills necessary to accompany at the piano, using traditional and modern harmonies in contrasting musical idioms. Prerequisite: MUSA 190.
Music Electives
MUSC xxx : Electives — 3 units
Foreign Languages: Either one semester each of two of the following: Italian, German, or French OR two semesters of either Italian, German, or French. — 6 units

Bachelor of Music in Winds, Strings, and Percussion

Music History
<i>Choose one of the following two courses:</i>
MUSC 201: MUSIC IN THE UNITED STATES — 3 units — Study of music in the United States with a focus on traditional and popular musics. Prerequisite: MUSC 131 or MUSC 105.
MUSC 202: MUSIC CULTURES OF THE WORLD — 3 units — The study of music as an integral part of global society and culture. Prerequisite: MUSC 131 or MUSC 105.
<i>Required Courses:</i>
MUSC 303: HISTORY OF MUSIC IN THE EUROPEAN CLASSICAL TRADITION — 3 units — The chronological study of music in the European classical tradition from antiquity to the present. Prerequisite: MUSC 201 or MUSC 202.
MUSC 401: ADVANCED MUSIC HISTORY — 3 units — The advanced study of selected musics from the European classical tradition. Prerequisite: MUSC 303.
<i>Choose one of the following courses:</i>
MUSC 405: WESTERN MUSIC FROM 1914 TO THE PRESENT — 3 units — Styles, forms, and techniques of western music since 1914. Prerequisite: MUSC 303 or department consent.
MUSC 411: SURVEY OF OPERA — 3 units — Study of opera literature of various periods and styles. Prerequisite: MUSC 201 or department consent.
MUSC 413: SYMPHONIC LITERATURE — 3 units — Survey of orchestral music from the Classical Period to the present. Includes symphony, overture, and symphonic poem. Prerequisite: MUSC 201 or department consent.
MUSC 421: MUSIC IN THE U.S. — 3 units — American music from the Colonial period to the present. Prerequisite: MUSC 201 or department consent.
MUSC 426: JAZZ HISTORY — 3 units — Study of jazz from its origins to the present day. Prerequisite: MUSC 201 or department consent.
MUSC 463: MUSIC IN LATIN AMERICA — 3 units — Genres and styles of art and popular musics in Latin America from colonial times to today. The role of music in processes of political, social, and cultural change in Latin America, including issues of colonialism, nationalism, music and identity and globalization. Prerequisite: department consent.
MUSC 47x: SPECIAL TOPICS IN MUSIC — 3 units — Consideration of a central topic in music with a different topic each term. May be repeated for a maximum of 9 units provided a different topic is covered. Prerequisite MUSC 232 or consent of instructor.
Theory and Musicianship
MUSC 131: MUSIC THEORY AND MUSICIANSHIP I — 2 units — The rudiments of Western music theory, notation, and music reading, combined with the development of aural skills. Lab/Class fee will be assessed.
MUSC 132: MUSIC THEORY II — 2 units — A concentrated study of diatonic harmony, conventional voice leading practice, and basic reductive analytic techniques. Lab/Class fee will be assessed. Prerequisite: MUSC 131. Corequisite: MUSC 134.
MUSC 134: MUSICIANSHIP II — 2 units — Development of aural skills through sight singing, dictation, improvisation, and keyboard applications. Prerequisite: MUSC 131. Corequisite: MUSC 132.
MUSC 231: MUSIC THEORY III — 2 units — Analysis of form and chromatic harmony, including tonicization, modulation, and Neapolitan chords. Department consent required. Lab/Class fee will be assessed. Prerequisite: MUSC 132. Corequisite: MUSC 233.

MUSC 233: MUSICIANSHIP III — 2 units — Aural skills through sight singing, dictation, improvisation, ear training software, and keyboard applications. Department consent required. Prerequisite: MUSC 134. Corequisite: MUSC 231.
MUSC 232: MUSIC THEORY IV — 2 units — Capstone study of chromatic harmony and large-scale traditional forms. Department consent required. Lab/Class fee will be assessed. Prerequisite: MUSC 231.
MUSC 331: THEORY V — 3 units — A study of theoretical ideas and approaches in music from after the Common Practice period. Prerequisite: MUSC 231.
MUSC 287: CREATIVE MUSIC TECHNOLOGY — 3 units — Theory, techniques, practices, and aesthetics surrounding creative applications of current and emerging music technologies. Prerequisites: MUSC 105 or MUSC 132; or consent of instructor.
<i>Choose one of the following courses:</i>
MUSC 335: CHORAL AND INSTRUMENTAL ARRANGING — 3 units — Composition and arranging techniques for voices and/or instruments.
MUSC 427 JAZZ ARRANGING I: — 3 units — Study and practice of arranging of standard material for Jazz Ensembles. Prerequisite: MUSC 232 or consent of instructor.
Lessons, Recitals and Ensembles
MUSA xxx: Applied Lessons in a Single Medium — 16 units
MUSA 399: JUNIOR RECITAL FOR BACHELOR OF MUSIC DEGREE — 1 units — Preparation and performance of the junior recital. Graded S/U. Corequisite: must be concurrently enrolled in 300-level applied lessons. Prerequisites: successful completion of upper-division jury and consent of instructor.
MUSA 499: SENIOR RECITAL FOR BACHELOR OF MUSIC DEGREE — 1 units — Preparation and performance of the senior recital. Graded S/U. Corequisite: must be concurrently enrolled in 400 level applied lessons. Prerequisites: successful completion of 300 level applied lesson requirements and permission of instructor.
MUSA xxx: Ensembles — 16 units
Other required courses
MUSC 221: INTRODUCTION TO CONDUCTING — 2 units — Group instruction in basic conducting techniques, score study, and rehearsal strategies for choral and instrumental ensembles.
MUSC 443 INSTRUMENTAL PEDAGOGY: 1 unit — The art and science of teaching musical instruments in the applied setting. Prerequisite: 100-level instrumental lessons or department consent.
Piano
MUSA 190 PIANO CLASS I: 1 unit — Class instruction on the designated instrument.
MUSA 194 FUNCTIONAL ACCOMPANYING TECHNIQUES I: 2 units — Development of skills necessary to accompany at the piano, using traditional and modern harmonies in contrasting musical idioms. Prerequisite: MUSA 190.
Music Electives
MUSC xxx : Electives — 6 units
MUSA xxx or MUSC xxx: Electives — 2 units

Bachelor of Music in Jazz/Commercial Music (Composition)

Music History
<i>Choose one of the following two courses:</i>
MUSC 201: MUSIC IN THE UNITED STATES — 3 units — Study of music in the United States with a focus on traditional and popular musics. Prerequisite: MUSC 131 or MUSC 105.
MUSC 202: MUSIC CULTURES OF THE WORLD — 3 units — The study of music as an integral part of global society and culture. Prerequisite: MUSC 131 or MUSC 105.
<i>Required Courses:</i>
MUSC 303: HISTORY OF MUSIC IN THE EUROPEAN CLASSICAL TRADITION — 3 units — The chronological study of music in the European classical tradition from antiquity to the present. Prerequisite: MUSC 201 or MUSC 202.
MUSC 426: Jazz History — 3 units — Study of jazz from its origins to the present day. Prerequisites: Completion of GenEd Category I.B., MUSC 201, and MUSC 232; or consent of instructor.
<i>Choose one of the following courses:</i>
MUSC 405: WESTERN MUSIC FROM 1914 TO THE PRESENT — 3 units — Styles, forms, and techniques of western music since 1914. Prerequisite: MUSC 303 or department consent.
MUSC 411: SURVEY OF OPERA — 3 units — Study of opera literature of various periods and styles. Prerequisite: MUSC 201 or department consent.
MUSC 413: SYMPHONIC LITERATURE — 3 units — Survey of orchestral music from the Classical Period to the present. Includes symphony, overture, and symphonic poem. Prerequisite: MUSC 201 or department consent.
MUSC 421: MUSIC IN THE U.S. — 3 units — American music from the Colonial period to the present. Prerequisite: MUSC 201 or department consent.
MUSC 463: MUSIC IN LATIN AMERICA — 3 units — Genres and styles of art and popular musics in Latin America from colonial times to today. The role of music in processes of political, social, and cultural change in Latin America, including issues of colonialism, nationalism, music and identity and globalization. Prerequisite: department consent.
MUSC 47x: SPECIAL TOPICS IN MUSIC — 3 units — Consideration of a central topic in music with a different topic each term. May be repeated for a maximum of 9 units provided a different topic is covered. Prerequisite MUSC 232 or consent of instructor.
Theory and Musicianship
MUSC 131: MUSIC THEORY AND MUSICIANSHIP I — 2 units — The rudiments of Western music theory, notation, and music reading, combined with the development of aural skills. Lab/Class fee will be assessed.
MUSC 132: MUSIC THEORY II — 2 units — A concentrated study of diatonic harmony, conventional voice leading practice, and basic reductive analytic techniques. Lab/Class fee will be assessed. Prerequisite: MUSC 131. Corequisite: MUSC 134.
MUSC 134: MUSICIANSHIP II — 2 units — Development of aural skills through sight singing, dictation, improvisation, and keyboard applications. Prerequisite: MUSC 131. Corequisite: MUSC 132.
MUSC 231: MUSIC THEORY III — 2 units — Analysis of form and chromatic harmony, including tonicization, modulation, and Neapolitan chords. Department consent required. Lab/Class fee will be assessed. Prerequisite: MUSC 132. Corequisite: MUSC 233.
MUSC 233: MUSICIANSHIP III — 2 units — Aural skills through sight singing, dictation, improvisation, ear training software, and keyboard applications. Department consent required. Prerequisite: MUSC 134. Corequisite: MUSC 231.

MUSC 232: MUSIC THEORY IV — 2 units — Capstone study of chromatic harmony and large-scale traditional forms. Department consent required. Lab/Class fee will be assessed. Prerequisite: MUSC 231.
MUSC 320: Jazz Theory and Improvisation I— 3— Fundamental theoretical study of rhythm, harmony, melody, repertoire, performers, improvisational techniques and historical style of jazz; practical application through improvisational performance and aural dictation. Prerequisites: MUSC 231 and MUSC 233 or consent of the instructor.
MUSC 322: Jazz Theory and Improvisation II— 3— Advanced theoretical study of rhythm, harmony, melody, repertoire, improvisational techniques and historical styles of jazz; practical application through improvisational performance and aural dictation. Prerequisite: MUSC 320 or consent of instructor.
MUSC 287: CREATIVE MUSIC TECHNOLOGY — 3 units — Theory, techniques, practices, and aesthetics surrounding creative applications of current and emerging music technologies. Prerequisites: MUSC 105 or MUSC 132; or consent of instructor.
MUSC 425: JAZZ REPERTOIRE — 3— Study and performance of standard jazz literature for small, varied instrumental groups or vocalists. Prerequisite: MUSC 232 or consent of instructor.
MUSC 427: JAZZ ARRANGING I — 3 units — Study and practice of arranging of standard material for Jazz Ensembles. of instructor. Prerequisite: MUSC 232 or consent of instructor.
Lessons, Recitals and Ensembles
MUSA xxx: Applied Lessons in a Single Medium (JC Composition) — 16 units
MUSA xxx: Lessons in a Secondary Medium —7 units
MUSA 499: SENIOR RECITAL FOR BACHELOR OF MUSIC DEGREE — 1 units — Preparation and performance of the senior recital. Graded S/U. Corequisite: must be concurrently enrolled in 400 level applied lessons. Prerequisites: successful completion of 300 level applied lesson requirements and permission of instructor.
MUSA xxx: Ensembles — 7 units
Other required courses
MUSC 443: INSTRUMENTAL PEDAGOGY — 1 unit — The art and science of teaching musical instruments in the applied setting. Prerequisite: 100-level instrumental lessons or department consent.
Piano
MUSA 190: PIANO CLASS I — 1 unit — Class instruction on the designated instrument.
Music Electives
MUSC xxx: Electives — 3 units
MUSA xxx or MUSC xxx: Electives — 7 units

Bachelor of Music in Jazz/Commercial Music (Performance)

Music History
<i>Choose one of the following two courses:</i>
MUSC 201: MUSIC IN THE UNITED STATES — 3 units — Study of music in the United States with a focus on traditional and popular musics. Prerequisite: MUSC 131 or MUSC 105.
MUSC 202: MUSIC CULTURES OF THE WORLD — 3 units — The study of music as an integral part of global society and culture. Prerequisite: MUSC 131 or MUSC 105.
<i>Required Courses:</i>
MUSC 303: HISTORY OF MUSIC IN THE EUROPEAN CLASSICAL TRADITION — 3 units — The chronological study of music in the European classical tradition from antiquity to the present. Prerequisite: MUSC 201 or MUSC 202.
MUSC 426: Jazz History — 3 units — Study of jazz from its origins to the present day. Prerequisites: Completion of GenEd Category I.B., MUSC 201, and MUSC 232; or consent of instructor.
<i>Choose one of the following courses:</i>
MUSC 405: WESTERN MUSIC FROM 1914 TO THE PRESENT — 3 units — Styles, forms, and techniques of western music since 1914. Prerequisite: MUSC 303 or department consent.
MUSC 411: SURVEY OF OPERA — 3 units — Study of opera literature of various periods and styles. Prerequisite: MUSC 201 or department consent.
MUSC 413: SYMPHONIC LITERATURE — 3 units — Survey of orchestral music from the Classical Period to the present. Includes symphony, overture, and symphonic poem. Prerequisite: MUSC 201 or department consent.
MUSC 421: MUSIC IN THE U.S. — 3 units — American music from the Colonial period to the present. Prerequisite: MUSC 201 or department consent.
MUSC 463: MUSIC IN LATIN AMERICA — 3 units — Genres and styles of art and popular musics in Latin America from colonial times to today. The role of music in processes of political, social, and cultural change in Latin America, including issues of colonialism, nationalism, music and identity and globalization. Prerequisite: department consent.
MUSC 47x: SPECIAL TOPICS IN MUSIC — 3 units — Consideration of a central topic in music with a different topic each term. May be repeated for a maximum of 9 units provided a different topic is covered. Prerequisite MUSC 232 or consent of instructor.
Theory and Musicianship
MUSC 131: MUSIC THEORY AND MUSICIANSHIP I — 2 units — The rudiments of Western music theory, notation, and music reading, combined with the development of aural skills. Lab/Class fee will be assessed.
MUSC 132: MUSIC THEORY II — 2 units — A concentrated study of diatonic harmony, conventional voice leading practice, and basic reductive analytic techniques. Lab/Class fee will be assessed. Prerequisite: MUSC 131. Corequisite: MUSC 134.
MUSC 134: MUSICIANSHIP II — 2 units — Development of aural skills through sight singing, dictation, improvisation, and keyboard applications. Prerequisite: MUSC 131. Corequisite: MUSC 132.
MUSC 231: MUSIC THEORY III — 2 units — Analysis of form and chromatic harmony, including tonicization, modulation, and Neapolitan chords. Department consent required. Lab/Class fee will be assessed. Prerequisite: MUSC 132. Corequisite: MUSC 233.
MUSC 233: MUSICIANSHIP III — 2 units — Aural skills through sight singing, dictation, improvisation, ear training software, and keyboard applications. Department consent required. Prerequisite: MUSC 134. Corequisite: MUSC 231.

MUSC 232: MUSIC THEORY IV — 2 units — Capstone study of chromatic harmony and large-scale traditional forms. Department consent required. Lab/Class fee will be assessed. Prerequisite: MUSC 231.
MUSC 320: Jazz Theory and Improvisation I— 3— Fundamental theoretical study of rhythm, harmony, melody, repertoire, performers, improvisational techniques and historical style of jazz; practical application through improvisational performance and aural dictation. Prerequisites: MUSC 231 and MUSC 233 or consent of the instructor.
MUSC 322: Jazz Theory and Improvisation II— 3— Advanced theoretical study of rhythm, harmony, melody, repertoire, improvisational techniques and historical styles of jazz; practical application through improvisational performance and aural dictation. Prerequisite: MUSC 320 or consent of instructor.
MUSC 287: CREATIVE MUSIC TECHNOLOGY — 3 units — Theory, techniques, practices, and aesthetics surrounding creative applications of current and emerging music technologies. Prerequisites: MUSC 105 or MUSC 132; or consent of instructor.
MUSC 425: JAZZ REPERTOIRE — 3— Study and performance of standard jazz literature for small, varied instrumental groups or vocalists. Prerequisite: MUSC 232 or consent of instructor.
MUSC 427: JAZZ ARRANGING I — 3 units — Study and practice of arranging of standard material for Jazz Ensembles. of instructor. Prerequisite: MUSC 232 or consent of instructor.
Lessons, Recitals and Ensembles
MUSA xxx: Applied Lessons in a Single Medium — 16 units
MUSA 399: JUNIOR RECITAL FOR BACHELOR OF MUSIC DEGREE — 1 units —Preparation and performance of the junior recital. Graded S/U. Corequisite: must be concurrently enrolled in 300-level applied lessons. Prerequisites: successful completion of upper-division jury and consent of instructor.
MUSA 499: SENIOR RECITAL FOR BACHELOR OF MUSIC DEGREE — 1 units — Preparation and performance of the senior recital. Graded S/U. Corequisite: must be concurrently enrolled in 400 level applied lessons. Prerequisites: successful completion of 300 level applied lesson requirements and permission of instructor.
MUSA xxx: Ensembles — 16 units
Other required courses
MUSC 443: INSTRUMENTAL PEDAGOGY — 1 unit — The art and science of teaching musical instruments in the applied setting. Prerequisite: 100-level instrumental lessons or department consent.
Piano
MUSA 190: PIANO CLASS I — 1 unit — Class instruction on the designated instrument.
Music Electives
MUSC xxx: Electives — 3 units —
MUSA xxx or MUSC xxx: Electives — 3 units —

d. *Description of thesis and/or non-thesis option for graduate programs*

Does not apply.

e. *Impact on student's information literacy and technology fluency skills*

The library follows the Framework for Information Literacy for Higher Education created by the Association of College and Research Libraries and formally adopted by them in January, 2016. The framework describes a set of core concepts that represent student skill acquisition related to information seeking, collecting, and using data and research within their academic world and throughout their lives. The concepts are broken into seven frames: Authority is Constructed and Contextual, Information Creation as a Process, Information has Value, Research as Inquiry, Scholarship as Conversation, and Searching as Strategic Exploration. While no one course will offer activities and content that will include all seven frameworks, the program will provide students with specific opportunities to encounter the concepts and hone their skills (referred to by the Framework as "Knowledge Practices") through coursework, research, and performance study.

The knowledge practices will be spread through a number of courses, both with course work assigned by instructors and with library instruction sessions delivered by the Performing Arts Librarian, when deemed appropriate. This occurs now in many courses in the program, but specifically with the new courses, there are some additional chances for enhancement of information literacy skills. In Music Cultures of the World, students will be challenged to seek diverse viewpoints in music, explore the dissemination of musical content and research through a variety of formats, and integrate their own research with the work of others through proper attribution and citation.

In the Creative Music Technology course, students will experiment with information created through a variety of processes, in both traditional and emerging formats. Most importantly, they will learn to view themselves as creators of scholarly research, not just consumers of information.

3) *If proposing a distance education program, provide evidence of the **Principles of Good Practice***

Does not apply.

4) *Discuss procedures for evaluating courses, faculty, and student learning outcomes.*

The Department of Music recently completed reviews and revisions of all music major courses in the curriculum. These changes were made after an evaluation of the content of courses and a determination of the educational objectives for each program. All full time music faculty engaged in this process. It is the Department of Music procedure that music faculty deliberate and vote on all changes in course titles, catalogue descriptions, and changes in curricula. The Department of Music Curriculum Committee aids in developing proposals for faculty consideration.

Courses are evaluated in different ways depending upon their content and placement in the curricula. Core courses (general education courses) provide annual assessments of student learning outcomes to Towson University. These data are entered by the program assessment director, reviewed by appropriate members of the Department of Music, reviewed by the College Dean or Associate Dean, and then finally reviewed at the Assessment Day for Programs on a rotating multi-year schedule.

Courses for music majors are reviewed by divisions (for instance, theory courses by the theory division) and alterations in content are made as needed. Faculty make assessments of student progress and if changes are necessary in course content, the divisions consider the matter first. If

changes need to be made in course titles and catalogue descriptions these are brought to the full music faculty.

Degree programs at Towson University also provide annual assessment data. These data are entered by the program assessment director, reviewed by appropriate members of the Department of Music, reviewed by the College Dean or Associate Dean and then finally reviewed annually at the Assessment Day for Programs each January.

The evaluation of courses and faculty combined with the assessment of student learning outcomes facilitates the Department's efforts to remain accountable in terms of the quality of its programming. The procedure for student evaluation of teaching effectiveness consists of students completing an online survey that is administered by the University within a few days of finals week. Some of the questions elicit information about the instructor whereas others, concern the course itself or the level of the student's effort in the course. The procedure for the evaluation of full-time faculty is as follows. The Promotion, Reappointment, Tenure and Merit Committee meets and the committee chair assigns faculty to complete peer observations of their colleague's classes. The classes of every non-tenured faculty member as well of those of tenured faculty requesting promotion (or 5 year review) are reviewed by senior faculty. The classes of part time faculty are also observed. Division leaders make these assignments. Once the peer observation is completed, the faculty conducting the observation meets with the professor for an exchange of ideas and perspectives about teaching. The meeting is held to be formative rather than punitive in nature. The procedure for the assessment of student learning outcomes is as follows. The assessment coordinator works with the faculty member to complete the assessment plan, identifying the particular questions or activities for which data will be collected either annually or semi-annually. The data is stored in a central location in the Main Office and is reviewed by the College's Assessment Council periodically.

Justification

1) *Student audience to be served by program and enrollment estimates for five years.*

So that the Department could better assess its educational delivery and outreach to minority students in particular, we consulted *Maryland Ready*, the State's Plan for Postsecondary Education. The Department supports the development of a curriculum that yields positive outcomes for Maryland students and helps to advance long and short term goals of the State. The Department holds dear the values of progressive thinking, resilience, responsiveness, inclusiveness and thoughtfulness, all of which are referenced in *Maryland Ready*.

In order for the Department to meet its benchmarks in terms of student success, the Department fosters close relationships between college instructors and our colleagues in elementary and secondary schools to ensure that students succeed when they arrive on campus. Over the years, we have been thinking differently about groups of students we used to regard as nontraditional and about how we can adjust to meet their needs. We are cognizant of the role that postsecondary education and training play in maintaining our State's competitive workforce and thriving economy. The goals of *Maryland Ready* include:

- Quality and Effectiveness
- Access, Affordability, and Completion
- Diversity
- Innovation
- Economic Growth and Vitality
- Data Use and distribution

Not so coincidentally, the above-referenced goals are also featured prominently in Towson University's Strategic Plan. The Department of Music recognizes that the economic recovery is incomplete. Institutions, and this includes our department, are asked to do more with less while still being accountable for the efficient use of State funds. We understand and anticipate that the number of high school graduates in MD is expected to decline by as much as 10% during the remainder of the decade. In spite of this, we feel strongly that our revised degree program will go even further in attracting students who wish to pursue the degree. At the same time, the racial/ethnic composition of the state continues to shift. As the number of white high school graduates declines, we look forward to the increase in ethnic minority students who may choose to attend Towson. As *Maryland Ready* makes clear, the challenge is that the fastest growing and largest minority groups in the State have not historically fared well with respect to postsecondary outcomes when compared to their peers. Hispanics are growing the fastest. The constituency of African Americans is not growing as fast but they remain the largest ethnic minority group in the State of Maryland. Towson University is well suited to meet the academic and extra-curricular needs of students from these populations through targeted outreach, and music as both an academic subject and co-curricular activity is a large part of that. Likewise, the Department of Music is poised to implement strategies designed to support the recruitment and retention of talented faculty from all backgrounds. We continue to encourage explicit standards for the strategic use of adjunct faculty, as addressed in *Maryland Ready*, and to involve students in faculty initiated research.

2) *Need for the program in terms of meeting present and future needs of the region and the State in general.*

- *Present quantifiable and reliable data projecting market demand and the availability of openings in the job market to be served by the proposed program (five years).*

The Department of Music at Towson University is well able to provide for the present and future needs for musicians in the State as well as throughout the greater Baltimore metropolitan region.

According to the United States Department of Labor, Bureau of Labor Statistics (bls.gov), *Occupational Outlook Handbook*

Employment of musicians and singers is projected to grow 3 percent from 2014 to 2024, slower than the average for all occupations. Growth will be due to increases in demand for musical performances. The number of people attending musical performances, such as symphonies and concerts, and theatrical performances, such as ballets and musical theater, is expected to increase moderately. However, there will be tough competition for jobs because of the large number of people who are interested in becoming musicians and singers.

Most highly-skilled professional instrumentalists, conductors, arrangers, copyists and conductors work for employers who are signatory to collective bargaining agreements with the American Federation of Musicians. AFM Local 40-543, the Musicians Association of Metropolitan Baltimore, has jurisdiction over the broader Baltimore metropolitan region. President Michael Decker reports that during the past ten years employment opportunities for musicians have declined and average wages are down at least ten percent. Additionally, less-well skilled musicians typically work as independent contractors in an underground economy where wages paid in cash may not be reported to the government.

Most graduates of music degrees will not fill full-time employment as performers and composers, but will construct careers among the wide gamut of music-related occupations. It is estimated that 99% of those employed in the music industry function behind the scenes among the many sectors in which music intersects the entertainment industry. Some musicians will secure regular

ongoing full-time employment but most will either construct combination careers working part-time or short term for a variety of employers or else become entrepreneurially by creating their own startup businesses. Thus there is much opportunity for graduates of Towson's music programs which are not captured in typical employment reporting.

The Music Business Handbook and Career Guide. David Baskerville and Tim Baskerville. Sherwood Publishing Partners. Thousand Oaks, CA 2013 groups music careers as follows.

Broadcasting/Film/Video Game Careers

- Radio Broadcasting
- Video Game Scorer/Audio Programmer
- Film/TV Broadcasting
- Advertising Jingle Writer
- Music Video/Music Producer-Director

Concert Venues/Touring Careers

- Facility Management
- Concert Promotion
- Production, Stage, and Road Management
- Orchestra Personnel Manager
- Box Office Management

Creative Careers

- Professional Songwriter
- Composer of Classical Music
- Lyricist
- Arranger-Orchestrator
- Composer of Show Music
- Music Editor or Copyist
- Composer of Educational Materials
- Composer of Children's Music

Directing/Producing Careers

- Music Director-Conductor
- Record Producer
- Church Choir Director

Entrepreneurs/Starting Your Own Business

- Recording Studio or Record Label
- Concert Promoter

Instruments/Equipment Careers

Retail & Merchandising

Manufacturer

Repairs & Maintenance

Piano Tuner

Music Management/Legal Services Careers

Managers

Booking Agents

Lawyers

Arts Administration

Publisher

Publicist

Performing Careers

Singer

Instrumentalist

Teaching Careers

Studio Teacher

School Music Educator

Music Education Supervisor

College Music Instructor

Music Therapist

Music-Related Careers

Critic/Journalist/Editor

Sales

Music Librarian

Science and Technology

Visual Arts/Graphics

Managerial/Executive

- Complete the following tables on the current and projected supply of prospective graduates (five years). Data on comparable programs at Maryland institutions are available using the *Trends in Degree and Certificate Programs Degree Report* and *Trends in Enrollment by Program Report* available at: <http://www.mhec.state.md.us/publications/research/index.asp>

Fall Enrollment in Similar Programs					
Institution	Year 1 2016	Year 2 2017	Year 3 2018	Year 4 2019	Year 5 2020
Frostburg*	69	66	68	66	67
Salisbury**	67	68	67	64	64
UMBC***	143	135	134	133	133
Morgan****	141	137	130	126	125
U MD College Park	16	24	28	28	33
Towson	33	35	38	40	45

Source: MHEC Trend in Enrollment by Program

*Frostburg -- offers a BM in Performance and a Teaching Certificate. No separate breakdown in *Trends in Degree and Certificate Programs Degree Report* or in *Trends in Enrollment by Program Report*. Numbers reflect estimate for entire program.

**Salisbury -- offers a BA with five "tracks" -- no separate breakdown for degree programs. Estimated numbers are for the entire degree

***Univ. of Md. Balto. Co. -- No separate breakdown for programs -- estimates are for entire major

****Morgan -- Offers a Fine Arts Program -- numbers reflect estimates for entire major Minus the Music Ed major.

Degrees Awarded in Similar Programs					
Institution	Year 1 2016	Year 2 2017	Year 3 2018	Year 4 2019	Year 5 2020
Frostburg*	11	10	10	9	9
Salisbury**	16	15	12	10	0
University of Maryland Baltimore County ***	22	21	21	20	20
Morgan****	8	8	7	7	7
University of Maryland College Park	35	33	27	26	24
Towson University	18	16	16	14	12

Source: MHEC

Source: MHEC Trend in Enrollment by Program

- *Identify similar programs in the State and/or same geographical areas and discuss similarities and differences to the proposed program. To identify programs use the following link:*

http://www.mhec.state.md.us/utilities/search_school.asp

BM in Music

Frostburg: Offers a jazz studies minor only; no composition; many fewer faculty (16); offers a music management concentration; music studies concentration; instrumental/vocal tracks within the music degree. No BM; no BS degree.

University of MD, College Park: Offers the B.M. degree; no BS but BA degree; offer a BA in Jazz Studies.

Again, these are existing programs. The “overlap” in Music Education was resolved years ago when Towson was given permission to offer the BS in Music Education but not the BM in Music Education.

- *Discuss the proposed program’s potential impact on the uniqueness and institutional identities of Historically Black Institutions (HBIs) and the potential impact of the proposed program on the implementation or maintenance of high-demand programs at HBIs.*

The proposed programs will not negatively affect the uniqueness and institutional identities of the HBIs. The revised degree programs will have no impact on the implementation or maintenance of high-demand programs at HBIs in the area.

A Model for Campus Diversity: Towson will further strengthen its commitment to diversity and continue to provide a safe, inclusive, welcoming, and peaceful community respectful to all. Our institutional strategies will expand and continue to provide a forum for campus dialogue and action.

As part of a diverse and complex university, the Department of Music:

- Promotes appreciation for and advancement of equity, diversity and inclusion at TU.
- Enhances recruitment and retention of students from underserved and/or underrepresented populations.
- Closes the achievement gap for first generation, low income and students from underrepresented groups.
- Enhances recruitment and retention of faculty and staff from underserved and/or underrepresented populations.
- Supports respectful and mutually beneficial community collaboration.

The BM in Performance program addresses minority student success and access in that in the revised degree programs, students are exposed to a more diverse curriculum which provides them with more choice in terms of electives. The Department of Music takes seriously the University's commitment to diversity and internationalization. In support of celebrating a diverse and complex university environment, the Department has worked to actively recruit students from underserved areas of the city, with members of our faculty visiting the schools for master classes and clinics; working to close the achievement gap for first generation, low income students by devoting a great deal of time and effort to first year orientation and transfer student activities; being intentional about diversifying our full as well as part-time faculty; engaging in respectful and mutually beneficial community collaborations such as the spring 2016 collaborative concert between the orchestras of Towson University and Montclair State University and the Choirs of Morgan State University. An additional example is the department's collaboration with the Baltimore Symphony Orchestra's Orch Kids program.

Demonstrable Number and Quality of Program Faculty

- *Provide a brief narrative demonstration the quality of program faculty.*

The Towson University Department of Music faculty is nationally recognized as an outstanding coterie of scholars, musicians, music educators, artist teachers, and composers. Each member of the tenure-track faculty has attained the terminal degree in his or her field. Faculty maintain international, national, and regional profiles through their publications, conference presentations, recitals, commissioned compositions, performances, invitations to serve as guest conductors and adjudicators. The placement of their students in prestigious festivals and competitions, and the high demand for and placement rate of Towson University graduates in teaching positions throughout the state and region.

Complete the following table:

Full-Time Faculty Resources				
	FTE	Highest Degree Earned/ Field of Study	Rank	Courses Teaching
Existing Faculty				
Mr. Ballou, David	1	M.A	ASSOC	MUSA 101: Jazz/Commercial Composition Lesson; MUSA 149: Jazz/Commercial Miscellaneous; MUSA 344/444/644: Jazz/Commercial Trumpet; MUSA 425/525: Jazz Repertoire
Dr. Baltimore, Sam	1	PhD	LEC	MUSC 101: Introduction to Music of the Western Heritage; MUSC 111: Introduction to Music in the United States; MUSC 205: Women in Western Music; MUSC 301: Western Music to 1750
Ms. Barczyk, Cecylia	1	MM	PROF	MUSA 132/232/332/432/632: Cello Lesson; MUSA 267/367/467/667: Chamber Ensembles; MUED 203: String Methods: Cello and Bass; Cello Masterclass
Ms. Bickham, Teri	1	MM	LEC	MUSA 103/203/303/403/603: Applied Voice Lessons; Voice Masterclass
Dr. Cicconi, Christopher	1	DMA	ASSIST	MUSA 176: Conducting Lab Band; MUSA 261/461/661: Symphonic Band; MUSA 679: Applied Conducting Lessons; MUED 201: Brass Class I; MUED 308: Methods of Teaching Instrumental Music in Secondary Schools
Dr. Ciufu, Thomas	1	PhD	ASSIST	HONR 370: Acoustic Ecology and Sound Art; MUSC 281 Recording Techniques I; MUSC 482: Recording Techniques II; MUSA 101/201/301/401/601: Applied Lessons in Jazz Commercial Music/Music Technology
Dr. Collister, Phillip	1	DMA	PROF	MUSA 103/303: Applied Voice Lesson; MUSA 253: Music for the Stage; MUSA 453/653: Music for the Stage; Voice Masterclass
Dr. Cook, Patrick	1	DMA	LEC	MUSA 103/203/303/403/603: Applied Voice Lessons; MUSA 453: Music for the Stage; Voice Masterclass
Dr. Crawford, Leneida	1	DMA	PROF	MUSA 103/203/303/403/603: Applied Voice Lessons; MUSC 245: Singer's Diction; MUSA 453: Music for the Stage; Voice Masterclass
Mr. Decker, Michael	1	MM	PROF	MUSA 125/235/335/435/635: Applied Guitar Lessons; MUSA 275/283: Guitar Ensemble; MUSC 350/550: Music Industry I: Live Performance; MUSC 450/551: Music Industry II: Recording and Digital Media; MUSC 462/562: Guitar Pedagogy; MUSC 497: Music Industry Internship; Classical Guitar Masterclass

Full-Time Faculty Resources

	FTE	Highest Degree Earned/ Field of Study	Rank	Courses Teaching
Dr. Dillon, Christopher	1	DMA	LEC	MUSC 131: Musicianship I; MUSC 132: Musicianship II; MUSC 133: Theory I; MUSC 134: Theory II; MUSC 231: Musicianship III; MUSC 232: Musicianship IV; MUSC 233: Theory III; MUSC 234: Theory IV
Dr. Engelke, Luis	1	DMA	PROF	MUSA 120/220/320/420/620: Applied Trumpet Lessons; MUSC 335: Ethical Issues and Perspectives in Music; Trumpet Masterclass
Dr. Evans, Kathryn (Simon)	1	PhD	ASSIST	MUED 309: Methods of Teaching Vocal-General Music in Secondary Schools; MUED 337: Teaching Choral Music in the Elementary and Secondary School; MUED 601: Current Trends in Music and Music Education; MUED 662: Seminary in Choral Vocal Music; MUSA 679: Applied Conducting Lessons; MUSC 327: Choral Conducting; Supervision of Student Interns
Dr. Ewell, Terry	1	PhD	PROF	MUSA 128/228/328/428/628: Applied Bassoon Lessons; MUSC 355: Ethical Issues and Perspectives in Music; MUSC 796: Recital Research Paper; MUSC 798: Recital Research Continuum; MUSC897/898: Music Thesis; MUSC 899: Thesis Continuation
Dr. Hayes, Eileen		PhD	PROF	Department Chair, Music and Politics, HONR 240
Dr. Howard, Jeffrey	1	DMA	ASSOC	MUSA 130/230/330/430/630: Applied Violin Lessons; MUSA 267/367/467/667: Chamber Ensembles
Dr. Humphreys, Michelle	1	DMA	LEC	MUSA 113/213/313/413/613: Applied Percussion Lessons; MUSA 272/474/676: Percussion Ensemble; Percussion Masterclass
Dr. Khaefi, Arian	1	DMA	ASSIST	MUSA 251/451/651: University Chorale; MUSA 252/452/652: Chamber Choir-Towson University Women's Chorus; MUSA 252/452/652: Chamber Choir-Towson University Men's Chorus; MUSA 679: Applied Conducting Lessons
Mr. King, Troy	1	MM	LEC	MUSA 192: Guitar Class I; MUSA 125/235/335/435/635: Applied Guitar Lessons; MUSA 275/475: Guitar Ensemble; MUED 209: Teaching Guitar in the Classroom
Dr. Kirilov, Kalin	1	PhD	ASSOC	MUSC 131: Music Theory I; MUSC 132: Music Theory II; MUSC 231: Music Theory III; MUSC 232: Music Theory IV

Full-Time Faculty Resources				
	FTE	Highest Degree Earned/ Field of Study	Rank	Courses Teaching
Dr. Kleinsasser, William	1	PhD	PROF	HONR 370: Engaging Audio and Visual Possibilities Through Software; MUSA 100/200/300/400/600: Composition Lessons; MUSC 405/505: Western Music from 1915-Present; Composition Seminar
Dr. Leshnoff, Johnathan	1	PhD	PROF	MUSC 335: Choral and Instrumental Arranging; MUSC 405/505: Western Music from 1915-Present
Dr. Luchese, Diane	1	PhD	PROF	MUSC 124: Musicianship 2; MUSC 233: Musicianship 3; MUSC 471/571: Special Topics: Music and the Brain; MUSC 629: Concepts of Music Theory; MUSC 631: Advanced Theory
Dr. Magaldi, Cristina	1	PhD	PROF	HONR 230: Honors Seminar: Popular Music in the US: The 1970s; HONR 240: Honors Seminar: Brazil Music and Globalization; MUSC 112: World Music: The Americas, West Europe, and Africa; MUSC 463: Music in Latin America; TSEM: Rock and Rap in Latin America
Dr. Mannix, Natalie	1	DMA	ASSOC	MUSA 121/221/321/421/621: Applied Trombone Lessons; MUSA 167/267/367/467/667: Brass Quintet Coaching; Trombone Masterclass
Dr. McCabe, Melissa	1	Edd	ASSOC	MUED 205: Woodwinds I; MUED 306: Methods of Teaching Instrumental Music in the Elementary School; MUED 661: Seminar in Instrumental Music; MUED 670: Workshops in Music Education: MMEA Conference; MUED 695: Research Methods in Music Education; Supervision of Student Interns
Mr. McFalls, Jim	1	BA	LEC	MUSA 282/482/682: Towson University Jazz Orchestra; Jazz Trombone Masterclass; MUSA 146/246/346/646: Jazz Trombone Lessons; MUSA 425/525: Jazz Repertoire; MUSC 125: Honors Jazz History
Dr. Mengelkoch, Eva	1	DMA	PROF	IDFA 201: American Vision: Baltimore Arts; MUSA 105/205/305/405/605: Applied Piano Lessons; Piano Masterclass
Dr. Mueller, Alicia	1	Edd	ASSOC	MUED 305: Teaching Music in Elementary School; MUED 307: Methods of Teaching Vocal-General Music in PreK-Elementary School; MUED 324: Integrating Literacy in the Music Classroom I; MUED 401: Integrating Literacy in the Music Classroom II
Dr. Pak, Joeun	1	DMA	LEC	MUSA 105/205/305/405/605: Applied Piano Lessons; MUSA 274/476/674: Solo and Ensemble Accompanying

Full-Time Faculty Resources				
	FTE	Highest Degree Earned/ Field of Study	Rank	Courses Teaching
Dr. Ziegel, Aaron	1	PhD	ASSIST	MUSC 201: Music in the United States: Analytic Emphasis; MUSC 302: Music History II: Western Music from 1750-1914; MUSC 471/571: Special Topics: American Opera; MUSC 493: Independent Research in Music
New Faculty				
N/A				

Library Requirements

- *Describe and provide assurances that the library resources available and/or the measures to be taken to ensure resources are adequate to support the proposed program.*

The library provides resources in the following formats for this program: books (print and electronic), scores, sound recordings, films, journals, and newspapers. Many of these resources are accessible in both print and electronic formats such as: e-books, streamed sound recordings, streamed films, and electronic journals and newspapers. The Library Representative from the Department of Music along with the Performing Arts Librarian carefully select materials in the above formats to cover topics in all instrument areas for students in the areas of pedagogy, instrument history and design, and performance practice as well as scores for study and performance. Library purchases in these areas have been consistent and on-going so that the library collection contains resources that provide both a historic perspective as well as new materials showcasing recent research.

With the re-design of the program, the library will need to purchase additional materials in a few areas. Library materials selection will need to show a greater emphasis on purchasing materials that focus on music from cultures of the world, in monographs as well as musical scores, and sound recordings. The additional request will be minimal. The library will also need to seek additional resources describing recent research and trends in pedagogy within specific instrument areas. There will also need to be an expansion of titles in the area of technology for the new course in Creative Music Technology. While the library has been purchasing materials that will cover some of these topics, with new courses being added within these specific areas, there will be a greater emphasis on the purchase of materials for these subjects. No new library funds will be needed to do this. The Performing Arts Librarian and the Library Representative from the Department of Music will continue to select materials; additional suggestions will be solicited from the instructors who will be teaching these courses.

Facilities, Infrastructure and Instructional Equipment

Provide an assurance that physical facilities, infrastructure and instruction equipment are adequate to initiate the program, particularly as related to spaces for classrooms, staff and faculty offices, and laboratories for studies in the technologies and sciences. If the program is to be implemented within existing institutional resources, describe and assess the adequacy of existing equipment and facilities to meet the program's needs.

The facilities, infrastructure and instructional equipment of the Department of Music at Towson University are more than adequate to accommodate the proposed modification to our existing degree program. Details are as follows.

As of 2005, the Department of Music occupies a combined renovated and new space in the Center for the Arts (CFA), which has enhanced its ability to meet the needs and aspirations of our program. The CFA renovation equipment budget supplied a welcome opportunity to purchase instructional technology. The funds were used in part to create additional smart classrooms, to expand the composer's studio (Creative Tech Lab), to create a new recording studio (RSTUDM), to replace the A/V and recording equipment in the Concert Hall, and to purchase A/V and recording equipment for the new Recital Hall. In addition, new electronic and acoustic pianos were purchased for the piano lab, classrooms, studios, and for the new Recital Hall.

Because the Creative Tech Lab, Recording Studio, Recital Hall and Concert Hall equipment, as well as the pianos are the responsibility of the Department of Music, challenges moving forward include maintaining and updating and replacing the equipment, software, and instruments for these new facilities on the cycles that are needed.

During the planning phase, improvements to acoustic treatment of performance and rehearsal spaces were removed from the plans during the value engineering process. Over the past two years, however, the Provost has funded an extensive plan of renovation to our practice rooms, classrooms, and studio spaces. As of May 2016, the Department is undergoing its second year of renovations as part of a three year cycle of work to address acoustic issues.

Maintenance:

Building and equipment maintenance comes from several budgets:

- (a) the University at large
- (b) the COFAC Dean
- (c) the Department of Music

Maintenance by the University

The Center for the Arts Building houses the Department of Music is maintained by the University, which is responsible for security, cleaning, and large-scale maintenance. These activities are coordinated through the Physical Plant and Director of Events & Operations who is a member of the COFAC Dean's Office staff.

The facilities are cleaned daily, or on a rotational basis, but issues of security make cleaning rooms containing equipment and faculty offices quite difficult because they are occupied by day, and are not on the house cleaning pass key for cleaning by night. For convenience and security reasons, faculty offices and studios are only cleaned by request, at a time specified by the faculty member.

The Office of Technology Services oversees our computer network and also assists with some services including budgeting related to maintaining faculty and office computers. These computers are replaced by the university when they fall below the university's specifications—every two to five years, depending on how rapidly the specifications increase for the various computer brands.

Starting in July of 2010, the university covered many of the costs for repair and maintenance of A/V equipment and computer technology in smart classrooms and computer labs through the use of Student Technology Fees. These fees also cover the costs associated with enhancing existing smart classrooms and computer labs or creating new ones. This program, accessed through

"Classroom and Computer Lab Technology Renewal and Construction Requests," is responsible for all of our new smart classrooms and equipment. The university is on a three year cycle for computer replacement in classrooms and labs.

The University maintains all telephones and communication lines. The Department is billed for usage and repairs.

Maintenance by the Dean

The Dean's Office oversees the maintenance of two photocopy machines used by the Department. The Department is billed a per copy charge.

Maintenance by the Department

The Department of Music is responsible for maintaining its equipment. Individual faculty members are personally responsible for purchase and support of individual computer printers and print cartridges.

Description of the physical plant:

The Department of Music is housed in the Center for the Arts building that was built in 1973, and extensively renovated and augmented in 2004. The building contains offices, studios, and performance space for the departments of art, theatre and music, as well as the office of the Dean of the College of Fine Arts and Communication, and the Asian Arts and Culture Center.

The Department of Music occupies three floors in two wings of the renovated and augmented Center for the Arts. The new wing contains the bulk of the faculty offices, the administrative suite, the new recording studio, the keyboard lab, percussion practice rooms, resource room, and computer lab. The renovated wing contains most of the classrooms, practice rooms, rehearsal rooms, the large concert hall, and the new recital hall. In all, there are 44 faculty offices, (13 for classroom faculty, 31 that serve as teaching studios), and seven additional teaching studios. There are 39 practice rooms, 10 classrooms, three of which double as large rehearsal rooms, and six labs, including the large keyboard lab. Offices, studios and classrooms have all been supplied with sound-dampening doors and moldings during the renovation project. Five administrative offices, a conference room, and reception area are housed in the administrative suite. In terms of performance venues, the department possesses one recording studio, a recital hall that seats approximately 160, and a concert hall that seats approximately 500.

The Department of Music also houses the Maryland Performing Arts Institute, a non-profit organization which serves the music instruction needs of pre-college age students. MPAI provides instruction in applied performance, music theory, musical theatre, and group instruction for the very young and their parents. MPAI has one office and four studios, which serve about 130 students weekly. The studios are used by Department of Music Part-time faculty until 5 p.m. each week-day, and by MPAI on evenings and weekends. MPAI remits to the Department of Music \$5 per year for the use of the space.

Stephens Hall Auditorium, a building across campus, seats approximately 800 and is designed to meet the performance requirements of the Music for the Stage productions as well as performances by other campus units and professional touring groups.

The Department of Music uses its combined spaces, equipment, and musical instruments to support its mission of teaching music majors and non-majors. Music majors are given access to special facilities like practice rooms through a program of key checkout and deposits. In many cases,

faculty control access to musical instruments and equipment. Music majors also have access to concert spaces, labs, and studios through key checkout, special arrangements, and weekly scheduling. Music faculty are given keys to those spaces that are in direct support of their teaching and scholarly activities.

The aforementioned renovation and addition to the Center for the Arts building has had a major impact on the Department of Music's ability to meet the spatial, equipment and musical instrument requirements of its program. The new construction has added approximately 19,600 square feet to the 32,100 square feet previously occupied by the Department of Music, bringing the grand total up to 51,700 square feet. In spite of the recent addition, there is pressure on the practice facilities and classrooms. Along with the addition of new space, the existing space has been renovated in accordance with the Building Program developed between 1997-2000. The addition and renovation project became fully functional in the fall of 2005.

In spite of the building renovation and new construction, maintenance of proper humidity levels remains a problem in the older wing of the building.

Description of the Department of Music's Music Instruments and Equipment Maintained by the Department.

The equipment described below this heading must be replaced and maintained out of the Department of Music Budget.

MUSICAL INSTRUMENTS AND EQUIPMENT

MUSIC STANDS

The Department of Music has recently purchased 60 additional music stands, for a total of 148.

ORGANS

Towson University's principal organ is housed in the Concert Hall in the Center for the Arts. Although there is only one practice room with an organ, it is a fine instrument and sufficient for our needs when one considers the small enrollment of organ students.

PIANOS

The department presently has a total of 97 pianos (12 digital pianos and 85 acoustic instruments), not including the 20 digital pianos in the piano lab. Of the 85 acoustic instruments, 41 are 30 years old or older.

The Piano Technician's Guild recommends that pianos that undergo heavy use should be at least partially rebuilt approximately every five years. Last year, the Office of the Provost volunteered to purchase pianos for the Department. This is a much needed infusion of updating of the instrument. Our collection now includes a beautiful new Boesendorfer, about ten hybrid models for our practice rooms, and several smaller grand pianos. This program of replenishment is anticipated to continue.

EARLY MUSIC INSTRUMENT COLLECTION

A small collection of early instruments (winds, strings, percussion, and harpsichords) adequately supports the existence of Towson's Early Music Ensemble.

ORCHESTRAL/BAND INSTRUMENTS

Recent purchases and repairs have brought us to a place where there are sufficient instruments to teach the methods classes. As the inventory list shows some of our orchestral/band instruments still need repair.

PERCUSSION INSTRUMENTS

The Department has a wide array of percussion instruments, but several are in need of repair.

INSTRUMENTS FOR TEACHING MUSIC IN EARLY CHILDHOOD EDUCATION AND SPECIAL EDUCATION

Towson's adequate instrument collection of Orff instruments are used for teaching music in early childhood and special education classes.

KEYBOARD LAB

The keyboard lab (CA 2084) is primarily used for class piano. There are twenty individual stations (digital pianos networked to the instructor's control module), meaning that the lab can support a class of up to 19 students. The stations, including the instructor's control module, were purchased in 2005. The playing of students can be monitored at the instructor's station, either individually or in groups. Headphones are provided for all students and the instructor.

CONCERT HALL EQUIPMENT

The A/V system in the Concert Hall was replaced in 2005 with all new equipment. This included an all new P/A system, video projection system with motorized projection screen, and new recording and P/A control equipment. The funds came from the CFA renovation equipment budget, but the Department of Music is responsible for future maintenance.

The newest Steinway D in the Concert Hall was purchased in 1998, and is still adequate. The older Steinway D in the Concert Hall is of 1972 vintage and was replaced by the new Boesendorffer.

RECITAL HALL EQUIPMENT

Completed in 2004, the new Recital Hall received the full complement of A/V and lighting equipment. This included the P/A system, video projection system with motorized projection screen, and control booth equipment. A new recording system was installed in the Recital Hall. The Recital Hall also has adjustable acoustic curtains on all four walls. A Steinway B and a Yamaha U3 were purchased in 2004 and 2005 respectively for the new. The funds for all of these purchases came from the CFA renovation equipment budget, but the Department of Music is responsible for future maintenance.

CREATIVE TECHNOLOGY LAB (COMPOSER'S STUDIO)

The Creative Technology Lab, housed in CA 3087, offers equipment and software for the creation of digital music, synchronization to film/video, and mastering. This studio, intended for the creative work of composition students and faculty, allows student composers to become proficient with the current tools of composition, including computer music notation, MIDI sequencing, digital audio recording, editing and manipulation, digital software-based synthesis, computer music composition, and audio presentation and amplification techniques. The Creative Technology Lab was expanded through new equipment, purchased with funds from the CFA renovation equipment budget, but the Department of Music is responsible for regular maintenance.

RECORDING STUDIO (RSTUDM)

The new recording studio was completed in December of 2008. Not only is it acoustically isolated from the rest of the facility, but it has a separate soundproof control room with intercom system. It provides adequate space for ensemble recordings. The RSTUDM includes all new equipment, purchased with funds from the CFA renovation equipment budget, but the Department of Music is responsible for future maintenance. A Steinway L was chosen as a space-saving measure. Pianists who wish to create a reference-level recording can record in the Concert Hall. The RSTUDM serves all students and faculty, who need only pay a nominal fee to support the labor costs for the recording assistant.

ADMINISTRATIVE SUPPLIES/EQUIPMENT

The administrative suite, CA 3095, includes a common area (CA 3095D) which provides sufficient cabinet and counter space for office supplies for faculty/staff use (e.g., preparing class materials, sending mail), as well as a supply of classroom necessities (e.g. whiteboard markers). It also contains the fax machine, two printers, and a mimeograph machine. The latter is maintained by a service contract which pays for repairs.

Department of Music's Equipment Maintained by the University.

The equipment listed and described below this heading is to be replaced and maintained by the University.

AUDIO/VISUAL EQUIPMENT AND COMPUTERS

CLASSROOMS

The 10 classrooms (and the Aural Training Computer Lab) are equipped with one Dell and one Apple computer. Classroom computers are replaced on a 3-year cycle by the University. Each classroom also has a digital document reader which is serviced by a ceiling-mounted LCD projector. The projector/document reader allows projection of paper documents, as well as virtual documents using the computer. In addition, the lecture hall, CA3080, contains a motorized projection screen.

The Music Education classroom also has a SMART Board Interactive Whiteboard System and 26 Apple iPads stored in an adjoining room for use in that classroom. Music applications have been purchased for each.

Each classroom is equipped with a complete A/V suite in a locked cabinet. These include DVD/VCR players, receivers, a turntable, CD/cassette player, wall-mounted surround speakers, one Dell and one Apple computer.

CONFERENCE ROOM

Housed in the administrative suite, the conference room is primarily for committee meetings, but has been used for classes as needed. It has one Dell and one Apple computer, an A/V suite much like those in the classrooms, except that a 42" plasma display replaces the LCD projector and screen.

RESOURCE ROOM

Housed in CA 3088, the resource room is accessible to students Monday through Friday from 9 a.m. to 5 p.m., and to faculty at all hours with a key. It contains 4 Dell PC's and an Apple iMac 3.06g. The computers are loaded with midi and music notation software, in addition to word processing. They are connected to 4 keyboard midi controllers, and are networked to the laser printer in that room. The Resource Room also includes a turntable, CD and cassette player, and headphones. An extensive CD library, many DVD's, and some scores are stored in the Resource Room.

AURAL TRAINING COMPUTER LAB

Housed in CA 3092, adjacent to the Resource Room, the Aural Training Computer lab is designed to offer computer assistance in ear-training, rhythm, music literacy, music notation, synthesizer basics, and Internet access. The lab contains 21 Apple MacBook pro i7laptop computers, an Apple MacMini desktop computer, a Dell Optiplex desktop computer, and 21 keyboard midi controllers. The bulk of the software is in direct support of the lab's pedagogical mission. The laptop computers have additional software, allowing for word processing, MIDI sequencing, music notation, editing recordings, and scanning. Since it is sometimes used to teach classes, the Aural Training Computer Lab possesses the same A/V suite as the other classrooms, along with computers, LCD projector, and document reader.

The computers are networked to a laser printer in that room.

MUSIC EDUCATION LAB

Housed in CA 2078, the Music Education Lab includes 9 Apple computers and one Dell computer. These include music notation software and Microsoft Office 2008. The Music Education Lab also includes the A/V suite as the classrooms, minus the document reader.

OTHER LABS AND REHEARSAL SPACES

The Early Music Lab CA 3075, Jazz Lab CA 2075, and Rehearsal Room CA 4040 all contain audio playback and recording equipment, including CD recorder, pre-amp and microphones.

The Percussion Studio CA 3073 and the Drum Set Room CA 2081 each contain audio playback equipment, including a CD player.

CA 3080, 3069 and 3071 are large rehearsal spaces that double as classrooms. Therefore, they are equipped with the same A/V suite as the other classrooms.

STUDIOS AND OFFICES

Each of the 44 faculty offices/studios is equipped with a receiver, speakers and headphones, but no CD player. Faculty use the computers supplied in their offices/studios for this purpose. The computers are replaced by the university as needed to maintain University specifications for the particular make of computer. Several video cameras are shared by all faculty members. These can be used to record private lessons.

Maintenance of Equipment:

The expansion and renovation of the existing structure has fairly recently upgraded the physical plant. Towson University provides a three-year cycle in which faculty, staff, and student lab computers are replaced. This has and should continue to help greatly with the computer needs of the department. Other new equipment, however, will need to be maintained and replaced from the Department of Music budget, which is actually smaller than it was before the building renovation took place. No increase in funding has materialized that is proportional to the increased size of the physical plant, and increased amount of expensive equipment which must be maintained and replaced.

Adequacy of Financial Resources:

This proposal requires no new funds. The department is currently undergoing a “sound amelioration” project in order to improve the teaching spaces. This renovation is funded by the Provost's office. The Provost's office is also providing funds for the purchase of new pianos. The department budget is going to remain stable going forward.

Table 1: Resources and *Table 2: Expenditures* follow on pages 52 and 53. Expenditures listed in Table 2 exceed the revenues in Table 1 at the global level, most significantly because of the aforementioned renovation funded by the Provost's Office rather than by the department or college. Although it is somewhat straightforward to calculate revenues generated by students taking a particular set of courses, the same is not true of calculating expenses.

This is because academic programs, such as the proposed one, exist within larger contexts of academic departments and colleges. Some of the expenses listed in Table 2 (e.g., equipment, salary & benefits) are distributed across many departments and/or a central college budget, or in the case of space maintenance and library expenses, across different major university units (e.g., Academic Affairs and Facilities).

At Towson University, revenues from student tuition are not allocated directly back to the academic departments or units that are responsible for their generation. Revenue is collected holistically, and then reallocated as deemed necessary by the university president.

Higher education institutions and more specifically academic colleges are routinely cross subsidized with some majors/departments generating excess revenue or profit and others not. In this specific instance, it is the responsibility of the college dean, and to a lesser extent the Academic Affairs division, to make sure the appropriate resources are made available to support the proposed academic program. The signature and support of the provost and college dean are testimony to that commitment.

TABLE 1: RESOURCES

Fill in items highlighted in blue only

Resources Categories	(Year 1)	(Year 2)	(Year 3)	(Year 4)	(Year 5)
1. Reallocated Funds ¹	0	0	0	0	0
2. Tuition/Fee Revenue ²	1,716,560	1,805,006	1,902,636	1,792,350	2,139,000
a. Annual Full-time Revenue of New Students					
Number of Full-time Students	215	217	223	225	230
Annual Tuition Rate	\$6,560	\$6,840	\$7,000	\$6,380	\$7,660
Subtotal Tuition	\$1,410,400	\$1,484,280	\$1,561,000	\$1,435,500	\$1,761,800
Annual Fees	\$1,424	\$1,478	\$1,532	\$1,586	\$1,640
Subtotal Fees	\$306,160	\$320,726	\$341,636	\$356,850	\$377,200
Total Full-time Revenue of New Students	\$1,716,560	\$1,805,006	\$1,902,636	\$1,792,350	\$2,139,000
b. Annual Part-time Revenue					
Number of Part-Time Students	2	2	2	0	0
Credit Hour Tuition Rate	\$283	\$288	\$293	\$298	\$298
Annual Fees Per Credit Hour	\$124	\$129	\$134	\$139	
Annual Credit Hours Per Student					
Subtotal Tuition	\$0	\$0	\$0	\$0	\$0
Subtotal Fees	\$0	\$0	\$0	\$0	\$0
Total Part Time Revenue	\$0	\$0	\$0	\$0	\$0
3. Grants, Contracts & Other Sources ³	\$0	\$0	\$0	\$0	\$0
4. Other Sources	\$0	\$0	\$0	\$0	\$0
TOTAL (Add 1 - 4)	\$1,716,560	\$1,805,006	\$1,902,636	\$1,792,350	\$2,139,000

¹ Whenever reallocated funds are included among the resources available to new programs, the following information must be provided in a footnote: origin(s) of reallocated funds, impact of the reallocation on the existing academic program(s), and manner in which the reallocation is consistent with the institution's strategic plan.

² This figure should be a realistic percentage of tuition and fees which will be used to support the new program. Factors such as indirect costs linked to new students and the impact of enrolling continuing students in the new program should be considered when determining the percentage.

³ Whenever external funds are included among the resources, the following information must be provided in a footnote: source of the funding and alternative methods of funding the program after the cessation of external funding.

TABLE 2: EXPENDITURES

Fill in blue shaded areas only.

Expenditure Categories	(Year 1)	(Year 2)	(Year 3)	(Year 4)	(Year 5)
1. Total Faculty Expenses	\$2,412,407	\$2,460,655	\$2,509,868	\$2,560,066	\$2,611,267
(b + c below)					
a. #FTE	28.0	28.0	28.0	28.0	28.0
b. Total Salary	1,813,840	1,850,117	1,887,119	1,924,862	1,963,359
c. Total Benefits	598,567	610,539	622,749	635,204	647,908
2. Total Administrative Staff Expenses					
(b + c below)					
a. #FTE	4.0	4.0	4.0	4.0	4.0
b. Total Salary	289,590	295,382	301,289	307,315	313,462
c. Total Benefits	110,044	112,245	114,490	116,780	119,115
3. Total Support Staff Expenses	173,880	177,358	180,905	184,523	188,213
(b + c below)					
a. #FTE	3.5	3.5	3.5	3.5	3.5
b. Total Salary	126,000	128,520	131,090	133,712	136,386
c. Total Benefits	47,880	48,838	49,814	50,811	51,827
4. Equipment	18,000	18,000	18,000	18,000	18,000
5. Library	31,367	31,367	31,367	31,367	31,367
6. New or Renovated Space*	750,000	900,000	0	0	0
7. Other Expenses**	21,500	21,500	21,500	21,500	21,500
TOTAL (1-7)	\$3,806,788	\$4,016,507	\$3,177,420	\$3,239,551	\$3,302,924

* sound amelioration for classrooms

**piano tuning and photocopying

Salary increase computed at 2% annually

Appendix A

RECITAL RECORD

This is to certify that _____ performed a _____ recital on

Student's Name

Senior/Junior

_____ and that in our judgment, the student has earned the following grade:

Date

S or U

Check one, write comments where appropriate:

Passed.....

PASSED WITH THE FOLLOWING QUALIFICATINS.....

FAILED FOR THE FOLLOWING REASONS.....

Assisting Faculty Signature

(Sign)

Date

Applied Instructor's Signature

(Sign)

Date

Chairperson's Signature

(Sign)

Date

Return with copy of Recital Program

RECITAL EVALUATION/ASSESSMENT FORM

Instructions:

The presiding faculty member must:

1. Ensure that each of the other adjudicators has a copy of this form
2. Turn in his/her copy with the averages completed and the others stapled to it.

The five headings should form the basis of your evaluation. Below the headings are lists of possible considerations pertinent to each heading: some of them may not relate to your instrument, nor are the lists necessarily exhaustive. You may feel certain categories could be related to other headings. The lists are included merely as reminders in your deliberations should you wish to consider them. You need not, and you may wish to consider others.

Technique	Musicality	Interpretation	Style and Execution	Stage Presence
-tone quality	-rhythmic	-tone color	-demonstrates	-confidence, poise
-intonation	sensitivity	appropriate to piece	comprehension of	-posture
-pitch	-flexibility	-expressiveness	style	-stage etiquette:
-accuracy	-phrasing	-projects musical	-understands	entrance and exit
-posture	-dynamics	ideas	larger, formal	bows
-breathing	-tempo	-balance	aspects	-composure
-consistency of tone			-grasps relation of elements to the whole	
-diction				
-languages				
-articulation				
-legato				

Please evaluate senior recitals for each of the listed categories using the following scale:

- 4 – Excellent
- 3 – Good
- 2 – Acceptable
- 1 – Poor
- 0 – Unacceptable

	JUROR #1 (Initials)	JUROR #2 (Initials)	JUROR #3 (Initials)	JUROR #4 (Initials)	AVERAGE
Technique	_____	_____	_____	_____	_____
Musicality	_____	_____	_____	_____	_____
Interpretation	_____	_____	_____	_____	_____
Style and execution	_____	_____	_____	_____	_____
Stage presence	_____	_____	_____	_____	_____

Appendix B

RECITAL RECORD FOR COMPOSITION

This is to certify that _____ performed a _____ recital on

Student's Name

Senior/Junior

_____ and that in our judgment, the student has earned the following grade:

Date

S or U

Check one, write comments where appropriate:

Passed.....

PASSED WITH THE FOLLOWING QUALIFICATINS.....

FAILED FOR THE FOLLOWING REASONS.....

Primary Faculty Signature

(Sign)

Date

Assisting Faculty Signature

(Sign)

Date

Chairperson's Signature

(Sign)

Date

RECITAL EVALUATION/ASSESSMENT FORM

Instructions:

The presiding faculty member must:

1. Ensure that each of the other adjudicators has a copy of this form
2. Turn in his/her copy with the averages completed and the others stapled to it.

The five headings should form the basis of your evaluation. Below the headings are lists of possible considerations pertinent to each heading: some of them may not relate to your instrument, nor are the lists necessarily exhaustive. You may feel certain categories could be related to other headings. The lists are included merely as reminders in your deliberations should you wish to consider them. You need not, and you may wish to consider others.

Quality of Compositions	Preparation of performances	Originality and stylistic maturity	Presence and presentation
-Instrumentation	-Performer selection	-Awareness	-Composer as performer
-Treatment of voice	-Rehearsal scheduling	-Sophistication breadth	-Program notes
-Pitch treatment	-Parts	-Depth	-Verbal address
-Use of rhythm	-Intonation	-Consistency	-Stage presence
-Timbral treatment	-Understanding	-Intent	-Preparation
-Clarity	tempos		-Attitude
-Formal	-Phrasing		-General care
-Coherence	-Ensemble		
-Continuity			
-Development			

Please evaluate senior recitals for each of the listed categories using the following scale:

- 4 – Excellent
- 3 – Good
- 2 – Acceptable
- 1 – Poor
- 0 – Unacceptable

	<u>Primary Faculty Member</u>	<u>Assisting Faculty Member</u>
Quality of Compositions	_____	_____
Preparation of Performances	_____	_____
Originality and Stylistic maturity	_____	_____
Presence and Presentation	_____	_____

Appendix C

Exit Survey for Bachelor of Music Program

Music Technology Recital

Directions: Based on your coursework and experiences in your degree program, please select the response that best reflects your level of agreement with the following statements.

1. The degree program contributed to my mastery of the application of technology to creative music making.
Strongly Disagree Disagree Neutral Agree Strongly Agree
2. The degree program contributed to my abilities in audio recording and production.
Strongly Disagree Disagree Neutral Agree Strongly Agree
3. The degree program helped me develop the ability to be an innovative self-directed learner, capable of navigating the field of music technology.
Strongly Disagree Disagree Neutral Agree Strongly Agree
4. The degree program contributed to my critical thinking skills and evaluative abilities related to music technologies.
Strongly Disagree Disagree Neutral Agree Strongly Agree
5. The degree program contributed to the development of my understanding of presentation concerns related to using music technology in live performance.
Strongly Disagree Disagree Neutral Agree Strongly Agree
6. The degree program contributed to my understanding of pedagogy.
Strongly Disagree Disagree Neutral Agree Strongly Agree
7. The degree program contributed to my awareness of the contemporary context for my work.
Strongly Disagree Disagree Neutral Agree Strongly Agree
8. The degree program contributed to my understanding of **music theory and analysis**.
Strongly Disagree Disagree Neutral Agree Strongly Agree
9. The degree program contributed to my understanding of **music history, literature, and culture**.
Strongly Disagree Disagree Neutral Agree Strongly Agree
10. The degree program contributed to the development of my research skills.
Strongly Disagree Disagree Neutral Agree Strongly Agree
11. The degree program contributed to the development of my writing skills.
Strongly Disagree Disagree Neutral Agree Strongly Agree