



Office of
the Provost
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TOWSON.EDU

March 25, 2019

James D. Fielder, PhD.
Secretary of Higher Education
Maryland Higher Education Commission
6 N. Liberty Street
Baltimore, MD 21201

Dear Secretary Fielder,

Towson University requests approval for a new Master of Music in Music Pedagogy.

The purpose for creating this program meets a workforce need to provide pedagogical instruction to non-classroom music instructors wishing to develop their studio expertise. Students in the program will be exposed to a curriculum in pedagogy, music education, literature, and internship opportunities. Graduates of the program will serve the state as one-on-one instructors at public and private institutions, organizations, or businesses.

Please find attached the proposal for the new program. Thank you for your time and consideration.

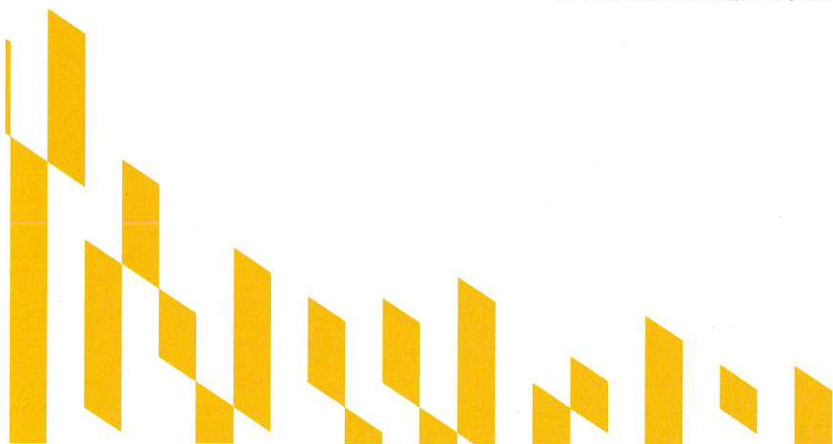
Sincerely,

Melanie L. Perreault, Ph.D.
Provost and Executive Vice President for Academic Affairs

MLP/maw

cc: Dr. Antoinette Coleman, Associate Vice Chancellor for Academic Affairs, USM
Dr. Janet DeLany, Dean of Graduate Studies
Dr. Greg Faller, Associate Dean, College of Fine Arts and Communication
Dr. Westley Forsythe, Director, Accreditation and Compliance Services
Dr. Susan E. Picinich, Dean, College of Fine Arts and Communication

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Cover Sheet for In-State Institutions New Program or Substantial Modification to Existing Program

Institution Submitting Proposal	TOWSON UNIVERSITY
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Each action below requires a separate proposal and cover sheet.

- | | |
|---|---|
| <input checked="" type="radio"/> New Academic Program | <input type="radio"/> Substantial Change to a Degree Program |
| <input type="radio"/> New Area of Concentration | <input type="radio"/> Substantial Change to an Area of Concentration |
| <input type="radio"/> New Degree Level Approval | <input type="radio"/> Substantial Change to a Certificate Program |
| <input type="radio"/> New Stand-Alone Certificate | <input type="radio"/> Cooperative Degree Program |
| <input type="radio"/> Off Campus Program | <input type="radio"/> Offer Program at Regional Higher Education Center |

Payment <input checked="" type="radio"/> Yes Submitted: <input type="radio"/> No	Payment <input checked="" type="radio"/> R*STARS Type: <input type="radio"/> Check	Payment Amount: \$850	Date Submitted:
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Department Proposing Program	Music		
Degree Level and Degree Type	Master of Music		
Title of Proposed Program	Music Pedagogy		
Total Number of Credits	30		
Suggested Codes	HEGIS: 1004-00	CIP: 13.1312	
Program Modality	<input checked="" type="radio"/> On-campus <input type="radio"/> Distance Education (<i>fully online</i>) <input type="radio"/> Both		
Program Resources	<input checked="" type="radio"/> Using Existing Resources <input type="radio"/> Requiring New Resources		
Projected Implementation Date	<input checked="" type="radio"/> Fall <input type="radio"/> Spring <input type="radio"/> Summer Year: 2019		
Provide Link to Most Recent Academic Catalog	URL: https://catalog.towson.edu/graduate/		

Preferred Contact for this Proposal	Name:	Westley Forsythe, PhD.
	Title:	Director, Accreditation and Compliance Services
	Phone:	(410) 704-3312
	Email:	WFORSYTHE@TOWSON.EDU

President/Chief Executive	Type Name:	Kim Schatzel, PhD.
	Signature:	Date: 3/19/19
	Date of Approval/Endorsement by Governing Board:	

Revised 12/2018

Executive Summary

The Music Department in the College of Fine Arts and Communication at Towson University proposes a Master of Music in Pedagogy degree. The Master of Music in Pedagogy is a regimen of study that will hone student's skills as teachers on their instrument or voice. Students in this program must demonstrate an interest in developing their knowledge and skills to become master teachers in their discipline. Graduates of this program are usually employed as music teachers (one on one) or instructors at public or private institutions, organizations, or businesses (again mostly one on one).

Music teachers are employed throughout Maryland and as the levels of teaching improve, it is evident to many that the training of our music teachers needs to be raised as well. This new curriculum would provide instruction in pedagogy, music education, and literature, and finally require the completion of an internship in which the student would practice their teaching under the direction of a master teacher.

A Unique Program in Maryland

The Master of Music in Pedagogy degree will be unique in the state of Maryland. Currently students who wish to develop their expertise as studio teachers need to attend programs in other states. This degree differs dramatically from performance degrees in music offered in the state, since students do not have a final recital requirement and instead their capstone experience is a teaching internship. This program is not similar to music education master's degree programs where students are trained for classroom instruction. This program trains students for one-on-one instruction.

Builds upon Strong and Nationally Recognized Music Programs

The Department of Music is recognized as one of the leading music programs in the United States through its inclusion in the National Association of Schools of Music (NASM, <https://nasm.arts-accredit.org/>). The Department of Music curricula meet the rigorous standards of NASM at both undergraduate and graduate levels. In addition, the Department is recognized as a leader in music education by supplying the majority of music teachers in the public-school system in Maryland. Building upon this outstanding reputation, the Department could emerge as the leader of studio, one-to-one, education in pedagogy.

Minimal Financial Risk and Investment

The Department of Music already possesses the facilities, library resources, and outstanding faculty to host this program. In fact, the addition of the program will help to bolster enrollment in the master-degree offerings, which help improve graduate enrollment. No additional funding is requested.

Aligns with Maryland State and Towson University's Missions and Goals

1. The proposed program is consistent with Towson University's mission to provide select, high quality programs in professional fields where there is evidence of both need and of corresponding institutional strength.
2. The proposed program aligns with goals set forth by the Maryland State Plan for Postsecondary, Quality and Effectiveness, Economic Growth and Vitality, and Affordability and Completion.

A. Centrality to institutional mission statement and planning priorities

The proposed Master of Music in Pedagogy program reflects Towson University's mission, vision, and strategic plan. The proposed program of 30 credits will prepare students to succeed in careers in music as entrepreneurs in one-on-one instruction. The program will be the only pedagogy program for studio instruction in music in the state of Maryland.

Relationship to the Towson University's Mission, Vision, and Strategic Plan

In keeping with the Towson University 2020 Focused Vision, the University System of Maryland Strategic Plan, and the Maryland State Plan for Higher Education this degree fosters:

- Effective communication
 - This program furthers musical, verbal, and written communication. The demanding coursework fosters skills in performance, presentations, and reports.
- Critical analysis and reasoning
 - Students are required to demonstrate appropriate musical judgement in performance and pedagogical situations.
- Specialized knowledge in defined fields
 - Students receive specialize training in music in preparation for careers in performance and teaching music.
- Local and global citizenship and leadership

- The study of music by definition includes the study of artifacts from various world cultures. All students must understand terms in international languages and in particular voice students are required mastery of international language diction. Furthermore, the program will be particularly attractive to international students for whom English is a second language.
- Review and evaluate curriculum to ensure challenging content that addresses workforce and geographic demands.
 - The training will make the students more marketable as one-on-one studio instructors as well as teachers in the music profession.
- Include diverse perspectives across the curriculum. Support students and faculty in their quest for focused international experiences and through the inclusion of global awareness in the curriculum. Promote appreciation for and advancement of equity, diversity and inclusion at TU.
 - The performance of music fosters perspectives from multiple nations across centuries of cultures. Students gain an appreciation for the contributions of many musicians from diverse locals.

Furthermore, the Master of Music in Pedagogy will support Towson University's 2020 goal of innovation in teacher preparation. We anticipate that successful graduates will be in demand as studio teachers in music both as self-employed entrepreneurs and as teachers in private businesses.

B. Critical and compelling regional or Statewide need as identified in the State Plan

The MM in Pedagogy degree addresses several significant aspects of the 2017-2021 Maryland state plan postsecondary education.

(<http://www.mhec.state.md.us/About/Pages/2017StatePlanforPostsecondaryEducation.aspx>)

These include:

- **Strategy 4.** (*Continue to ensure equal educational opportunities for all Marylanders by supporting all postsecondary institutions.*) This degree is unique in the state, thus providing access to a program that is only available outside of Maryland. In past years, Maryland students have left the state to receive a similar degree.
- **Strategy 5.** (*Ensure that statutes, regulations, policies, and practices that support students and encourage their success are designed to serve the respective needs of both traditional and non-*

traditional students.) The MM in Pedagogy degree has the minimum 30 credits, a degree standard set by the National Association of Schools of Music. Founded in 1924, the National Association of Schools of Music (NASM) is an organization of schools, conservatories, colleges, and universities with approximately 647 accredited institutional members. It establishes national standards for undergraduate and graduate degrees and other credentials for music and music-related disciplines. Furthermore it provides assistance to institutions and individuals engaged in artistic, scholarly, educational, and other music-related endeavors. Please see <https://nasm.arts-accredit.org/>.

- Strategy 7. (*Enhance career advising and planning services and integrate them explicitly into academic advising and planning.*) The close mentorship in the curriculum, particularly in the capstone experience MUSC 896 Pedagogy Practicum, prepares students for employment as music teachers with apprenticeship experiences.
- Strategy 8. (*Develop new partnerships between colleges and businesses to support workforce development and improve workforce readiness.*) The Pedagogy Practicum (MUSC 896) relies on partnerships between Towson University faculty and professional teachers and/or music stores in the region. These increased connections will aid students in future employment.
- Strategy 9. (*Strengthen and sustain development and collaboration in addressing teaching and learning challenges.*) Pedagogy is the core of this degree. Graduate students in the program are provided instructional methodologies tailored to their instrument or voice. Master teachers model instruction for the students. In addition, students gain practical experiences especially through the MUSC 896 Pedagogy Practicum.
- Strategy 11. (*Encourage a culture of risk-taking and experimentation.*) The Master of Music degree in Pedagogy encourages musical entrepreneurship and risk taking that includes setting up a private music teaching studio, marketing skills through online forums, and online music instruction. MUSC 552, Pedagogy of Technology in Music Instruction, requires students to receive and give instruction online by various software. This experimentation aids the students in developing skills for future music instruction. This course is required for students in the degree.

C. Quantifiable and reliable evidence and documentation of market supply and demand in the region and State

The Master of Music in Pedagogy will be the first such degree in the state of Maryland. Other institutions in the region (such as Pennsylvania State University) have such degrees, but ours differs significantly with greater focus on teaching instruction and pedagogy than the other degrees which have more performing requirements.

The Department of Music at Towson University has a long tradition as the leading program teaching the next generation of music instructors. The graduate program in Music Education is one of the largest programs in the state and region. Some courses in the Master of Music in Pedagogy will draw upon existing instructional strengths in our music education curriculum.

The program will attract students from the USA and possibly, abroad. There is a demand for comprehensive training programs for applied studio (one-on-one) teachers. This degree is intended to provide students opportunities to work with expert teachers within the structure of a university environment. There are many students interested in performance and teaching careers who wish additional study beyond the bachelor's degree to fulfill their educational and professional goals.

We expect demand for the new degree to parallel the enrollment in our current graduate programs:

- Students who have completed a Bachelor of Music degree and seek additional training and experience in performance and pedagogy to establish a performing and/or a career in music studio instruction. We anticipate that students will come from our undergraduate program as well as other universities in the region.
- Students who have completed a Bachelor of Music degree and seek additional training and experience to prepare for doctoral work in premiere graduate programs in the USA. Again, we anticipate that our graduates and graduates from other music schools in the area will be attracted to this program.
- International students are who seeking opportunities to study music performance and pedagogy in the United States. The program will provide international students the opportunity to achieve comprehensive working knowledge of teaching techniques and methods while earning a master's degree from an American University.

Maryland Occupational Projections 2016-26

Occupational code	Occupational title	Employment				Separations		Total
		2016	2026	Change	Pct. Chg	Exits	Transfers	
27-2042	Musicians and Singers	698	750	52	7.4%	270	174	496
27-2041	Music Directors and Composers	216	236	20	9.3%	96	62	178
25-1121	Art, Drama, and Music Teachers, Postsecondary	865	932	67	7.7%	328	341	736
Totals		1779	1918	139	7.8%	694	577	1410

The table above indicates annual new and additional demand of 141 ‘musicians and singer’ per annum in Maryland and the following table illustrates the enrollments in similar programs to that which Towson University proposes.

Fall Enrollment in Similar Programs						
Institution	Program name	Year 1	Year 2	Year 3	Year 4	Year 5
JHU/Peabody	MM in Music Theory Pedagogy	1	1	1	1	1

Source: MHEC Trends in Enrollment Data by Program

D. Reasonableness of program duplication

Degrees Awarded in Similar Programs						
Institution	Program name	Year 1	Year 2	Year 3	Year 4	Year 5
JHU/Peabody	MM in Music Theory Pedagogy	1	1	1	1	1

Source: MHEC Trends in Degrees and Certificates by Program

https://data.mhec.state.md.us/mac_Trend.asp (Accessed Nov. 2018)

This degree should not be confused with pedagogy degrees in academic disciplines such as music theory. Johns Hopkins University (JHU) offers the Master in Music Theory and Pedagogy. This is a very different degree from Towson's proposed MM in Pedagogy. The JHU program is conceived as a music scholarship and teaching degree. Towson's proposed program is conceived as a music performance and teaching degree. The difference is very clear. For example, Towson's program will expose saxophonists to best practices in saxophone teaching and performance. The focus of the JHU program is teaching students how best to teach music theory and musicianship skills. Often, graduates of such a program would go on to attain the Ph.D. in Music Theory and then teach at the college level. Graduates of the Towson MM in Pedagogy could go on to attain the DMA in performance and teach at the college level or work as professional musicians. By no calculation, are they similar in intent.

This degree differs significantly from our Master of Science in Music Education currently offered at Towson University. The MS in MUED is a professional degree that is available only to students who have completed the requirements of the Bachelor of Science in Music Education. These students are certified to teach K-12 in the public school. The proposed Master of Music in Pedagogy degree does not prepare students for public school certification, rather this degree provides training for candidates interested in one-on-one studio music instruction that is most commonly given in one-on-one lessons and not in classrooms. MM candidates would prepare for a career of teaching students of all ages and proficiency levels. Students who are ineligible to enroll in the Master of Science in Music Education yet wish to develop their skills as studio instructors would find this proposed degree, the Master of Music in Pedagogy, an appropriate educational choice.

The Master of Music in Pedagogy degree differs significantly from the current Master of Music in Performance. As stated in the National Association of Schools of Music (NASM) Handbook the MM in Pedagogy degree must have between one third to two thirds of the curriculum in the pedagogy of a specific performance area or its repertory (see Appendix A). The MM in Performance falls short of that pedagogy criteria by many credits. The MM in Pedagogy does not require a recital, far fewer studio lessons are required for the degree, and as a result, students in the MM in Pedagogy degree are not required to achieve the performance competencies of graduates in the MM in Performance.

The MM in Pedagogy degree furthermore differs from pedagogy degrees offered in other USA institutions. The new degree is not limited to a single instrument, rather, it has been created with all instrumentalists—whether bassoon, violin, or guitar—and vocal students in mind. Each student’s area of expertise is accommodated in the curriculum in pedagogy courses, repertoire courses, and applied lessons.

E. Relevance to the identity of Historically Black Institutions (HBIs)

The program will have no impact on the uniqueness and institutional identities and missions of HBIs.

F. Relevance to high-demand programs at Historically Black Institutions (HBIs)

The program is not expected to impact high-demand programs at Historically Black Institutions.

G. Adequacy of curriculum design and delivery to related learning outcomes

Student Learning Outcomes (SLOs)

1. Pedagogy. Demonstration of successful teaching of the art of practicing and performing music.
2. Performance. Demonstration of musicianship and interpretive skills in the art of performing music.

3. Technology. Demonstration of the application of technologies to teach the art of music in online and digital formats.

Curriculum Design with Assigned SLOs

Appendix I provides the course descriptions associated with all courses that can fulfill graduation requirements.

Degree total 30 units

Required Courses (21 units)

One pedagogy course in the primary medium SLO1:

- MUSC 542 Vocal Pedagogy (3 units)
- MUSC 543 Instrumental Pedagogy (1 unit) and MUSC 593 Independent Research in Music (2 units). The research will be on pedagogy.
- MUSC 560 Piano Pedagogy (3 units)
- MUSC 562 Guitar Pedagogy (3 units)

One literature/repertoire course in the primary medium SLO2:

MUSC 506 Survey of Solo Voice Literature (3 units)
MUSC 509 History and Literature of Guitar, Lute and Vihuela (3 units)
MUSC 513 Symphonic Literature (3 units)
MUSC 519 Keyboard Literature (3 units)
MUSC 525 Jazz Repertoire (3 units)

Music Technology SLO3:

MUSC 552 Pedagogy of Technology in Music Instruction. (3 units)
MUSC 685 Bibliography and Research (3 units)
MUSA 6xx Applied Lessons (6 units)¹ SLO2
MUSC 896 (3 units) Music Pedagogy Practicum SLO1

¹ The designation “xx” is used Department of Music curricular descriptions in the TU catalogue to designate the courses offered in Applied Lessons or Ensembles. Currently in Applied Lessons at the graduate level these start with MUSA 600 Composition and end with MUSA 636 Other Fretted Instruments. Currently in Ensembles these start at MUSC 650 Choral Society and end with MUSC 685 Jazz Ensemble Latin.

Electives (9 units) to be chosen from the following:

*MUSC 629 Concepts of Music Theory (3 units)

MUSC 500-800 level courses

MUED 600 level courses

MUSA 6xx Ensemble (maximum 2 units)

MUSA 6xx Applied Lessons (maximum 3 units)

MUSC 796 Recital Research Paper (1 unit)

MUSC 797 Graduate Performance Recital (1 unit)

*This is a required course if the candidate does not pass the graduate music theory test.

Each participant will work closely the Program Director to design a personalized program to suit the participant's needs.

Exit Requirements

Students must complete an oral examination on their capstone experience that must include either a final project, a research paper, or a recital.

Admission Requirements

A bachelor's degree in music. A minimum GPA of 3.00 for admission. All GPA calculations are based upon the last 60 credits of undergraduate and post-baccalaureate study. Applicants must demonstrate expertise in an area of performance or composition through an audition. Procedures and requirements are available through the Department of Music website.

Method of instructional delivery

Students enrolled in MM in pedagogy program will be expected to complete the majority of their coursework on campus. Most of the courses will be delivered as traditional, face-to-face instruction in the Department of Music at Towson University. However, the options of offering online and hybrid instruction on select courses are being explored to serve the academic needs and interests of the students in the program. These could include elective courses in the curriculum as well as

one-on-one lessons over Skype or by video. Currently one graduate course in the Department of Music offerings, MUSC 552 Pedagogy of Technology in Music Instructions, is delivered online.

H. Adequacy of articulation

N/A

I. Adequacy of faculty resources

The following text was contained in our National Association of Music (NASM) Self Study (2012) and continues to reflect the current quality of our faculty:

The qualifications of the faculty are excellent and suitably enable the Department of Music to meet its mission, goals, and objectives. As of fall 2011, 19 out of 26 (73%) of our full-time faculty have received doctorate or other terminal degrees in their fields and have published, performed and received national recognition in areas they teach. The Department of Music is fortunate to be situated near a large city with a culturally active climate for the arts. Consequently, the Department of Music is able to meet its educational needs when necessary with the appointment of qualified part-time faculty, many of whom are professional performers in the nation's top ensembles...The faculty of the Department of Music maintain a visible presence in their fields with performances, publications and presentations in national venues and organizations. (p. 26)

The proposed degree does not request new faculty resources.

Faculty Resources					
	FTE	Highest Degree Earned/Field of Study	Rank	Status (Full-time or Part-time)	Courses Teaching
Existing Faculty— Full time					

Faculty Resources					
	FTE	Highest Degree Earned/Field of Study	Rank	Status (Full-time or Part-time)	Courses Teaching
Mr. Ballou, David	1	MA, trumpet	PROF	FT	MUSA 101/201/301/401/601: Jazz/Commercial Composition Lesson; MUSA 149/249/349/449/649: Jazz/Commercial Miscellaneous; MUSA 144/244/344/444/644: Jazz/Commercial Trumpet; MUSA 282/482/682: Jazz Combos; MUSA 281/481/681: Jazz Orchestra; MUSC 425/525: Jazz Repertoire; MUSC 427/527: Jazz Arranging; MUSC; 320: Jazz Theory and Improvisation I; MUSC 322: Jazz Theory and Improvisation II; Jazz Masterclass

Faculty Resources					
	FTE	Highest Degree Earned/Field of Study	Rank	Status (Full-time or Part-time)	Courses Teaching
Ms. Barczyk, Cecylia	1	MM, cello	PROF	FT	MUSA 132/232/332/432/632: Cello Lesson; MUSA 267/367/467/667: Chamber Ensembles; MUED 203: String Techniques; Cello Masterclass
Ms. Bickham, Teri	1	MM, voice	LEC	FT	MUSA 103/203/303/403/603: Applied Voice Lessons; Voice Masterclass
Dr. Cicconi, Christopher	1	DMA, conducting	ASSIST	FT	MUSA 176: Conducting Lab Band; MUSA 261/461/661: Symphonic Band; MUSA 679: Applied Conducting Lessons; MUED 201: Brass Techniques; MUED 308: Methods of Teaching Instrumental Music in Secondary Schools
Dr. Collister, Phillip	1	DMA, voice	PROF	FT	MUSA 103/203/303/403/603: Applied Voice Lesson; MUSA 253/453/653: Music for the Stage; Voice Masterclass; Department Chair
Dr. Crawford, Leneida	1	DMA, voice	PROF	FT	MUSA 103/203/303/403/603: Applied Voice Lessons; MUSC 245: Sing I; MUSC 246: Sing II; Voice Masterclass

Faculty Resources					
	FTE	Highest Degree Earned/Field of Study	Rank	Status (Full-time or Part-time)	Courses Teaching
Dr. Dillon, Christopher	1	DMA, piano	LEC	FT	MUSC 131: Theory and Musicianship I; MUSC 132: Music Theory II; MUSC 133: Musicianship I; MUSC 134: Musicianship II; MUSC 231: Music Theory III; MUSC 232: Music Theory IV; MUSC 233: Musicianship III; MUSC 234: Theory IV. 105/205/305/405/605: Applied Piano Lessons
Dr. Engelke, Luis	1	DMA, trumpet	PROF	FT	MUSA 120/220/320/420/620: Applied Trumpet Lessons; MUSC 443/543: Brass Pedagogy; MUSC 335: Ethical Issues and Perspectives in Music; Trumpet Masterclass
Dr. Ewell, Terry	1	PhD, music theory	PROF	FT	MUSA 128/228/328/428/628: Applied Bassoon Lessons; MUSC 116: Songwriting and Basic Composition for Non-majors; MUSC 355: Ethical Issues and Perspectives in Music; MUSC 452/552 Pedagogy of Technology in Music Education; MUSC 796: Recital Research Paper; MUSC 798: Recital Research Continuum; MUSC897/898: Music Thesis; MUSC 899: Thesis Continuation; Graduate Program Coordinator
Dr. Howard, Jeffrey	1	DMA, violin	ASSOC	FT	MUSA 130/230/330/430/630: Applied Violin Lessons; MUSA 267/367/467/667: Chamber Ensembles; Violin Masterclass

Faculty Resources					
	FTE	Highest Degree Earned/Field of Study	Rank	Status (Full-time or Part-time)	Courses Teaching
Dr. Humphreys, Michelle	1	DMA, percussion	ASSIST	FT	MUSA 113/213/313/413/613: Applied Percussion Lessons; MUSA 272/474/676: Percussion Ensemble; MUED 207: Percussion Techniques; Percussion Masterclass
Dr. Jin, Min	1	DMA, voice	ASSIST	FT	MUSA 103/203/303/403/603: Applied Voice Lessons; Voice Masterclass
Ms. Kalbacker, Courtney	1	MM, voice	LEC	FT	MUSA 253/453/653 Music for The Stage MUSA 254/454/654 Music Theater Chorus
Mr. Troy King	1	MA, guitar	LEC	FT	MUSA 135/235/345/445/635 Guitar/Classic MUSA 275/475/675 Guitar Ensemble MUSA 136/236/336/436/636 Guitar/Other Fretted Instruments MUSA 192 Guitar Class I MUSA 193 Guitar Class II
Mr. McFalls, Jim	1	BS, psychology	LEC	FT	MUSA 282/482/682: Jazz Orchestra; MUSA 146/246/346/646: Jazz Trombone Lessons; MUSA 425/525: Jazz Repertoire; MUSA 149/249/349/449/649: Jazz/Commercial Miscellaneous; MUSC 125: Honors Jazz History; MUSC 426/526 Jazz History for Music Majors; MUSC 350/550 Music Industry I; Jazz Trombone Masterclass

Faculty Resources					
	FTE	Highest Degree Earned/Field of Study	Rank	Status (Full-time or Part-time)	Courses Teaching
Dr. Mengelkoch, Eva	1	DMA, piano	PROF	FT	IDFA 201: American Vision: Baltimore Arts; MUSC 313 Keyboard Harmony and Sight Reading I; MUSC 314 Keyboard Harmony and Sight Reading II; MUSA 274/474/674: Solo & Ensemble Accompanying; MUSA 105/205/305/405/605: Applied Piano Lessons; Piano Masterclass
Mr. Rigby, Jason	1	MM, saxophone	ASSIST	FT	MUSC 425/525: Jazz Repertoire; MUSC 320: Jazz Theory and Improvisation I; MUSC 322: Jazz Theory and Improvisation II; MUSA 149/249/349/449/649: Jazz/Commercial Miscellaneous; MUSA 282/482/628: Jazz Combos; MUSA 129/229/329/429/629: Applied Saxophone; MUSA 145/245/345/445/645: Applied Jazz Saxophone Lessons; Saxophone Masterclass
Dr. Sáez, Diana	1	DMA, conducting	ASSIST	FT	MUSA 150/350/650 Choral Society MUSA 252/452/652 Chamber Singers MUSA 251/451/651 Chorale
Dr. Ziegel, Aaron	1	PhD, musicology	ASSIST	FT	MUSC 201, 301, 302, 303, 401, 411/511, 413/513, 621.
Existing Faculty— Part Time					

Faculty Resources					
	FTE	Highest Degree Earned/Field of Study	Rank	Status (Full-time or Part-time)	Courses Teaching
Ayoub, Jason	.3	BM, horn		PT	MUSA 122/222/322/422/522/622 Applied French Horn
Bellassai, Marc	.3	MM, harpsichord		PT	MUSA 107/207/307/407/ 607 Applied Keyboard/Harpsichord; MUSA 268/468/668 Early Music Ensemble
Borowsky, Emmanuel	.3	MM, violin		PT	MUSA 130/230/330/430/630 Applied Violin
Craig, Mark	.3	MM, percussion		PT	MUSA 112/212/312/412/612 Applied Percussion
Daglar, Fatma	.3	MM, oboe		PT	MUSA 127/227/327/427/627 Applied Oboe
Dembowski, Lynda	.3	DMA, clarinet		PT	MUSA 126/226/326/426/626 Applied Clarinet
Franklin, Erik	.3	BM, clarinet		PT	MUSA 126/226/326/426/626 Applied Clarinet
Hicks, James	.3	MM, performance		PT	MUSA 123/223/323/423/623 Applied Tuba Lessons
Hultgren, Lori	.3	MM, voice		PT	MUSA 103/203/303/403/603: Applied Voice Lessons;
Hughes, Sarah	.3	MM, Jazz		PT	MUSA 129/229/329/429/629 Applied Saxophone; MUSA 282/482/682 Jazz Combo
Inger, Leah	.3	MM, voice		PT	MUSA 103/203/303/403/603: Applied Voice Lessons;
Irwin, Aaron	.3	MM, Jazz		PT	MUSA 129/229/329/429/629 Applied Saxophone; MUSA 282/482/682 Jazz Ensemble Combo
Jones, Sara	.3	MM, piano		PT	MUSA 148/248/348/448/648 Applied JC Voice

Faculty Resources					
	FTE	Highest Degree Earned/Field of Study	Rank	Status (Full-time or Part-time)	Courses Teaching
Lee, John	.3	BFA, Jazz		PT	MUSA 140/240/340/440/640 Applied JC Guitar; MUSA 283/483/683 Jazz Ensemble- Guitar
Leaf, Edward	.3	MM, double bass		PT	MUSA 133/233/333/433/633 Applied Bass
Nichols, Sara	.3	MM, flute		PT	MUSA 125/225/325/425/625 Applied Flute
Norwitz, Sherrie	.3	DMA, viola		PT	MUSA 131/231/431/631 Applied Viola
Perkel, David	.3	DMA, trombone		PT	MUSA 121/221/321/421/621 Applied Trombone
Russo, Frank	.3	BM, percussion		PT	MUSA 143/243/343/443/643 Applied JC Drum Set
Reed, Jeff	.3	MM, bass		PT	MUSA 141/241/341/441/641 Applied JC Bass MUSA 147/247/347/447/647 Applied JC Electric Bass; MUSA 282/482/682 Jazz Ensemble Combo
Sanders, David	.3	MA, guitar		PT	MUSA 140/240/340/440/640 Applied JC Guitar

(Note: Faculty resources must address minimum requirements detailed in COMAR 13B.02.03.11 and 13B.02.03.20 (1) at least 50% of the total semester credit hours within the program shall be taught by full-time faculty; and 2) at least 1/3 of the courses offered in an off-campus program shall be taught by full-time faculty of the parent institution.)

J. Adequacy of library resources

The print music collection in Cook Library consists of scholarly editions of music, study scores, performance scores (with parts where appropriate), reference works, scholarly and practical books on music, serials and periodicals, LP and CD recordings, video cassettes, and DVDs. The library holds the collected editions of the complete works of many major composers and the principal historical editions of music of all periods. The collection of miniature scores and performing editions includes the major works of the common practice period and the twentieth and twenty-first centuries. The collection of historical monographs, biographies, and analytical studies is representative in the areas of the western classical music, jazz, folk, world, and popular/vernacular traditions. Below is a table of the current music holdings in the Cook Library as of 2018:

Physical Holdings:

- **circulating books about music:** 10,274 titles
- **music reference books:** 329 titles
- **musical scores:** 6,458 titles
- **music related VHS tapes/DVDs:** 272 titles
- **sound recordings (CDs/cassettes/LPs):** 5,373 titles
- **Total Physical Holdings (excluding journals):** **22,705 titles**

Electronic Sources and Journal Titles (print or digital):

- **e-books on music subjects:** 323 titles owned by Towson University (plus at least 1,000 others accessible via database subscription platforms)
- **journals/periodicals:** 498 titles (includes both print and digital formats)
- **electronic databases:** 37 products (including multidisciplinary resources) listed under the *Subject Guide to Music* on the library web page
- **Total:** **858 products and/or titles**

[Note that these figures pertain to titles, and not the number of separate volumes.]

Cook Library provides access to almost 500 journal titles in music in either print or electronic format. Many electronic journals are also indexed through indexing/abstracting databases for music and multidisciplinary topics. Faculty and students can access all of the databases, catalogs, e-book content, and electronic journals anywhere on campus through our secure wireless network as well as remotely through the Cook Library web page. Comprehensive lists of databases, electronic reference books, and journals in all formats are available through the Cook Library web page.

Electronic databases and other e-resources for music research are accessible through the library's web page. The library provides these primary databases for music research: *The Music Index*, *RILM*, and *Proquest Music Periodicals Database*. The library also offers other humanities-related databases with wide coverage of music topics including *Humanities Abstracts*, *JSTOR*, *International Bibliography of Theatre and Dance*, and *Academic Search Ultimate*. Music education students and faculty also access *ERIC*, *Education Research Complete*, and *Teacher Reference Center* databases.

A number of electronic full text reference sources for music research are also available including *Oxford Music Online*, *The Garland Encyclopedia of World Music*, *Music Online: Reference by Alexander Street Press*, *IPA Source*, and *Biography in Context*. Additionally, music education students and faculty have electronic access to reference titles such as *The Encyclopedia of Survey Research Methods*, *Sage Electronic Encyclopedias in Education*, and *The Encyclopedia of Measurements and Statistics* to assist in planning and conducting research. Other collections of electronic reference works such as *Oxford Reference* and *Sage Knowledge* are accessible for related topics in music research, and the library's acquisition of these electronic reference collections continues to grow. Students and faculty can access full text content of literally thousands of e-book titles in three e-book databases, all of which include music topics: *Ebsco E-books*, *Ebook Central*, and *Early English Books Online (EEBO)*. A wide variety of newspaper databases used for music research are available and include *Nexis Uni* and the *News and Newspapers Current* as well as *Newsbank Access World News* databases.

Cook Library offers several streaming audio databases for music: *Naxos Music Library*, *Naxos Music Library Jazz*, *DRAM Online*, and *Smithsonian Global Sound*. Additionally, students and faculty can access streaming video databases such as *Academic Video Online Premium*, *Films on Demand* and *Kanopy*. For iconographic study of music history and related research topics, the library provides three databases of images which can be downloaded for use in student or faculty research: *Artstor*, *Camio*, and *AP Images*.

On-Campus Music Collections Outside the Cook Library

The Department of Music additionally maintains a working collection of LPs, CDs, VHSs, DVDs, and study scores for use by faculty in classes. These items are stored in the Resource Room in the Center for the Arts (CA3088). The collection is accessible to students on weekdays between 9 and 5 p.m. when the University is in session. Ensemble directors maintain separate collections of performance scores for our student large ensembles.

Access to Off-Campus Music Collections

The joint USMAI catalogue makes items held by our fellow institutions in the system accessible to students and faculty. The catalogue may be searched in its entirety or by individual institution collections. All members of the Towson University academic community have borrowing privileges at all of these collections. Requested materials are available for on-campus delivery. (Among USMAI members, both The University of Maryland, College Park, and the University of Maryland, Baltimore County, hold extensive music collections.) Furthermore, Cook Library provides access to music resources in libraries across the country through the *Worldcat First Search* database; materials can be requested for loan through standard interlibrary loan services.

The following non-University of Maryland affiliated libraries with major music collections are located within a forty-five mile radius of Towson University and are available for reference and research:

- The Enoch Pratt Free Library of Baltimore
- The Arthur Friedheim Music Library at the Peabody Institute of the Johns Hopkins University (Baltimore)
- The Library of Congress (Washington, D.C.)

K. Adequacy of physical facilities, infrastructure and instructional equipment

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 Center. In 2015-16 & 2017-18 acoustic upgrades to music spaces were completed.

The Department of Music occupies three floors in two wings of the renovated and augmented Center for the Arts consisting of approximately 52,000 square feet. The wing added in 2004 contains the bulk of the

faculty offices, the administrative suite, the recording studio, the keyboard lab, percussion practice rooms, resource room, computer lab and two creative music labs. The renovated 1973 wing contains most of the classrooms, practice rooms, rehearsal rooms, the large concert hall, and the new recital hall. In all, there are 45 faculty offices, (16 for classroom faculty, 29 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.

Stephens Hall Theatre, located in a building across campus, seats approximately 700 and is designed to meet the performance requirements of Music for the Stage [opera] productions as well as performances by other campus units and professional touring groups. The Mainstage Theatre and Studio Theatre housed in the CFA seat approximately 300 and 125 respectively and serves the Department of Theatre. However, the Department of Music occasionally uses these spaces to meet the performance requirements of the Music for the Stage productions and other Department events.

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 that allows for card-swipe access. In many cases, faculty control access to musical instruments and equipment. Music majors also have access to concert spaces, labs, and studios through card-swipe access, special arrangements, and weekly scheduling. Music faculty are given keys or card-swipe access to those spaces that are in direct support of their teaching and scholarly activities.

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 200.

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 154 pianos, not including the 20 digital pianos in the piano lab. In 2018, the Department of Music was granted 1 million dollars from the university to replace aging pianos.

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 (see MDP, I.F.2, pp. 607-608).

ORCHESTRAL/BAND INSTRUMENTS

Recent purchases and repairs have brought us to a place where there are sufficient instruments to teach the methods classes.

PERCUSSION INSTRUMENTS

The Department has a wide array of percussion instruments and recently acquired a new xylophone.

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

There are three concert grand pianos housed in the Concert Hall's back stage storage. In 2015, a Bosendorfer piano was purchased. Two Steinway D pianos date from 1998 and 1972 respectively. The older Steinway D is used primarily for prepared piano works.

In the summer of 2018, the lighting system in the concert hall was significantly upgraded and augmented to include LED house lights and color changing theatrical lighting from above the stage, from three catwalk positions, and from portable strip lights. Other improvements in recent years include new stage flooring, the installation of stairs leading to the stage, and moving the organ console to the stage floor on a rolling platform. The A/V system in the Concert Hall was replaced in 2005 with all new equipment. This included an all new P/A system and new recording and P/A control equipment. A new HD projector was installed in 2018 with a new HD rear projection screen anticipated during AY 2018-19.

A new Wenger fourteen section acoustic shell was purchased with one-time money from the University in spring 2018. The Concert Hall was freshly painted and acoustic curtains cleaned in summer 2019. The Concert Hall is equipped with 100 padded orchestra chairs on racks, a conductor's podium & choral risers.

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 and control booth equipment. 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 hall. The current Steinway grand will be replaced with a new Steinway B as part of University funding. During the summer of 2018, the video projector and screen were upgraded. A new locking rack with new music stands was installed in summer 2018. The Recital Hall is equipped with 25 padded orchestra chairs on racks.

RECORDING STUDIO (RSTUDM)

The 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. It provides adequate space for ensemble recordings. The RSTUDM includes 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. Plans are in the works to refurbish the Steinway B from the Recital Hall to place in the RSTUDM. 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

Each of 10 classrooms (and the Computer Labs) are equipped with an instructor station which houses a computer with interface for laptops, ipads, and portable media devices. Classroom computers are replaced on a 3-year cycle by the University's Office of Technology Services [OTS]. Each classroom includes a digital document reader that allows projection of paper documents, as

well as virtual documents using the computer and serviced by a ceiling-mounted LCD projector controlled from a fully automated touch screen interface module with motorized projection screens. Each instructor station is equipped with a complete A/V suite in a locked cabinet. These include DVD/VCR players, receivers, a turntable, CD/cassette player, and wall-mounted surround speakers.

The Music Education classroom [CA 2077] and Band/Orchestra room [CA 3071] have a SMART Board Interactive Whiteboard System. 26 Apple iPads are available for Music Education classes. Music applications have been purchased for each.

Each classroom has either an acoustic grand or upright piano. Selected classrooms also include mirrors for pedagogical use.

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 computer, an A/V suite much like those in the classrooms, except that it utilizes a 54" LED display instead of a video projector.

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 2 iMacs. The computers are loaded with MIDI and music notation software, in addition to word processing and are networked to the laser printer in that room. MIDI keyboards are available for use with these computers. 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.

COMPUTER LAB I

Housed in CA 3092, adjacent to the Resource Room, the Computer lab is designed to offer computer assistance in music literacy, music notation, synthesizer basics, and Internet access. The lab contains 16 iMac computers, 16 MIDI controllers as well as one iMac and MIDI keyboard at the instructor station. The bulk of the software is in direct support of the lab's pedagogical mission. The iMac computers have additional software, allowing for word processing, MIDI sequencing, editing recordings, and scanning. Since it is sometimes used to teach classes, the Computer Lab possesses an A/V suite similar to those found in the classrooms along with LCD projector, and document reader. Software available in this lab includes LogicProX, Finale25, Audacity, Reaper, iLife Suite, Pyware, 3D Marching Band Software, Pro-tools, and Adobe Creative Cloud Suite. The computers are networked to a laser printer in that room.

COMPUTER LAB II & MUSIC EDUCATION LAB

Housed in CA 2078 and established in Fall 2018, the second computer lab and Music Education Lab. The lab contains 16 iMac computers, 16 midi controllers as well as one iMac and midi keyboard at the instructor station. The bulk of the software is in direct support of the lab's pedagogical mission. The iMac computers have additional software, allowing for word processing, MIDI sequencing, editing recordings, and scanning. The Music Education Lab also includes the A/V suite as the classrooms. Software available in this lab include LogicProX; Finale25; Audacity; Reaper; iLife Suite; Final Cut Pro; Adobe Creative Cloud Suite

OTHER LABS AND REHEARSAL SPACES

The Bill and Helen Murray Jazz Rehearsal Room (CA 2075), Rehearsal Room (CA 4040), the Percussion Studio (CA 3073) and the Drum Set Room (CA 2081) all have A/V equipment similar to the other music classrooms. The World Music/ Early Music Lab (CA 3075), Rehearsal Room (CA 4040) and the Jazz Rehearsal Room (CA 3081) contain audio playback and recording equipment.

CA 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 45 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.

L. Adequacy of financial resources with documentation

The Department of Music already hosts several graduate programs, some of which have been declining in enrollment. There are adequate financial resources to accommodate the new students and the single additional required course (Practicum MUSC 896). No new funds are requested from Towson University.

M. Adequacy of provisions for evaluation of program

Consistent with our regional accreditor's standards all Towson University programs are assessed for the achievement of declared student learning outcomes. The Assessment Coordinator for the MM degree would oversee this program and enter data into Compliance Assist, the online repository for assessment data employed by Towson University. The proposed program would

thus provide written documentation for the January Assessment meetings and would then receive evaluation at those meetings.

Students in this degree would be assessed with three measures: 1) in the capstone practicum course; 2) by their performance on an instrument or with voice. In this instance, students would be individually assessed by at least two faculty members in final jury or recital; and 3) with a technology component in MUSC 552. These assessments are forwarded to the Assessment Coordinator for the program.

The Department of Music is evaluated by the National Association of Schools of Music (NASM) every ten years. All aspects of course and program offerings by the Department of Music must be in compliance with NASM standards to receive accreditation from this organization.

N. Consistency with the State’s minority student achievement goals

Towson University provides many supports and resources to aid minority students in their educational achievements. For instance, “the Center for Student Diversity (CSD) was established to aid the institution in its efforts to foster inclusion, collaboration, and relationship building. The center provides academic, social, and transition support for underserved students and promotes exchange and dialogue between individuals of diverse backgrounds and lifestyles. CSD, housed in the Division of Student Affairs, supports the access and academic success of historically under-represented groups through programs and services that enhance the student experience.”

<https://www.towson.edu/studentdiversity/>

Resources for minority students at the career center are provide on this webpage:

<https://www.towson.edu/careercenter/students/resources/minority.html>

In addition, special initiatives are targeted to minority populations such as African-American; Asian, Pacific Islander, & Desi American; Lesbian, Gay, Bisexual, Transgender, Queer ... (LGBTQ+); among others.

O. Relationship to low productivity programs identified by the Commission

Not applicable.

P. If proposing a distance education program, please provide evidence of the program adequacy in addressing the [Council of Regional Accrediting Commissions \(C-RAC\) Interregional guidelines for the evaluation of distance education](#) (as required in [COMAR 13B.02.03.22C](#)).

Not applicable.

Q. Program Resources and Expenditures Tables

Year 1 Tuition and Fees are taken from <https://www.towson.edu/bursar/tuition/fall-spring.html> (accessed 2018 Nov. 21). The mix of in-state and out-of-state students is: year 1—3 in-state, year 2—3 in-state, year 3—3 in-state and 1 out-of-state, year 4—3 in-state and 1 out-of-state, year 5—4 in-state and 1 out-of-state. Thus, tuition amounts in table 1 will vary depending on the mix of in-state and out-of-state students.

Required lesson fees are included in Annual Tuition Rates. These are \$162 per year (per three-credit course) per student each year in the program.

An annualized increase of 2% is added each year after year 1.

The salary of \$69,241 is the average annual salary of all 29 current full time tenure track faculty and lecturers in the Department of Music.

Resources Categories	(Year 1)	(Year 2)	(Year 3)	(Year 4)	(Year 5)
1. Reallocated Funds¹	0	0	0	0	0
2. Tuition/Fee Revenue²	19,719	20,103	47,804	48,748	56,810
a. Annual Full-time Revenue of New Students	0	0	0	0	0
Number of Full-time Students	3	3	4	4	5
Annual Tuition Rate	\$6,432	\$6,557	\$11,804	\$12,037	\$11,209
Subtotal Tuition	\$19,296	\$19,671	\$47,216	\$48,148	\$56,045
Annual Fees	\$141	\$144	\$147	\$150	\$153
Subtotal Fees	\$423	\$432	\$588	\$600	\$765
Total Full-time Revenue of New Students	\$19,719	\$20,103	\$47,804	\$48,748	\$56,810
b. Annual Part-time Revenue	0	0	0	0	0
Number of Part-Time Students	0	0	0	0	0
Credit Hour Tuition Rate	\$0	\$0	\$0	\$0	\$0
Annual Fees Per Credit Hour	\$0	\$0	\$0	\$0	\$0
Annual Credit Hours Per Student	0	0	0	0	0
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 Sources³	\$0	\$0	\$0	\$0	\$0
4. Other Sources	\$0	\$0	\$0	\$0	\$0
TOTAL (Add 1 - 4)	\$19,719	\$20,103	\$47,804	\$48,748	\$56,810

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	\$18,418	\$18,786	\$28,743	\$29,318	\$39,873
(b + c below)					
a. #FTE	0.2	0.2	0.3	0.3	0.4
b. Total Salary	69,241	70,623	72,038	73,479	74,949
c. Total Benefits	22,850	23,306	23,773	24,248	24,733
2. Total Administrative Staff Expenses	0	0	0	0	0
(b + c below)	0	0	0	0	0
a. #FTE	0.0	0.0	0.0	0.0	0.0
b. Total Salary	0	0	0	0	0
c. Total Benefits	0	0	0	0	0
3. Total Support Staff Expenses	0	0	0	0	0
(b + c below)	0	0	0	0	0
a. #FTE	0.0	0.0	0.0	0.0	0.0
b. Total Salary	0	0	0	0	0
c. Total Benefits	0	0	0	0	0
4. Equipment	0	0	0	0	0
5. Library	0	0	0	0	0
6. New or Renovated Space	0	0	0	0	0
7. Other Expenses	0	0	0	0	0
TOTAL (1-7)	\$18,418	\$18,786	\$28,743	\$29,318	\$39,873

Appendix I: course descriptions

Music Applied (MUSA)

MUSA 502 MUSIC TECHNOLOGY (1-2)

Instruction in music technology: individual lessons (1/2 hour for 1 unit, one hour for 2 units) and one hour group master class. Private instruction in the use of current and emerging technologies for the creation, performance, research and teaching of music and sound art. By department consent only. Fees: additional fees apply. Contact the Department of Music for applicable fees. Prerequisite: consent of instructor.

MUSA 600 COMPOSITION (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration. Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 601 JAZZ / COMMERCAL COMPOSITION (1-2)

Instruction in composition: individual lessons (1/2 hour for 1 unit, one hour for 2 units) and one-hour group composition seminar. The Department of Music Applied Music Handbook lists criteria for acceptance and standards for each level. Successful completion of an upper division jury is required before registering at the 300-level. By department consent only. Fees: additional fees apply. Contact the department for fees.

MUSA 603 VOICE LESSONS (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration. Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 605 KYBOARD/PIANO (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration. Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 606 KYBOARD/PIPE ORGN (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration. Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 607 KYBOARD/HRPSCHORD (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration. Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 613 PERCUSSION/MULTIPLE (1-3)

Private studio and master class instruction in instrumental techniques and performance. The music department applied music handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration. Additional fees apply. Contact the department for fee policy.

MUSA 620 BRASS/TRUMPET (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration.

Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 621 BRASS/TROMBONE (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration.

Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 622 BRASS/FRENCH HORN (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration.

Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 623 BRASS/TUBA (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration.

Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 625 WOODWINDS/FLUTE (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration.

Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 626 WOODWINDS/CLARINET (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration. Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 627 WOODWINDS/OBOE (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration. Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 628 WOODWINDS/BASSOON (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration. Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 629 WOODWINDS/SAXOPHON (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration. Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 630 STRINGS/VIOLIN (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration.

Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 631 STRINGS/VIOLA (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration.

Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 632 STRINGS/CELLO (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration.

Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 633 STRINGS/STR BASS (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration.

Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 635 GUITAR/CLASSIC (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration.

Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 640 JAZZ/COMM GUITAR (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration. Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 641 JAZZ/COMM BASS (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration. Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 642 JAZZ/COMM PIANO (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration. Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 643 JAZZ/COMM DRUMS (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration. Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 644 JAZZ/COMM TRUMPET (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration.

Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 645 JAZZ/COMM SAXOPHN (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration.

Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 646 JAZZ/COMM TROMBON (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration.

Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 647 JAZZ/COMM ELEC BS (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration.

Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 648 JAZZ/COMM VOICE (1-3)

Private studio and master class instruction in instrumental techniques and performance. The Music Department Applied Music Handbook lists criteria for audition and performance standards. Successful completion of a jury examination is required at the end of each term. May be repeated for credit depending on concentration.

Prerequisites: Audition and permission of the graduate program director. Additional fees apply. Contact the department for fee policy.

MUSA 650 CHORAL SOCIETY (1)

The study and performance of literature for the designated ensemble. Open to all students by audition or permission of instructor. May be repeated for credit depending on concentration.

MUSA 651 UNIV CHORALE (1)

The study and performance of literature for the designated ensemble. Open to all students by audition or permission of instructor. May be repeated for credit depending on concentration.

MUSA 652 CHAMBER SINGERS (1)

The study and performance of literature for the designated ensemble. Open to all students by audition or permission of instructor. May be repeated for credit depending on concentration.

MUSA 653 MUSIC F/THE STAGE (1)

The study and performance of literature for the designated ensemble. Open to all students by audition or permission of instructor. May be repeated for credit depending on concentration.

MUSA 659 PEP BAND (1)

The study and performance of literature for the designated ensemble. Open to all students by audition or permission of instructor. May be repeated for credit depending on concentration.

MUSA 660 MARCHING BAND (1)

The study and performance of literature for the designated ensemble. Open to all students by audition or permission of instructor. May be repeated for credit depending on concentration.

MUSA 661 SYMPHONIC BAND (1)

The study and performance of literature for the designated ensemble. Open to all students by audition or permission of instructor. May be repeated for credit depending on concentration.

MUSA 662 SYMPHONY ORCHESTRA (1)

The study and performance of literature for the designated ensemble. Open to all students by audition or permission of instructor. May be repeated for credit depending on concentration.

MUSA 666 WOODWIND ENSEMBLE (1)

The study and performance of literature for the designated ensemble. Open to all students by audition or permission of instructor. May be repeated for credit depending on concentration.

MUSA 667 CHAMBER MUSC ENSEMBLE (1)

The study and performance of literature for the designated ensemble. Open to all students by audition or permission of instructor. May be repeated for credit depending on concentration.

MUSA 668 EARLY MUSC ENSEMBLE (1)

The study and performance of literature for the designated ensemble. Open to all students by audition or permission of instructor. May be repeated for credit depending on concentration.

MUSA 670 WORLD MUSIC ENSEMBLE (1)

The study and performance of literature for the designated ensemble. Open to all students by audition or permission of instructor. May be repeated for credit depending on concentration.

MUSA 672 PERCUSSION ENSEMBLE (1)

The study and performance of literature for the designated ensemble. Open to all students by audition or permission of instructor. May be repeated for credit depending on concentration.

MUSA 674 SOLO & ENSEMBLE ACCOMPANY (1)

The study and performance of literature for the designated ensemble. Open to all students by audition or permission of instructor. May be repeated for credit depending on concentration.

MUSA 675 GUITAR ENSEMBLE (1)

The study and performance of literature for the designated ensemble. Open to all students by audition or permission of instructor. May be repeated for credit depending on concentration.

MUSA 676 SMALL INSTRUMENTAL ENSEMBLE-FREE IMPROVISATION (1)

The study and exploration of multifaceted improvisational practice. Open to both instrumentalists and vocalists. May be repeated for a maximum of 4 units. Prerequisite: Audition or permission of instructor.

MUSA 679 APPLIED CONDUCTING LESSONS (1-2)

Private applied lessons in conducting including study of repertoire as well as preparation and implementation of all aspects of musical leadership and instruction to a musical ensemble. May be repeated for a maximum of 4 units. Special permit required. Prerequisites: MUSC 329 Instrumental conducting (or equivalent) or MUSC 327 choral conducting (or equivalent); consent of instructor.

MUSA 681 JAZZ ENSEMBLE - JAZZ ORCHESTRA (1)

The study and performance of literature for the designated ensemble. Open to all students by audition or permission of the instructor. May be repeated for credit depending upon the concentration. Prerequisites: Audition required; department consent.

MUSA 682 JAZZ ENSEMB-COMBO (1)

The study and performance of literature for the designated ensemble. Open to all students by audition or permission of instructor. May be repeated for credit depending on concentration.

MUSA 683 JAZZ ENSEMB-GUITR (1)

The study and performance of literature for the designated ensemble. Open to all students by audition or permission of instructor. May be repeated for credit depending on concentration.

MUSA 684 JAZZ ENSEMB-VOCAL (1)

The study and performance of literature for the designated ensemble. Open to all students by audition or permission of instructor. May be repeated for credit depending on concentration.

MUSA 685 JAZZ ENSEMB-LATIN (1)

The study and performance of literature for the designated ensemble. Open to all students by audition or permission of instructor. May be repeated for credit depending on concentration.

Music (MUSC)

MUSC 505 WESTERN MUSIC FROM 1914 TO THE PRESENT (3)

Styles, forms, and techniques of western music since 1914. Prerequisite: MUSC 302 or consent of instructor.

MUSC 506 SURVEY OF SOLO VOICE LITERATURE (3)

A musical survey of the art song from circa 1750 to the present. Prerequisite: MUSC 232 or consent of instructor.

MUSC 509 HISTORY AND LITERATURE OF GUITAR, LUTE AND VIHUELA (3)

A survey of the history and literature written for or readily adaptable to the guitar. Includes study of tablatures and transcriptions to modern notation. Prerequisite: MUSC 232 or consent of instructor.

MUSC 511 SURVEY OF OPERA (3)

Study of opera literature of various periods and styles. Prerequisite: Junior or senior standing or consent of instructor.

MUSC 513 SYMPHONIC LITERATURE (3)

Survey of orchestral music from the Classical Era to the present. Includes symphony, overture and symphonic poem. Prerequisite: MUSC 232 or consent of instructor.

MUSC 514 COUNTERPOINT (3)

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 graduate standing.

MUSC 519 KEYBOARD LITERATURE (3)

The study of literature for keyboard instruments from 1450 to the present. Prerequisite: Upper-division or graduate standing as a Music major, or permission of instructor.

MUSC 521 AMERICAN MUSIC (3)

American music from the Colonial Period to the present. Prerequisite: Junior/senior standing or consent of instructor.

MUSC 525 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 526 JAZZ HISTORY (3)

Survey of jazz from its origins to the present day. Prerequisite: MUSC 232.

MUSC 527 JAZZ ARRANGING I (3)

Study and practice of arranging of standard material for jazz ensembles. Prerequisite: MUSC 232 or consent of instructor.

MUSC 542 VOCAL PEDAGOGY (3)

Theory and practice of the teaching of singing by national styles, historical approaches and the physiology of the voice. Prerequisites: MUSC 245 and MUSC 246, or consent of instructor.

MUSC 543 INSTRUMENTAL PEDAGOGY (1)

The art and science of teaching musical instruments in the applied setting. Prerequisites: No prerequisites required at the graduate level.

MUSC 550 MUSIC INDUSTRY: LIVE PERFORMANCE (3)

A survey of the music business focusing on songwriting, publishing, copyright, licensing, agents, managers, artist contracts, unions, concerts, musical theatre, arts administration and music products.

MUSC 551 MUSIC INDUSTRY: RECORDING AND DIGITAL MEDIA (3)

A survey of the music business focusing on record production, labels, promotion, distribution and marketing and on music in radio, television, videos, advertising, movies, games and production libraries.

MUSC 552 PEDAGOGY OF TECHNOLOGY IN MUSIC INSTRUCTION (3)

Methods of creation and modes of delivery of online music instruction. Prerequisite: experience with music notation or consent of the instructor.

MUSC 560 PIANO PEDAGOGY (3)

Teach the goals and steps in the art of teaching beginner, elementary and intermediate piano.

MUSC 562 GUITAR PEDAGOGY (3)

Art and science of teaching guitar, historical and current practices, and observations. Private studio organization and administration. Prerequisite: 200-level guitar private lessons or consent of instructor.

MUSC 563 MUSIC IN LATIN AMERICA (3)

Genres and styles of art and popular music in Latin America from colonial times to today. Issues of colonialism, nationalism, music and identity and globalization. The role of music in processes of political, social, and cultural change in Latin America.

Prerequisites: MUSC 232 or consent of the instructor.

MUSC 571 SPECIAL TOPICS IN MUSIC (3)

Consideration of central topic in music with different topic each term. May be repeated for credit provided a different topic is covered. Prerequisite: MUSC 232 or consent of instructor.

MUSC 572 SPECIAL TOPICS IN MUSIC (3)

Consideration of central topic in music with different topic each semester. May be repeated for credit provided a different topic is covered. Prerequisite: MUSC 232 or consent of instructor.

MUSC 573 SPECIAL TOPICS IN MUSIC (3-6)

Consideration of central topic in music with different topic each semester. May be repeated for credit provided a different topic is covered. Prerequisite: MUSC 232 or consent of instructor.

MUSC 582 RECORDING TECHNIQUES II (3)

Advanced subjects in audio engineering: ProTools, recording and mixing in surround sound, advanced MIDI applications and professional mastering techniques. Includes regular studio work. Prerequisites: MUSC 281, junior/senior status or consent of the instructor.

MUSC 593 INDEPENDENT RESEARCH IN MUSIC (1-3)

Supervised research in a selected topic in music culminating in an extended paper. May be repeated for credit provided a different topic is taken. Prerequisite: MUSC 302 or consent of instructor.

MUSC 597 INTERNSHIP IN MUSIC INDUSTRY (1-6)

Field experience with working professionals. Prerequisite: Consent of music internship coordinator.

MUSC 621 PERSPECTIVES IN MUSIC HISTORY AND CULTURE (3)

An examination of issues in music scholarship, including the philosophies of music, the evolution of genres and forms, the social background to musical practice, and current trends. Prerequisite: admission to master's program in Music.

MUSC 629 CONCEPTS OF MUSIC THEORY (3)

The theoretical and analytical principles of tonal music. Emphasis on writing and listening skills. Prerequisite: Graduate standing.

MUSC 631 ADVANCED THEORY (3)

Continued development of skills in more advanced melodic, harmonic and rhythmic aspects of music through hearing, playing and writing. Prerequisite: MUSC 232.

MUSC 670 SPECIAL TOPICS IN MUSIC (3)

In-depth study of a selected topic in music. Specific requirements and prerequisites will vary with each topic and will be designated by the department each time a topic is scheduled. Approval by the graduate adviser is required. Each topic may be taken as a separate course.

MUSC 671 SPECIAL TOPICS IN MUSIC (3)

In-depth study of a selected topic in music. Specific requirements and prerequisites will vary with each topic and will be designated by the department each time a topic is scheduled. Approval by the graduate adviser is required. Each topic may be taken as a separate course.

MUSC 685 MUSIC BIBLIOGRAPHY AND RESEARCH (3)

Investigation of music bibliography, research methodology and the writing process. Independent research projects and experience in writing research papers, reviews and essays in musical criticism.

MUSC 699 POST BACCALAUREATE CERTIFICATE RECITAL (1)

Capstone recital delivered for the Post Baccalaureate Certificate graduate requirement. A minimum of 50 minutes of music is required. Repertoire for the recital is subject to approval by the applied faculty, and the recital will be evaluated on both musical and technical achievement. Students must be enrolled in applied lessons during the term in which the recital is presented.

MUSC 795 GRADUATE COMPOSITION RECITAL (1)

Recital of original compositions delivered for Master of Music graduation requirement. Prerequisites: A minimum of 24 units completed toward the degree and permission of the composition faculty and the graduate program director; special permit required.

MUSC 796 RECITAL RESEARCH PAPER (1)

Recital research paper for master of music graduation requirement. Includes preparation and submission of proposal and completion of manuscript that culminates with an oral defense of the final document. Permission from the master of music program director required.

MUSC 797 GRADUATE PERFORMANCE RECITAL (1)

Capstone recital delivered for Master of Music graduation requirement with a concentration in music performance. A minimum of 50 minutes of music is required. Repertoire for the recital is subject to approval by the applied faculty, and the recital will be evaluated on both musical and technical achievement. Students must be enrolled in applied lessons during the semester in which the recital is presented.

MUSC 798 RECITAL RESEARCH CONTINUUM (1)

Continuum of recital research paper. May be repeated for a maximum of 2 credits. Continuum credits may not apply toward electives in the Master of Music Program. Prerequisites: MUSC 796, Recital Research Paper and MUSC 797, Recital.

MUSC 880 GRAD PROJECT MUSC (1)

Fulfills a graduation requirement for M. S. in Music Education. Projects include recital, composition, research paper or practicum as appropriate to the needs and interest of

the student. Prerequisites: a minimum of 21 graduation units completed and permission of the graduate program director in Music Education; consent of department.

MUSC 885 PROJECT CONTINUUM (1)

Continuing work on previously started work. Prerequisite: Previous registration for project work.

MUSC 897 MUSIC THESIS (6)

Original investigation using an acceptable research method and design conducted under the direction of a faculty committee.

MUSC 898 MUSIC THESIS (3)

The previous course, MUSC 897, taken over two consecutive semesters.

MUSC 899 THESIS CONTINUUM (1)

Continuation of thesis research.