

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA  
ACADEMIC SENATE

ACADEMIC PROGRAMS COMMITTEE

REPORT TO

THE ACADEMIC SENATE

AP-036-156

BACHELOR OF MUSIC FOR SEMESTERS

Academic Programs Committee

Date: 05/14/2016

Executive Committee  
Received and Forwarded

Date: 05/18/2016

Academic Senate

Date: 05/25/2016  
First Reading  
06/01/2016  
Second Reading

**BACKGROUND:** The Department of Music has put forward a referral for a Bachelor of Music for semesters. This is a new program.

The Bachelor of Music degree program provides training for gifted students who show promise and capability of becoming professional performers, educators, and composers. Students will gain subject-matter competence in music through a series of courses in music theory and composition, music literature and history, applied music via studio classes and performance ensembles, music technology, conducting, and pedagogy. Options in this degree program include Performance, Music Education and Composition, and will be presented with confidence for accreditation to the National Association of Schools of Music. Our “learn-by-doing” philosophy is distinctive in its pedagogical methods as students get hands-on experience via recording and technology labs, master classes with professional musicians, service learning classes and a variety of performance opportunities. All of these activities are designed to prepare our students for the professional world. The justification for offering the program at this time lies in the growing demand from students and the musical community for this professional degree and the additional opportunities it affords. Cal Poly Pomona will provide a relevant societal need by offering the professional degree (BM) as an affordable option to the geographic region and society.

**RESOURCES CONSULTED:**

Board of Trustees  
Deans  
Associate Deans  
Department Chairs  
All Faculty

**DISCUSSION:**

Before reaching the Academic Programs Committee, this program was reviewed by the Board of Trustees, who approved adding this program projection to the campus Academic Plan (03-08-2016). It was also reviewed by the College Curriculum Committee in the College of CLASS as well as the Dean of CLASS and the Office of Academic Programs. All concerns raised at those levels were addressed. The Academic Programs Committee then conducted campus-wide consultation, as well as its own review of the program. No concerns were raised.

**RECOMMENDATION:**

The Academic Programs Committee recommends approval of the semester program Bachelor of Music.

<b>Bachelor of Music</b>	
<b>Status</b>	active
<b>Hierarchy Entities</b>	Music
<b>Approval Process Name</b>	E. Program - New Bachelor/Master
<b>Current Step</b>	Office of Academic Programs
<b>Originator</b>	Janine Riveire
<b>Created</b>	02/24/2016 12:54PM
<b>Launched</b>	03/20/2016 06:59PM
<b>Form</b>	
<b>INTRODUCTION</b>	
<b>1. PROGRAM TYPE</b>	
<b>Choose Support Type</b>	State-Support
<b>Choose Delivery Type</b>	Fully face-to-face
<b>Choose appropriate type, as applicable</b>	New Program
<b>2. PROGRAM IDENTIFICATION</b>	
<b>Campus</b>	California State Polytechnic University, Pomona
<b>Department</b>	Music
<b>Full and exact degree designation and title (e.g. Master of Science in Genetic Counseling, Bachelor of Arts in History)</b>	Bachelor of Music
<b>Date the Board of Trustees approved adding this program projection to the campus Academic Plan.</b>	March 8, 2016
<b>Term and academic year of intended implementation (e.g. Fall 2016)</b>	Fall 2018
<b>Total number of units required for graduation. This will include all requirements (and campus-specific graduation requirements), not just major requirements.</b>	Performance Option: 120; Music Education (Pre-Credential): 131; Composition Option: 124.
<b>Name of the department(s), division, or other unit of the campus that would offer the proposed degree major program. Please identify the unit that will have primarily responsibility.</b>	Music
<b>Name, title, and rank of the individual(s) primarily responsible for</b>	Dr. Janine Riveire, Interim Chair; Dr. Nick Vasallo, Assistant Professor; Dr. Janine Riveire, Professor ; Dr. Iris Levine, Professor; Dr. Susan Ali, Assistant Professor; Dr. Rickey Badua, Assistant Professor; Dr. Peter Yates, Professor; Dr. David Kopplin, Professor; Dr. Nadia Shpachenko, Associate Professor; Jenny Amaya, Assistant

drafting the proposed degree major program	Professor, and Arthur Winer, Associate Professor
Statement from the appropriate campus administrative authority that the addition of this program supports the campus mission and will not impede the successful operation and growth of existing Academic Programs	
Please specify whether this propose program is subject to WASC Substantive Change Review. The campus may submit a copy of the WASC Sub-Change proposal in lieu of the CSU proposal format. If campuses choose to submit the WASC Substantive change Proposal, they will also be required to submit a program assessment plan using the format found in the CSU program proposal template.	No
CSU Degree Program Code	Performance Option: 10041 Music Education Option: 10052 Composition Option: 10053
Corresponding CIP Code	
<b>3. PROGRAM OVERVIEW AND RATIONALE</b>	
Provide a rationale, including a brief description of the program, its purpose and strengths, fit with	<p><b>Purpose and Characteristics of the proposed degree program</b></p> <p>The purpose of the Music Department at Cal Poly Pomona is to examine diverse musical arts and to provide students with concrete skills to pursue lives in music. We develop musicians who listen critically, explore multiple musical soundscapes, and—through their talent and creativity—inspire current and future generations.</p> <p>The Bachelor of Music degree program provides training for gifted students who show promise and capability of becoming professional performers, educators, and composers. Students will gain subject-matter competence in music through a series of courses in music theory and composition, music literature and history, applied music via studio classes and performance ensembles, music technology, conducting, and pedagogy. Options in this degree program include Performance, Music Education and Composition, and will be presented with confidence for accreditation to the National Association of Schools of Music. This will be described more fully, later in the document. Our “learn-by-doing” philosophy is distinctive in its pedagogical methods as students get hands-on experience via recording and technology labs, master classes with professional musicians, service learning classes and a variety of performance opportunities. All of these activities are designed to prepare our students for the professional world.</p> <p>We will maintain the Bachelor of Arts degree with an option in Music Industry Studies and a general music option. The Music Industry Studies option meets our accreditation requirements of offering 45% music content including performance, theory, musicianship, history and courses specializing in the music industry. The orientation is toward a broad coverage of the foundations of music rather than intensive concentration on a single instrument or segment. The general music option will also provide 45% music content including performance, theory, musicianship, history and elective courses in music. This foundation will be coupled with the opportunity for electives in areas such as Psychology or Kinesiology (leading to a music therapy career), English or Communications (leading to music promotion or music critic), Ethnic and Women’s Studies (leading to ethnomusicology), Finance, Real Estate and Law (leading to entertainment law). These are suggested areas –</p>

<p><b>institutional mission, and a justification for offering the program at this time. A comprehensive rationale also explains the relationship between the program philosophy, design, target population, and any distinctive pedagogical methods.</b></p>	<p>students will have the opportunity to choose their individual paths for electives.</p> <p>The Bachelor of Music Degree will have, in contrast, studies in the major area and supportive courses in music totaling 65%-68% of the curriculum, depending on the Option.</p> <p>The two degrees will work together in that students from both the Bachelor of Arts and the Bachelor of Music degrees will be together in core courses. Additionally, students will be together in performing ensembles. Furthermore, they will work together in student clubs.</p> <p><b>Alignment with campus mission and strategic plan</b></p> <p>Cal Poly Pomona's mission is to advance learning and knowledge by linking theory and practice in all disciplines, and to prepare students for lifelong learning, leadership, and careers in a changing multicultural world. The mission of the college that houses the Music Department– the College of Letters, Arts and Social Sciences (CLASS), similarly stresses the importance of life-long learning as well as education of the whole person that is "preparing students for life, leadership, and careers in a rapidly changing multicultural world." We believe that music is an essential part of this "whole person," and indeed, in making our college and university institution a comprehensive university. Music exemplifies a polytechnic discipline due to its integration of historical, intellectual, expressive, and technological aspects. Music also is ideally suited to exploration and inclusion of multicultural expression and changing cultural activity; of the arts and social sciences, it is among the quickest to respond to the changing world. Musicians, in their daily practice and teaching, epitomize lifelong learning and the integration of body and mind in wellness activity. The Bachelor of Music degree program prepares students for lifelong learning, leadership and careers in a changing multicultural world. In music, theory is put into practice every day, making the "Learn by Doing" philosophy evident to students who participate in any of the Music Department's offerings. Bachelor of Music students will practice, perform, compose, conduct, and do research directly linking theory to practice. The art of music making links theory and practice to advance knowledge and learning.</p> <p>This also aligns with the University's Mission and Core Values, preparing graduates as the next generation of professionals, focusing on real-world experience. Our faculty of teacher-scholars model the many types of musical endeavors that are possible in the modern world. With our inclusive curriculum we align with the University vision to embrace change, through teaching, learning, and scholarship that continually addresses the needs of a diverse culture and a dynamic economy.</p> <p>The justification for offering the program at this time lies in the growing demand from students and the musical community for this professional degree and the additional opportunities it affords.</p>
<p><b>Program Description</b></p>	<p>The Bachelor of Music Option in Performance includes core courses in theory, history, and musicianship, with focus on performance (entrance audition required). Capstone experience: one-hour recital. The Performance option offers a wide range of ensembles ranging from the traditional classical Choirs, Orchestra and Wind Ensembles to Jazz Band and Jazz Combo, Vocal Jazz Ensemble, Mariachi Los Broncos de Pomona, the Kellogg Soul Ensemble, Digital Electronic Orchestra, Music Theater, and the New Music Ensemble featuring original student compositions and creative ensemble configurations.</p> <p>The Bachelor of Music Option in Music Education includes core courses in theory, history, and musicianship, with a focus on preparing the future music teacher with coursework that satisfies the State of California's Subject Matter Competency in Music (entrance audition required). This includes courses in the playing and teaching of instruments commonly taught in schools, the study of music literacy and methods for teaching performance-based courses in the schools. Students in the Music Education Option also undertake deep study in their own instrument and have a capstone recital or presentation of 45 minutes.</p> <p>The Bachelor of Music Option in Composition includes core courses in theory, history, and musicianship, with a focus on writing and creating original music (entrance audition required). Students must have performance skill on a primary instrument or voice. Students complete coursework in writing for traditional and innovative ensembles and for traditional and digital media. Capstone experience: Extended Composition or Recital of shorter original works.</p>
<p><b>Degree Requirements</b></p>	<p><b>Lesson and Ensemble Requirements</b></p> <p>To qualify for studio (individual) lessons in any semester, an undergraduate student must be enrolled in a minimum of 12 units, including lesson units and the correct number of ensemble units required by his or her option.</p> <p>Enrollment in the designated ensemble(s) for the student's instrument and in the appropriate Performance Seminar are co-requisites of enrollment in studio lessons each semester of enrollment. Students who do not meet this requirement by the end of the add/drop period will be administratively dropped from studio. Students enrolled in music ensembles in the Fall semester normally are expected to re-enroll in the same ensemble for the Spring semester. The nature of these classes makes it essential that consistent personnel be maintained through the year.</p>

	<p>All students enrolled in individual lessons must demonstrate their progress in the major before a faculty jury at the end of each semester of study. Students receiving lower than a grade of "C-" in that semester of lessons will not be allowed to continue in department-paid lessons until they demonstrate the required level of performance.</p> <p><b>Grade Requirement</b></p> <p>Students in all options of the B.A. and B.M. Music degrees must earn a grade of "C" or better in all core courses in the Music curriculum.</p>
<b>Admission Requirements</b>	<p>Admission to the Bachelor of Music program requires an official Application to the University and an audition.</p> <p><i>Note: Entrance auditions are the normal requirement of Bachelor of Music degrees, as exemplified at CSU campuses with BMs (Northridge, Los Angeles, Fullerton, Long Beach, and San Bernardino). The accrediting agency for schools of music, NASM, includes in its standards for professional degrees:</i></p> <p><a href="http://nasm.arts-accredit.org/site/docs/Handbook/NASM_HANDBOOK_2015-16.pdf_pp.88-90">http://nasm.arts-accredit.org/site/docs/Handbook/NASM_HANDBOOK_2015-16.pdf_pp.88-90</a></p>
<b>For Master's degree, describe culminating experience requirement(s)</b>	
<b>4. CURRICULUM</b>	
<b>Institutional Learning Outcomes (ILOs)</b>	<p>The most recent Institutional Learning Outcomes of Cal Poly Pomona state this:</p> <p>Through participating in curricular and co-curricular learning opportunities, the graduates of California State Polytechnic University, Pomona, <b>will develop competencies to become</b></p> <ol style="list-style-type: none"> <li>1. Practitioners: equipped with a foundation for growth and professional success;</li> <li>2. Integrative Thinkers: able to apply their knowledge and skills to future challenges and opportunities;</li> <li>3. Model Leaders: taking an active role as a citizen in a diverse multicultural environment.</li> </ol> <p><a href="http://www.cpp.edu/~aboutcpp/calpolypomona-overview/mission-and-values.shtml">http://www.cpp.edu/~aboutcpp/calpolypomona-overview/mission-and-values.shtml</a>.</p>
<b>Program Learning Outcomes (PLOs)</b>	<p><b>PROGRAM GOALS</b></p> <p>The <b>CPP Music Department will:</b></p> <ol style="list-style-type: none"> <li>1. Provide for the intellectual and musical growth of our students.</li> <li>2. Produce concerts and other musical events for CPP and our surrounding communities.</li> <li>3. Present and represent the tapestry of contemporary musical life.</li> <li>4. Examine music's mechanisms and effects on individuals and societies.</li> <li>5. Nurture the creativity and artistry of musicians.</li> <li>6. Encourage and support faculty scholarly and creative activity.</li> <li>7. Prepare students for success in graduate and professional pursuits.</li> </ol> <p><b>PROGRAM LEARNING OUTCOMES:</b></p> <p><b>The CPP music grad will be able to:</b></p> <ol style="list-style-type: none"> <li>1. <b>Articulate</b> the many influences on any musical endeavor (e.g., cultural, artistic, technological, economic, etc.).</li> <li>2. <b>Discuss and appraise</b> the role of music in a balanced life.</li> <li>3. <b>Demonstrate</b> collaborative skills in producing a musical event or product.</li> <li>4. <b>Perform</b> a variety of music with accuracy and artistry, both solo and ensemble.</li> <li>5. <b>Demonstrate</b> knowledge of music history and styles, theory and musicianship, and technologies.</li> <li>6. <b>Integrate</b> concepts, examples and theories to identify problems, construct original ideas and draw conclusions.</li> </ol>
	<p>Student Learning Outcomes for the new Bachelor of Music are as follows:</p> <p><b>The individual completing the BM in Music will be able to:</b></p>

1. **demonstrate**a high level of musicianship that facilitates independent preparation of music for performance.
2. **utilize**current/recent technologies appropriate to the musical endeavor.
3. **demonstrate**basic keyboard competency as needed for musical analysis and interpretation of intermediate level repertoire.
4. **articulate**the distinguishing characteristics of multiple musical styles, traditions, and historical periods, **and apply**that knowledge to performance.
5. **perform**a wide variety of solo and ensemble repertoire for varied audiences.
6. **analyze, interpret, and defend** judgments of various musical works for audiences of scholars and amateurs.
7. **demonstrate**healthy body mechanics and technique.
8. **promote**musical culture in the community.
9. **think, speak and write**clearly at the college level.

In addition, **the person completing the BM in the Performance option will:**

1. **apply**skills for collaborative music making (including chamber music and conducting).
2. **demonstrate**competence in selecting and preparing solo repertoire for performance.
3. **discuss** pedagogy of their instrument at a foundational level.
4. **demonstrate**specialized expertise in interpreting the music of one or two particular styles, including the utilization of improvisation.
5. **model**entry-level professional performance skills on a primary instrument or voice, through a capstone recital.

In addition, **the person completing the BM in the Music Education (Pre-Credential) option will:**

1. **demonstrate**foundational skills on instruments commonly taught in schools.
2. **display** effective conducting skills for choral and instrumental ensembles.
3. **evaluate, select, prepare, and assess**music for performance.
4. **compare and contrast**common music teaching methods.
5. **differentiate**sequential repertoire appropriate to general music classes.
6. **integrate**specialized skills for teaching music literacy, including composition and improvisation.
7. **arrange**works for instruments and/or voices.
8. **demonstrate**a deep understanding of performance through presentation of a recital or a lecture-recital.

In addition, **the person completing the BM in the Composition option will:**

1. **apply**knowledge of compositional techniques and musical elements to write original works in new and established styles.
2. **oversee**fully realized public performances of their original compositions, with critical assessments.
3. **produce**a capstone project that presents an extended work or several shorter works, showing their "voice" as a composer.

**Student Learning Outcomes (SLOs)**

**Comprehensive assessment plan addressing all assessment elements(Paste in field or note that it is attached to proposal)**

To be found at  
<http://www.cpp.edu/~class/music/docs/semester-conversion-information/BM-assmt-plan-matrix-2015.pdf>

**Matrix showing where student learning**

outcomes are introduced (I), developed (D), and mastered (M). (Paste in field or note that it is attached to proposal)

To be found at

<http://www.cpp.edu/~class/music/docs/semester-conversion-information/semBM-SLO-matrix-FINAL-092715.pdf>

Indicate total number of units required for graduation

Performance Option: 120; Music Education Option: 131; Composition Option: 124

Baccalaureate Program Justification

The framework for Bachelor of Music degrees is defined in Section 40506 c, where it states “For candidates for the Bachelor of Fine Arts degree or Bachelor of Music degree who are meeting graduation requirements established during or after the 2013-14 academic year, no fewer than 120 semester units and no more than 132 semester units shall be required.” This indicates that the requested semester unit requirements for all Options of this Bachelor of Music degree are acceptable.

Option-Specific Required Courses in the Performance Option are:

Performance Studio LD* (1 unit, taken 4 times)	MU 1811
Class Piano III	MU2121A
Class Piano IV	MU2131A
Performance Seminar (1 unit, taken 7 times)	MU 2700
Advanced Music Theory	MU 3010
Beginning Conducting	MU 3040
Musicianship III	MU3211A
Musicianship IV	MU3221A
Performance Studio UD* (1 unit, taken 3 times)	MU 3811
Junior Recital*	MU 3901
Performance Literature*	MU 4200
Senior Recital Studio	MU 4611
Senior Recital	MU 4631

Option-Specific Required Courses in the Music Education Option are:

Introduction to Music Education*	MU 1171S
Instructional Technology for Music Educators*	MU 1281
Class Piano III	MU 2121A
Class Piano IV	MU 2131A
Performance Seminar (1 unit, 7 times)	MU 2700
Advanced Music Theory	MU 3010
Beginning Conducting	MU 3040
Instrumental Conducting	MU 3051
Choral Conducting	MU 3061
Instrumentation and Arranging	MU 3091
Musicianship III	MU 3211A
Musicianship IV	MU 3221A
Brass Fundamentals	MU 3301A
Percussion Fundamentals	MU 3311A
String Fundamentals	MU3321A
Vocal Pedagogy	MU 3331
Woodwind Fundamentals	MU 3341A
Guitar Fundamentals	MU3361A
Secondary Choral Methods*	MU 3371
Secondary Instrumental Methods*	MU 3381
Teaching Music Literacy*	MU 3391

Formal Options, Concentrations, or Special Emphases Courses



Recording Music Energy	MU 3001
Song Culture for Schools*	MU 4021
Arranging for Voices	MU 4070

Option-Specific Required Courses in the Composition Option are:

Survey of Mass Communication	COM _____
Class Piano III	2121A
Class Piano IV	2131A
*Composition I	2251
Performance Seminar (1 unit, taken four times)	2700
Advanced Music Theory	3010
*Counterpoint	3020
Beginning Conducting	3040
Instrumentation and Arranging	3091
*Composition II	3251
*Studio Composition (1 unit, taken twice)	3791
*New Music Ensemble (1 unit, taken twice)	3571A

Studio Instruction courses have a co-requisite of Performance Seminar and an Ensemble class. The only exception to this is MU 3791 Studio Composition, which only has the co-requisite of an Ensemble class. For sequenced courses, the pre-requisite is the previous one in the sequence. For Beginning Conducting, Musicianship I, Fundamentals and Pedagogy courses and most specialized courses, the pre-requisite is Music Theory II: Chromatic Harmony. Any other course with a prerequisite includes that pre-requisite course in the list of required courses.

### Course Requirements

#### 1. Music Core Courses (All Options share this core)

Course Title	GE Area	Current #	New #	Semester Units
World of Music	C1	MU 103	1030	3
Careers in Music	E	MU 104	1040	3
Introduction to Music Technology		MU 108	1080	3
Class Piano I		MU 111A	1121A	1
Class Piano II		MU 113A	1131A	1
Music Theory I: Diatonic Harmony		MU 120	1201	4
Music Theory II: Chromatic Harmony		MU 121	1211	4
Form and Analysis		MU 303	2201	3
Musicianship I		MU 221A	2211A	1
Musicianship II		MU 221A	2221A	1
Music Studies Integration: Service Learning		MU 394S	3940S	1
Western Classical Traditions I		MU 418	4180	3
Western Classical Traditions II		MU 419	4190	3
<b>TOTAL UNITS IN MUSIC MAJOR CORE – REQUIRED</b>				<b>31</b>

Following are the course requirements for the three proposed Options within the new Bachelor of Music, beyond the core courses that have been shown above.

#### Detailed Course Requirements for the Performance Option

##### PERFORMANCE OPTION—REQUIRED COURSES

(\* = unique to option)

Course Title	GE	Current #	New #	Semester
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	Area			Units
Performance Studio LD* (1 unit, taken 4 times)			MU 1811	1 x 4
Class Piano III		MU 211A	MU2121A	1
Class Piano IV		MU 213A	MU2131A	1
Performance Seminar (1 unit, taken 7 times)		MU 270	MU 2700	1 x 7
Advanced Music Theory		MU 301	MU 3010	3
Beginning Conducting		MU 304	MU 3040	2
Musicianship III		MU 321A	MU3211A	1
Musicianship IV		MU 323A	MU3221A	1
Performance Studio UD* (1 unit, taken 3 times)			MU 3811	1 x 3
Junior Recital*			MU 3901	1
Performance Literature*		MU 420	MU 4200	2
Senior Recital Studio		MU 461	MU 4611	1
Senior Recital		MU 462	MU 4631	1
<b>TOTAL UNITS IN PERF OPTION—REQUIRED COURSES</b>				<b>28</b>

The next section contains course requirements for the Music Education (Pre-Credential) Option, other than the core courses for all Bachelor of Music majors.

### Major Requirements

#### MUSIC EDUCATION OPTION—REQUIRED COURSES

(\* = unique to option)

Course Title	GE Area	Current #	New #	Semester Units
Introduction to Music Education*		MU 117	MU 1171S	2
Instructional Technology for Music Educators*		-----	MU 1281	1
Class Piano III		MU 211A	MU 2121A	1
Class Piano IV		MU 213A	MU 2131A	1
Performance Seminar (1 unit, 7 times)		MU 270	MU 2700	1 x 7
Advanced Music Theory		MU 301	MU 3010	3
Beginning Conducting		MU 304	MU 3040	2
Instrumental Conducting		MU 307	MU 3051	2
Choral Conducting		MU 308	MU 3061	2
Instrumentation and Arranging		MU 309	MU 3091	3
Musicianship III		MU 321A	MU 3211A	1
Musicianship IV		MU 323A	MU 3221A	1
Brass Fundamentals		MU 330	MU 3301A	1
Percussion Fundamentals		MU 331	MU 3311A	1
String Fundamentals		MU 332	MU3321A	1
Vocal Pedagogy		-----	MU 3331	2
Woodwind Fundamentals		MU 334	MU 3341A	1
Guitar Fundamentals		MU 336	MU3361A	1
Secondary Choral Methods*		MU 367	MU 3371	2
Secondary Instrumental Methods*		MU 357	MU 3381	2
Teaching Music Literacy*		-----	MU 3391	3
Song Culture for Schools*		MU 402	MU 4021	2
Arranging for Voices		MU 407	MU 4070	2
<b>TOTAL UNITS IN MUSIC EDUCATION OPTION—REQUIRED COURSES</b>				<b>44</b>

The next section is the curriculum for the **Composition** Option (other than the core courses for all Bachelor of Music majors).

**COMPOSITION OPTION—REQUIRED COURSES**

(\* = unique to option)

Course Title	GE Area	Current #	New #	Semester Units
Survey of Mass Communication		COM 101	COM _____	3
Class Piano III for Music Majors		MU 211A	2121A	1
Class Piano IV for Music Majors		MU 213A	2131A	1
*Composition I		-----	2251	2
Performance Seminar (1 unit, taken four times)		MU 270	2700	1+1+1+1
Advanced Music Theory		MU 301	3010	3
*Counterpoint		MU 302	3020	3
Beginning Conducting		MU 304	3040	2
Instrumentation and Arranging		MU 309	3091	3
*Composition II		-----	3251	2
*Studio Composition (1 unit, taken twice)		-----	3791	1+1
*New Music Ensemble (1 unit, taken twice)		-----	3571A	1+1
<b>TOTAL UNITS – COMPOSITION OPTION—REQUIRED COURSES</b>				<b>28</b>

Electives for Performance Option (students make choices from any single area)

**PERFORMANCE OPTION – ELECTIVE COURSES**

**CHOOSE ONE AREA (19 UNITS, TOTAL)**

**(For Ensemble Choices See Ensembles List)**

**(AREA 1)**

<b>GUITAR AREA</b>				
Course Title	GE Area	Current #	New #	Semester Units
Instrumental Conducting		MU 307	MU 3051	2
Instrumentation and Arranging		MU 309	MU 3091	3
Guitar Fundamentals		MU 336	MU 3360	1
Performance Ensembles – Large (1 unit, taken 4 times)			(choice)	1 x 4
Guitar Ensemble (1 unit, taken 6 times)		MU 346A	MU3460A	1 x 6
<i>Unrestricted Electives</i>				3
<b>TOTAL MUSIC ELECTIVE UNITS – GUITAR AREA</b>				<b>19</b>

**(AREA 2)**

<b>KEYBOARD AREA</b>				
Course Title	GE Area	Current #	New #	Semester Units
Choral Conducting		MU 308	MU 3061	2
Piano Pedagogy			MU 3291	2
Collaborative Piano (1 unit, taken 4 times)		MU 345A	MU3450A	1 x 4
Piano Ensemble (1 unit, taken 4 times)		MU 348A	MU3480A	1 x 4
Performance Ensembles – Large (1 unit, taken 4 times)			(choice)	1 x 4
<i>Unrestricted Electives</i>				3
<b>TOTAL MUSIC ELECTIVE UNITS – KEYBOARD AREA</b>				<b>19</b>

**(AREA 3)**

**STRINGS/WINDS/BRASS/PERCUSSION AREA**

**STRINGS/WINDS/BRASS/PERCUSSION AREA**

Course Title	GE Area	Current #	New #	Semester Units
Instrumental Conducting		MU 307	MU 3051	2
Instrumentation and Arranging		MU 309	MU 3091	3
Performance Ensembles – Small (1 unit, taken 3 times)			(choice)	1 x 3
Performance Ensembles – Large (1 unit, taken 8 times)			(choice)	1 x 8
<i>Unrestricted Electives</i>				2
<b>Fundamentals (choose one):</b>				
Brass Fundamentals		MU 330	MU 3301A	1
Percussion Fundamentals		MU 331	MU 3311A	1
String Fundamentals		MU 332	MU 3321A	1
Woodwind Fundamentals		MU 334	MU 3341A	1
<b>TOTAL MUSIC ELECTIVE UNITS – STR/WIND/BRASS/PERC AREA</b>				<b>19</b>

**(AREA 4)**

<b>VOICE AREA</b>				
Course Title	GE Area	Current #	New #	Semester Units
Diction for Singers		MU 261	MU 2610	2
Choral Conducting		MU 308	MU 3061	2
Vocal Pedagogy			MU 3331	2
Music Theater Workshop (1 unit, taken 3 times)		MU 366L	MU3621L	1 x 3
Performance Ensembles – Small (1 unit, taken 2 times)			(choice)	2
Performance Ensembles – Large (1 unit, taken 3 times)			(choice)	3
<i>Unrestricted Electives</i>				3
<b>Choose Two Units:</b>				
Songwriting II		MU 229	MU 2290	2
Interpretation for Singers (1 unit, taken twice)		MU 363	MU3681A	1+1
<b>TOTAL MUSIC ELECTIVE UNITS – VOICE AREA</b>				<b>19</b>

**(AREA 5)**

<b>COMMERCIAL PERFORMANCE AREA</b>				
Course Title	GE Area	Current #	New #	Semester Units
Jazz Improvisation – Beginning		MU 316A	MU1161A	1
Songwriting I		MU 129	MU 1290	2
Songwriting II		MU 229	MU 2290	2
Performance Ensembles – Small (1 unit, taken 5 times)			(choice)	5
Performance Ensembles – Large (1 unit, taken 5 times)			(choice)	5
<i>Unrestricted Electives</i>				3
<b>Choose One Unit:</b>				
Jazz Improvisation.– Advanced			MU2161A	1

Interpretation for Singers		MU3681A	1
<b>TOTAL MUSIC ELECTIVE UNITS – COMMERCIAL AREA</b>			<b>19</b>
<b>TOTAL UNITS IN PERF OPTION – ELECTIVE COURSES (FOR ALL AREAS)</b>			<b>19</b>

**Performance Ensembles (each elective area selects its given numbers of large and small ensembles from this list):**

<b>Small Ensembles</b>			
Brass Ensemble	MU 341A	MU 3410A	1
Woodwind Ensemble	MU 342A	MU 3420A	1
Percussion Ensemble	MU 343A	MU 3430A	1
String Ensemble	MU 344A	MU 3440A	1
Collaborative Piano	MU 345A	MU 3450A	1
Guitar Ensemble	MU 346A	MU 3460A	1
World Music Ensemble	MU 347A	MU 3470A	1
Piano Ensemble	MU 348A	MU 3480A	1
New Music Chamber Ensemble		MU 3571A	1
Latin American Ensemble	MU 358A	MU 3580A	1
Chamber Singers	MU 364L	MU 3640L	1
Vocal Jazz Ensemble	MU 365L	MU 3650A	1
Music Theatre Workshop	MU 366L	MU 3621L	1
Jazz Combo	MU 356A	MU 3560A	1
<b>Large Ensembles</b>			
Songwriter Showcase	MU 369L	MU 3690L	1
Digital Electronic Orchestra	MU 359A	MU 3590A	1
Music Theater Production	MU 363L	MU 3631L	1
Orchestra	MU 351L	MU 3510L	1
Concert Band	MU 352L	MU 3520L	1
Wind Ensemble	MU 353L	MU 3530L	1
Jazz Band	MU 354L	MU 3540L	1
Concert Choir	MU 361L	MU 3610L	1

With General Music Units at 48, and 6 units double-counted as GE and Major course, this brings the **total units required to graduate = 120**.

Elective Courses for the Music Education Option:

**MUSIC EDUCATION OPTION – ELECTIVE COURSES**

Electives

Course Title	GE Area	Current #	New #	Semester Units
<b>Lower Division Studios – Choose 4 Units of the same</b> (Students must be enrolled in a Performance Ensemble and Performance Seminar while enrolled in Studio.)				
Strings		MU 171	MU 1711	1
Brass		MU 172	MU 1721	1
Woodwinds		MU 173	MU 1731	1
Percussion		MU 174	MU 1741	1
Keyboard		MU 175	MU 1751	1
Guitar		MU 176	MU 1761	1
Voice		MU 177	MU 1771	1
Electric Bass		MU 181	MU 1781	1

<b>TOTAL LOWER DIVISION STUDIO UNITS</b>				<b>4</b>
<b>Performance Ensembles – Choose 2 Units from each group</b> (Students must be enrolled in a Performance Ensemble while enrolled in Studio.)				
<b>GROUP 1 Ensembles:</b>				
Brass Ensemble		MU 341A	MU 3410A	1
Woodwind Ensemble		MU 342A	MU 3420A	1
Percussion Ensemble		MU 343A	MU 3430A	1
String Ensemble		MU 344A	MU 3440A	1
Collaborative Piano		MU 345A	MU 3450A	1
Guitar Ensemble		MU 346A	MU 3460A	1
Piano Ensemble		MU 348A	MU 3480A	1
Chamber Singers		MU 364L	MU 3640L	1
Vocal Jazz Ensemble		MU 365L	MU 3650A	1
Music Theatre Workshop		MU 366L	MU 3621L	1
Jazz Combo		MU 356A	MU 3560A	1
<b>GROUP 2 Ensembles:</b>				
World Music Ensemble		MU 347A	MU 3470A	1
Latin American Ensemble		MU 358A	MU 3580A	1
New Music Chamber Ensemble		-----	MU 3571A	1
Songwriter Showcase		MU 369L	MU 3690L	1
Digital Electronic Orchestra		MU 359A	MU 3580A	1
Music Theater Production		MU 363L	MU 3631L	1
<b>GROUP 3 Ensembles:</b>				
Orchestra		MU 351L	MU 3510L	1
Concert Band		MU 352L	MU 3520L	1
Wind Ensemble		MU 353L	MU 3520L	1
Jazz Band		MU 354L	MU 3540L	1
Concert Choir		MU 361L	MU 3610L	1
<b>TOTAL ENSEMBLE UNITS</b>				<b>6</b>
<b>Upper Division Studio: Choose 2 Units of the same</b> (Students must be enrolled in a Performance Ensemble and Performance Seminar while enrolled in Studio.)				
Strings		MU 371	MU 3710	1
Brass		MU 372	MU 3720	1
Woodwinds		MU 373	MU 3730	1
Percussion		MU 374	MU 3740	1
Keyboard		MU 375	MU 3750	1
Guitar		MU 376	MU 3760	1
Voice		MU 377	MU 3770	1
Electric Bass		MU 381	MU 3781	1
<b>TOTAL UPPER DIVISION STUDIO UNITS</b>				<b>2</b>
<b>Senior Capstone: (choose one pair)</b>				
Senior Recital Studio and Senior Recital		MU 461, MU 462	MU 4611, MU 4631	1+1
Senior Project Research/Planning and Senior Project Presentation		-----	MU 4601, MU 4620	1+1
<b>TOTAL METHODS AND CAPSTONE ELECTIVES</b>				<b>2</b>
<b>TOTAL MUSIC EDUCATION OPTION ELECTIVE UNITS</b>				<b>14</b>

With General Music Units at 48, and 6 units double-counted as GE and Major course, this brings the **total units**

required to graduate = 131.

Elective Courses for the Composition Option:

**COMPOSITION OPTION – ELECTIVE COURSES**

Course Title	GE Area	Current #	New #	Semester Units
<b>Studios – Choose 4 Units</b> (Students must be enrolled in a Performance Ensemble and Performance Seminar while enrolled in Studio.)				
Strings		MU 171	1711	1
Brass		MU 172	1721	1
Woodwinds		MU 173	1731	1
Percussion		MU 174	1741	1
Keyboard		MU 175	1751	1
Guitar		MU 176	1761	1
Voice		MU 177	1771	1
Electric Bass		MU 181	1781	1
<b>TOTAL STUDIO UNITS</b>				<b>4</b>
<b>Performance Ensembles – Choose 4 Units</b> (Students must be enrolled in a Performance Ensemble while enrolled in Studio.)				
Brass Ensemble		MU 341A	3410A	1
Woodwind Ensemble		MU 342A	3420A	1
Percussion Ensemble		MU 343A	3430A	1
String Ensemble		MU 344A	3440A	1
Collaborative Piano		MU 345A	3450A	1
Guitar Ensemble		MU 346A	3460A	1
World Music Ensemble		MU 347A	3470A	1
Piano Ensemble		MU 348A	3480A	1
Orchestra		MU 351L	3510L	1
Concert Band		MU 352L	3520L	1
Wind Ensemble		MU 353L	3530L	1
Jazz Band		MU 354L	3540L	1
Jazz Combo		MU 356A	3560A	1
New Music Chamber Ensemble		-----	3571A	1
Latin American Ensemble		MU 358A	3580A	1
Digital Electronic Orchestra		MU 359A	3590A	1
Concert Choir		MU 361L	3610L	1
Chamber Singers		MU 364L	3640L	1
Vocal Jazz Ensemble		MU 365A	3650A	1
Music Theatre Workshop		MU 366L	3660L	1
Songwriter Showcase		MU 369L	3690L	1
<b>TOTAL ENSEMBLE UNITS</b>				<b>4</b>
<b>Music Composition Electives – Choose 13 Units</b>				
Songwriting I		MU 129	1290	2
Intro to ProTools		-----	2281	3
Songwriting II		MU 229	2290	2
Media Composition I		-----	3081	3
Instrumental Conducting		MU 307	3051	2
Choral Conducting		MU 308	3061	2
Music for Media		MU 397	3971	3

Media Composition II	MU 408	4081	3
<b>TOTAL MUSIC COMPOSITION ELECTIVE UNITS</b>			<b>13</b>
<b>Senior Capstone (choose one pair):</b>			
Senior Recital Studio and Senior Recital	MU 461, MU 462	4611, 4631	1+1
Senior Project Research & Preparation and Senior Project Presentation	-----MU 462	4601, 4620	1+1
<b>TOTAL MUSIC COMPOSITION SENIOR CAPSTONE UNITS</b>			<b>2</b>
<b>TOTAL UNITS IN COMPOSITION OPTION – ELECTIVE COURSES</b>			<b>23</b>

With General Music Units at 48, and 6 units double-counted as GE and Major course, this brings the **total units required to graduate = 124**

1. New Courses needed to initiate the program are:

Studio for BM: Music Ed and Composition (these parallel the current/semester course numbering for BA program) (1 unit each)

MU 1711 Studio Strings (1) Weekly individual instructional lessons. Repertoire and technical studies determined by option selected as appropriate for violin, viola, cello, or double bass. Jury examination required. Total credit limited by option. Repeatable up to 6 units.

MU 1721 Studio Brass (1) Weekly individual instructional lessons. Repertoire and technical studies determined by option selected as appropriate for trumpet, horn, trombone, tuba, or euphonium. Jury examination required. Total credit limited by option. Repeatable up to 6 units.

MU 1731 Studio Woodwinds (1) Weekly individual instructional lessons. Repertoire and technical studies determined by option selected as appropriate for flute, oboe, clarinet, bassoon, or saxophone. Jury examination required. Total credit limited by option. Repeatable up to 6 units.

MU 1741 Studio Percussion (1) Weekly individual instructional lessons. Repertoire and technical studies determined by option selected as appropriate for percussion instruments. Jury examination required. Total credit limited by option. Repeatable up to 6 units.

MU 1751 Studio Keyboard (1) Weekly individual instructional lessons. Repertoire and technical studies determined by option selected as appropriate for piano, organ, or harpsichord. Jury examination required. Total credit limited by option. Repeatable up to 6 units.

MU 1761 Studio Guitar (1) Weekly individual instructional lessons. Repertoire and technical studies determined by option selected as appropriate for guitar. Jury examination required. Total credit limited by option. Repeatable up to 6 units.

MU 1771 Studio Voice (1) Weekly individual instructional lessons. Repertoire and technical studies determined by option selected. Jury examination required. Total credit limited by option. Repeatable up to 6 units.

MU 1781 Studio Bass Guitar (1) Weekly individual instructional lessons. Repertoire and technical studies determined by option selected as appropriate for electric bass. Jury examination required. Total credit limited by option. Repeatable up to 6 units.

Studio for BM: Performance (1 unit)

MU 1811 Performance Studio LD (1) A series of 15 specialized individual instruction lessons for students enrolled in the Performance Option only. Repertoire and technical studies as appropriate for each individual instrument or voice. Jury examination at the end of each semester. Total credit limited by option requirements. Repeatable up to 6 units.

*These studio courses are similar in content to existing studio courses, but are specific to the degree and are hour-long rather than half-hour long and are classified differently.*

2. During the first two years after implementation, the following new courses will be needed:

MU 1281 (1) Survey of current technologies for music educators, including hardware, software and apps. Integration and application of technologies in the K-12 classroom.

MU 2251 (2) Composition I. Beginning exercises in basic techniques of composition, with an emphasis on imitating the styles of the great composers of art music.

New Courses



MU 3081 (3) Media Composition I . Continued study of computer-based music technology, including the use of virtual instruments and samplers. Practical experience in creating digital music compositions, arrangements, and film and video game scores using a MIDI/Digital Audio Workstation.

MU 3251 (2) Composition II. Survey of contemporary techniques in composition, music notation and contemporary literature. Students are encouraged to develop music in their own styles while exploring a variety of compositional techniques.

MU 3291 (2) Piano Pedagogy. Introduction to piano pedagogy. Diverse teaching approaches and techniques, with primary focus on beginning and intermediate repertoire. Study and review of existing methods, tools, and technology available to piano teachers. Theoretic and hands-on components. Teaching observations and working with students.

MU 3331 (2) Vocal Pedagogy. Study of the science and physiology of the vocal instrument and exploration of the teaching of singing based on principles of healthy vocal production. Experience with beginning teaching. Total credit limited to 4 units with a maximum of 2 units per semester.

MU 3391 (3) Teaching Music Literacy. Music methods, texts, songs, recordings, and instruments used in the elementary classroom, and their application to literacy building. Investigation of music reading activities appropriate for various grade levels. Practical strategies for teaching music notation. Application of music to connect across the curriculum.

MU 3791 Studio Composition (1) The study of music composition in a course of individual weekly lessons requiring writing music for a variety of instruments, ensembles, and media. Jury examination required. Available to music majors only. Repeatable up to 4 units. Prerequisites: Music majors only, MU 2251, and completion of lower division studio requirements on instrument or voice. Permission to enroll by instructor only.

MU 3811 Performance Studio UD (1) A series of weekly specialized individual instruction lessons for students enrolled in the Bachelor of Music Performance Option only. Repertoire and technical studies as appropriate for each individual instrument or voice, and at a higher level than MU 1811. Jury examination required. Repeatable up to 5 units. Prerequisite: MU 1811.

MU 3901 Junior Recital (1) Public performance of 30-40 minutes by performance majors only on their instrument or voice. Each performance may be done in collaboration with other performance majors in consultation with appropriate studio teachers. Recital to be completed in spring semester of the junior year.

**Proposed Course-Offering Plan**

Here is our proposed course-offering plan for the first three years of implementation, including likely faculty teaching assignments. No required course is offered less often than every other year. At least one course will be offered for the first time in the new degree program in the spring of the second year.

**Evidence**

**Corresponding Bachelor's Program**

**Admission Criteria**

**Criteria for Student Continuation**

**Provisions for Articulation**

The lower division courses of the music core already have articulations with community college music programs, as the existing BA shares these core courses (in the quarter-based, pre-semester-conversion). These are common to all Music degrees. Other lower division courses, such as Diction or Improvisation, may easily be compared for articulation where encountered.

A roadmap has been developed for each Option in the new BM.

Performance:

Music Major, Performance Option, Curriculum Year: 2018-2019. Your Department has developed this plan, taking in to account prerequisites and scheduling. Pay attention to these concerns when deviating from this plan.

	Fall	Units	Spring	Units	Comments
	GE MATH GE Area B4	3	GE Area Any approved course	3	All music majors must complete MU1211, MU1131A, and
	MU 1201*	4	MU 1211*	4	

Year 1	Major Core MU 1121A* Major Core	1	Major Core MU 1131A* Major Core	1	<p>MU1040 within the first 4 semesters of entering the department.</p> <p>Additionally, all music majors must enroll in a minimum of two (2) ensemble units within the first 4 semesters of entering the department.</p> <p>ELM prerequisite testing may be required for placement into math courses.</p> <p>EPT prerequisite testing may be required for ENG 104.</p> <p>Any ELM or EPT holds must be removed in the first year.</p> <p>*All courses in the CORE (with asterisk) must be passed with a C or better.</p>
	MU 1040* GE area E	3	Perf. Elective	1	
	MU 2700 & Studio (MU 1811) Major Core	2	MU 2700 & Studio(MU 1811) Major Core	2	
	Performance Ens.	1	Performance Ens.	1	
	GE English GE area A	3	MU1030 GE Area C1	3	
Totals	Total Units	17	Total Units	15	
			Cumulative Units	32	
Year 2	Fall	Units	Spring	Units	Comments
	MU 1080 Major Core	3	GE Area Any approved Course	3	Work with studio teacher to be ready for upper division audition. Check curriculum sheet for particular ensemble requirements. Plan ensembles with your advisor.
	MU 2121A Major Core	1	MU 2131A Major Core	1	
	MU 2700 & MU 1811 Major Core	2	MU 2700 & MU 1811 Major Core	2	By now you should have a well-structured practice routine that not only gives you 2 hours daily on your studio and ensemble work, but also devotes additional time to musicianship and piano classes.
	GE Area Any approved Course	3	GE Area Any approved Course	3	
	MU 2211A* Major Core	1	MU 2221A* Major Core	1	
	MU 2201 Major Core	3	MU 3010 Major Core	3	Be aware of the "American Cultural Perspectives" requirement that is separate from GE but can overlap if you choose wisely.
	Performance Ens (choose 2)	2	Performance Ens (choose 2)	2	
Totals	Total Units	15	Total Units	15	
			Cumulative Units	62	
Year 3	Fall	Units	Spring	Units	Comments
	GE Area Any approved Course	3	GE Area Any approved Course	3	
	MU 3811 & 2700	2	MU 3811 & 2700	2	
	MU 3211A	1	MU 3221 A	1	
	MU 4200 Major Core	2	MU 3901 Major core	1	
	Performance Ensemble	1	Performance Ensemble	1	
	MU 4180	3	MU 4190* Major Core	3	
		GE Area		You may take the Graduation Writing Test (GWT) after you	

	Perf. Electives	3	Any approved Course	3	have earned 60 units. After you have reached 90 units, a hold will be placed on your registration until you have taken the test.
			MU 3940S* Major Core	1	
Totals	Total Units	15	Total Units	15	
			Cumulative Units	92	
	Fall	Units	Spring	Units	Comments
Year 4	GE Synthesis	3	Perf. Electives	5	Follow the guidance of your advisor with regard to preparing your senior project or recital. If you perform a recital you may need extra seminar and ensemble units.
	GE Area choose 2	6	MU 4631	1	
	MU 4611	1	GE Synthesis: Choose 2	6	
	MU 3040	2	Perf. Ensemble	1	
	Perf. Electives	3			
	MU 3811, 2700	2			
	Performance Ensemble	1			
	Total Units	15	Total Units	13	
			Cumulative Units	120	
Totals	Major and Subplan/Option Core Units			53	
	Major Elective Support Units			19	
	General Education Units			48	
	Elective Units			0	
	Total Units in Plan			120	

Music Education:

Music Major, Music Education Option, Curriculum Year: 2018-2019. Your department has developed this plan, taking into account prerequisites and scheduling. Pay attention to these concerns when deviating from this plan.

	Fall	Units	Spring	Units	Comments
Year 1	GE MATH GE Area B4	3	GE Area Any approved course	3	All music majors must complete MU1211, MU1131A, and MU1040 within the first 4 semesters of entering the department. Additionally, all music majors must enroll in a minimum of two (2) ensemble units within the first 4 semesters of entering the department. ELM prerequisite testing may be required for placement into math courses. EPT prerequisite testing may be required for ENG 104. Any ELM or EPT holds must be removed in the first year. *All courses in the CORE (with asterisk) must be passed with a C or better.
	MU 1201* Major Core	4	MU 1211* Major Core	4	
	MU 1121A* Major Core	1	MU 1131A* Major Core	1	
	MU 1040* GE area E	3	MU 1080 Major Core	3	
	MU 2700 & Studio Major Core	2	MU 2700 & Studio Major Core	2	
	Performance Ens.	1	Performance Ens.	1	
			MU 1171S Major		

Advising "Roadmaps"

			core	2		
	GE English GE area A	3	Fundamentals (Perc) Major core	1		
	Total Units	17	Total Units	17		
Totals			Cumulative Units	34		
	Fall	Units	Spring	Units	Comments	
Year 2	MU 1030 GE Area C1	3	GE Area Any approved Course	3	Work with studio teacher to be ready for upper division audition.	
	MU 2121A Major Core	1	MU 2131A Major Core	1	Check curriculum sheet for particular ensemble requirements. Plan ensembles with your advisor.	
	MU 2700 & Studio Major Core	2	MU 2700 & Studio Major Core	2	By now you should have a well-structured practice routine that not only gives you 2 hours daily on your studio and ensemble work, but also devotes additional time to musicianship, piano, and fundamentals classes.	
	Fundamentals (x2) (Brass, Guitar) Major Core	2	Fundamentals(x2) (str, ww) Major Core	2		
	MU 2211A* Major Core	1	MU 2221A* Major Core	1		
	MU 1281 Major Core	1	MU 3010 Major Core	3	Be aware of the "American Cultural Perspectives" requirement that is separate from GE but can overlap if you choose wisely.	
	Performance Ens	1	Performance Ens	1		
	MU 2201 Major Core	3	GE Area Any approved Course	3		
		GE Area Any approved Course	3	MU 4021 Major Core	2	
		Total Units	17	Total Units	18	
			Cumulative Units	69		
Totals	Fall	Units	Spring	Units		
Year 3	GE Area Any approved Course	3	GE Area Any approved Course	3	Comments	
	MU 3211A Major Core	1	MU 3221A Major Core	1		
	MU 2700 & Studio Major Core	2	MU 2700 & Studio Major Core	2	Consult your advisor in fall about prerequisite courses for Teacher Credentialing that you can take in spring of year 3, continuing into year 4!	
	Vocal Pedagogy Major Core	2	MU 3391 Major Support	3		
	MU 3091 # Major Core	3	MU 3371 Major Core	2		
	GE Area Any approved course	3	MU 3940S* Major Core	1		
	Performance Ens Major Support	1	Performance Ens Major Support	1	You may take the Graduation Writing Test (GWT) after you have earned 60 units. After you have reached 90 units, a hold will be placed on your registration until you have taken the test.	
	MU 3040 Major Core	2	MU 3061 Major Core	2		
	Total Units	17	Total Units	15		
			Cumulative Units	101		

Totals		Units	Units	Units	Comments
Year 4	GE Synthesis: choose	3	MU 4070 # Major Core	2	Follow the guidance of your advisor with regard to preparing your senior project or recital. If you perform a recital you may need extra seminar and ensemble units.
	GE Area Any approved Course	3	MU4620 or 4631 Major Core	1	
	MU 4601 or 4610* Major Core	1	GE Synthesis: Choose 2	6	
	MU4180 Major Core	3	MU 3051 Major Core	2	
	MU 2700 Major Core	1	MU 3381 Major Core	2	
	GE Area Any approved Course	3	MU 4190* Major Core	3	
	Total Units	14	Total Units	16	
			Cumulative Units	131	
	Major and Subplan/Option Core Units			62	
	Major Elective Support Units			21	
Totals	General Education Units			48	
	Elective Units			0	
	Total Units in Plan			131	

Composition:

Music Major, Composition Option, Curriculum Year: 2018-2019. Your department has developed this plan taking into account prerequisites and scheduling. Pay attention to these concerns when deviating from this plan.

	Fall	Units	Spring	Units	Comments
Year 1	GE MATH GE Area B4	3	GE Area Any approved course	3	All music majors must complete MU1211, MU1131A, and MU1040 within the first 4 semesters of entering the department. Additionally, all music majors must enroll in a minimum of two (2) ensemble units within the first 4 semesters of entering the department. ELM prerequisite testing may be required for placement into math courses. EPT prerequisite testing may be required for ENG 104. Any ELM or EPT holds must be removed in the first year. *All courses in the CORE (with asterisk) must be passed with a C or better.
	MU 1201* Major Core	4	MU 1211* Major Core	4	
	MU 1121A* Major Core	1	MU 1131A* Major Core	1	
	MU 1040* GE area E	3	MU 1080 Major Core	3	
	MU 2700 & Studio Major Core	2	MU 2700 & Studio Major Core	2	
	Performance Ens.	1	Performance Ens.	1	
	GE English GE area A	3	MU1030 GE Area C1	3	
	Total Units	17	Total Units	17	
Totals			Cumulative Units	34	

	Fall	Units	Spring	Units	Comments	
Year 2	COM (101)____ Major Core	3	GE Area Any approved Course	3	Work with studio teacher to be ready for upper division audition.	
	MU 2121A Major Core	1	MU 2131A Major Core	1	Check curriculum sheet for particular ensemble requirements. Plan ensembles with your advisor.	
	MU 2700 & Studio Major Core	2	MU 2700 & Studio Major Core	2	By now you should have a well-structured practice routine that not only gives you 2 hours daily on your studio and ensemble work, but also devotes additional time to musicianship, piano, and fundamentals classes.	
	MU 2251	2	Comp. Electives (choose)	2		
	MU 2211A* Major Core	1	MU 2221A* Major Core	1		
	MU 2201 Major Core	3	MU 3010 Major Core	3	Be aware of the "American Cultural Perspectives" requirement that is separate from GE but can overlap if you choose wisely.	
	Performance Ens	1	Performance Ens	1		
	GE Area Any approved Course	3	GE Area Any approved Course	3		
				MU 3571A New Music Ensemble	1	
		Total Units	16	Total Units	17	
			Cumulative Units	67		
Totals	Fall	Units	Spring	Units		
Year 3	GE Area Any approved Course	3	GE Area Any approved Course	3	Comments	
	MU 3791 Composition Studio Major Core	1	MU 3791 Composition Studio Major Core	1		
	Comp Electives (choose)	2	Comp Electives (choose)	6		
	MU 3091 Major Core	3	GE Area Any approved Course	3		
	GE Area Any approved course	3	MU 3940S* Major Core	1	You may take the Graduation Writing Test (GWT) after you have earned 60 units. After you have reached 90 units, a hold will be placed on your registration until you have taken the test.	
	MU 3040 Major Core	2	MU 3251 Major core	2		
Totals	Total Units	14	Total Units	16		
			Cumulative Units	97		
		Units		Units		
	GE		Comp			

	Synthesis: choose	3	Electives Major Core	3	
	GE Area Any approved Course	3	MU4620 or 4631 Major Core	1	
Year 4	MU 4601 or 4610* Major Core	1	GE Synthesis: Choose 2	6	Comments
	MU4180 Major Core	3	MU 4190* Major Core	3	Follow the guidance of your advisor with regard to preparing your senior project or recital. If you perform a recital you may need extra seminar and ensemble units.
	MU 3020 Major Core	3			
	MU 3571A New Music Ensemble Major Core	1			
	Total Units	14	Total Units	13	
			Cumulative Units	124	
Totals	Major and Subplan/Option Core Units			53	
	Major Elective Support Units			23	
	General Education Units			48	
	Elective Units			0	
	Total Units in Plan			124	

**Accreditation Requirements, if applicable**

The Music Department programs that are currently accredited by the National Association of Schools of Music will be up for renewal in 2020, and these new programs will be evaluated at that time. We have been working with the organization during the development of this proposed curriculum to be sure of a successful accreditation process.

Because this new program is closely integrated with other Music Department offerings, it is expected that it will be accepted in any campus accreditation effort in which the Bachelor of Arts in Music is a part.

**5. SOCIETAL AND PUBLIC NEED FOR THE PROPOSED MAJOR DEGREE PROGRAM**

**CSU Campuses**

Other CSU campuses that currently offer the proposed degree, and are accredited by the National Association of Schools of Music (NASM) include:

CSU Fullerton, CSU Long Beach, CSU Los Angeles, CSU Northridge, CSU Sacramento, CSU San Bernardino, San Francisco State University, CSU Stanislaus.

While UCLA and UC Irvine offer the degree program, neither is accredited by NASM.

Neighboring private schools currently offering the degree program and have NASM accreditation include Azusa Pacific University, Biola University, University of Southern California, Chapman University, La Sierra University, The Master's College, The Musician's Institute, and University of Redlands. Tuition for these private schools is often prohibitive for the student who applies to the CSU.

Cal Poly Pomona will provide a relevant societal need by offering the professional degree (BM) as an affordable option to the geographic region and society. While others primarily offer the Bachelor of Music in Performance, ours will be in Performance, Composition and in Music Education. Our Bachelor of Music will offer students the opportunity to experience a wide variety of musical styles and to embrace those at which they can excel--whether classical, multicultural, or commercial. Graduates of this program will be able to work in numerous musical settings because of our commitment to honor all music as an expression of human culture and human experience. Schools and arts organizations need musicians that can relate to the interests of their clientele, and this program will enable performers, teachers, and composers to respond to the community in which they find themselves. We will be the only CSU offering this degree at an All-Steinway School campus. We will be the only CSU offering this degree at an AVID Partner school, where we incorporate the latest technology into our curriculum.

<p><b>Differences</b></p>	<p>The Music Department currently holds partnerships with public schools in the greater Pomona area. Both Cal Poly and the partner schools would like a deeper relationship where CPP students could come to the schools and assist the teachers through delivery of music lessons and live music performances. We have been approached by music teachers at Chaparral Middle School in Walnut Valley and are working towards a partnership with them specifically for the music education students. This will include undergraduates in fundamentals and methods classes as well as clinical practice in the credential program. Currently, we work with the CPP Credential Program to place student teachers throughout the San Gabriel Valley, as they complete their required internships and student teaching assignments.</p> <p>Furthermore, the Music Department is in discussion with NATS, the professional association of Teachers of Singing, and MTAC, the professional association of Piano Teachers to collaborate on creating workshops and festivals housed at Cal Poly Pomona. Cal Poly Music Department is a prime location with beautiful facilities that are highly desirable.</p> <p>With our highly regarded Music Industry Studies program, we have developed relationships with key professionals in the industry. Perry Tollett, owner of the Glass House and Fox Theatre in Pomona has offered to support our performers who would like to give concerts in these designated spaces. Numerous songwriters who have come to work with our students have offered to support our composers as they seek connections in the workforce. Other highly regarded professionals in the industry have made inroads for our students who seek work in the competitive field of film composing.</p>
<p><b>Other Curricula</b></p>	<p>Our highly regarded Music Industry Studies program is housed in the Music Department as an Option in the Bachelor of Arts degree. The proposed Bachelor of Music will share the same core courses. We believe requiring the same core of courses builds a common vocabulary and experience that facilitate better community in the department. Beyond the core, each option moves students through a more dedicated curriculum. The Options in the Bachelor of Music will move students to more advanced levels of performance and musicianship and to a deeper focus in the option area.</p>
<p><b>Community Participation</b></p>	<p>Our community relations are strong and we are developing a core group of supporters who will be invited to serve on a Music Advisory Board of education and industry professionals.</p> <p>Alumni who have moved on to graduate school have noted the difference in perception between the BA and the BM and have encouraged us to develop the BM for our future students.</p>
<p><b>Projections and other relevant data</b></p>	<p>Our graduates of the Music Education Option will benefit from our program's single subject waiver approval by the California Commission on Teacher Credentialing. Our graduates are/will be certified to have subject matter competence in Music, one important pre-requisite to entering a single-subject credential program. There is currently a shortage of qualified, credentialed music teachers, and the California Music Educators Association has estimated that California will need over 1,000 new music teachers in the next 5 years. Data from the California Department of Education's DataQuest CBEDS reporting (2012-present) suggests a projected need for between 1,200 and 1,700 new music teachers—among 100,000 new teachers of all types—in the state by 2020.</p> <p>With this degree, our graduates will meet the necessary prerequisites for advanced study and ultimately be in prime positions for professional jobs as performers and composers. Teaching Artists are in high demand throughout California, including Los Angeles, Orange and San Bernardino counties. Teaching artists include performers and composers. Many of the community arts programs focus on creating new works and performing them in multiple locations. LA County's "Arts for All" programs are often looking for qualified artists who are capable of bringing music performances and creative projects to children. As Chair of the Department, I have first hand knowledge of programs that consistently call asking for recommendations of qualified teaching artists. Additionally, there is a Teaching Artist Support Collaborative of California (TASC) dedicated to connecting teaching artists to communities. Finally, the California Arts Council maintains an active website highlighting opportunities for artists, including artist calls, artist jobs, grants and internships.</p> <p><a href="http://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/arts-economic-prosperity-iv/local-regional-findings">http://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/arts-economic-prosperity-iv/local-regional-findings</a>)</p> <p>The California Labor Market projections for Los Angeles County are for 8% growth in Multimedia Artists and Animators by 2022, a 4.2% increase for composers and music directors, and 24.8% increase for musicians and singers. Our graduates will be strong candidates for those positions.</p>
<p><b>6. STUDENT DEMAND</b></p>	
	<p>We will be moving our performance and education students into the Bachelor of Music (BM) degree and we anticipate a stronger student demand with the BM. Some students in the performance emphasis and some students in the MIS option have already expressed a desire to study composition in more depth. Many have expressed the plan to follow alumni to graduate programs in composition. Those who will not have graduated by the time of implementation will most likely constitute the first majors in the new Composition Option.</p> <p>The Music Departments at CSU campuses in Northridge, Long Beach and Los Angeles report that between 60</p>



and 100 applicants per year are denied admission to each of their BM programs. Those students will seek additional opportunities to earn a Bachelor of Music.

A majority of successful local high school music teachers usually come from reputable BM programs such as CSU Fullerton, CSU Long Beach, CSU Northridge and will encourage their high school students to attend a university offering a BM.

Community college transfers also are guided to schools offering a Bachelor of Music degree because it is a more prestigious degree.

Our students in Music Education and Performance ask repeatedly for deeper and more extensive music studio opportunities as well as performance opportunities. Students want a BM for its focus on the development of musicianship skills and their application to the professions they seek. To combine this higher intensity focus with the learn-by-doing benefits of the Polytechnic tradition, students will realize the achievements they already are dreaming of.

**Evidence of Student Interest**

**We anticipate a strong student demand due to:**

- 1) Location to nearby high quality high school & Community College music programs in: Arcadia, Chino, Diamond Bar, Walnut, Glendora, Pomona, Hacienda-LaPuente, Claremont, San Dimas, Rancho Cucamonga, Chino Hills, Upland to Rosemead and Arcadia, Riverside, Mt. SAC, Fullerton College, Citrus College, Pasadena City College. Applications and admissions from our Tier 1 area have been increasing in the last 3 years. Prospective students have mentioned the benefits of a closer location without having to commute a great distance and would highly consider Cal Poly Pomona if a more prestigious BM degree was offered. Students want to know that their degree at CPP will be respected in the Los Angeles music community and at graduate schools.
- 2) Our unique offering of recording facilities, MIS program, diverse music ensembles including Songwriting and MIDI ensembles, performance seminar and the addition of high quality faculty & staff make Cal Poly Pomona a destination for students in greater Los Angeles, the San Gabriel Valley and points east toward Riverside and San Bernardino.
- 3) The addition of the Composition option to the Bachelor of Music degree. This option has not been offered at Cal Poly in more than 20 years, and was originally offered through the BA degree. No other regional Cal State, north of Fullerton and Long Beach, offers this degree. Many students have voiced their desire for an opportunity to study composition – both in the art form and in the contemporary form for film music and songwriting. We are well positioned, geographically, to offer this composition option. Students will have many opportunities to hear new music throughout the Southern California area, and be a part of an emerging contemporary composition community.
- 4) Our nurturing family atmosphere. Prospective students who visit our campus report back that they prefer Cal Poly Pomona because of this atmosphere. Current students identify this as a highlight and strength of the department.

**University Diversity and Access Planning**

In our attention to diversity and access we have made it possible for an aspiring major in the BM to enter in the BA if the initial audition is not successful and then audition after a semester or year. There are many young musicians with little formal training but great talent and the commitment to work hard for what they want; these students have populated our halls right next to those with more prior formal training, and most of them grow and catch up to their peers. This opportunity is important to the faculty and staff of the department.

The Music Department actively recruits potential students; faculty recruit through visiting and working with area high school music ensembles, adjudicating at district and regional music festivals, and conducting and working with district and regional honor groups. The school districts in our immediate area are diverse, both ethnically and socioeconomically. They include Pomona, Rowland, Hacienda-La Puente, Covina Valley, Walnut Valley, Glendora, Chino Hills, Claremont, and Ontario-Montclair districts. In addition, the Music Department has a presence at state and regional conferences of music educators through the presentation of workshop sessions and staffing an exhibit booth. Many of our alumni from the Music Education Option are teaching in area schools and they are our important ambassadors in the communities where they work. We have had students of our alumni enroll in the program.

**# of Declared Undergraduate Majors and the Degree Production**

The proposed degree program has numerous professional uses, many of which have already been mentioned in the context of employment opportunities. The Bachelor of Music degree can lead to a variety of careers, ranging from teaching to performing and engaging in therapeutic uses of music, to working in administrative and managerial positions in performance or educational organizations.

<p><b>Professional Uses</b></p>	<p>Our graduates are/will be certified to have subject matter competence in Music, one important pre-requisite to entering a single-subject credential program. There is currently a shortage of qualified, credentialed music teachers, and the California Music Educators Association has estimated that California will need over 1,000 new music teachers in the next 5 years. Data from the California Department of Education's DataQuest CBEDS reporting (2012-present) suggests a projected need for between 1,200 and 1,700 new music teachers –among 100,000 new teachers of all types—in the state by 2020.</p> <p>With this degree, our graduates will meet the necessary prerequisites for advanced study and ultimately be in prime positions for professional jobs as performers and composers. Teaching Artists are in high demand throughout California, including Los Angeles, Orange and San Bernardino counties. Teaching artists include performers and composers. Many of the community arts programs focus on creating new works and performing them in multiple locations. LA County's "Arts for All" programs are often looking for qualified artists who are capable of bringing music performances and creative projects to children. As Chair of the Department, I have first hand knowledge of programs that consistently call asking for recommendations of qualified teaching artists. Additionally, there is a Teaching Artist Support Collaborative of California (TASC) dedicated to connecting teaching artists to communities. Finally, the California Arts Council maintains an active website highlighting opportunities for artists, including artist calls, artist jobs, grants and internships.</p> <p><a href="http://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/arts-economic-prosperity-iv/local-regional-findings">http://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/arts-economic-prosperity-iv/local-regional-findings</a>)</p> <p>The California Labor Market projections for Los Angeles County are for 8% growth in Multimedia Artists and Animators by 2022, a 4.2% increase for composers and music directors, and 24.8% increase for musicians and singers. Our graduates will be strong candidates for those positions.</p> <p>Beyond that, many Graduate programs in medicine, the sciences and engineering, and the law value the mental and physical discipline that is part of a Bachelor of Music degree. Most aspects of work in the music and entertainment industry benefit from the discipline and understanding that are achieved in the Bachelor of Music.</p>
<p><b>Initial Year Number of Majors</b></p>	<p>88</p>
<p><b>Number of Majors in the third year</b></p>	<p>121</p>
<p><b>Number of Majors in the fifth year</b></p>	<p>160</p>
<p><b>Initial Year Number of Graduates</b></p>	<p>10</p>
<p><b>Number of Graduates in the third year</b></p>	<p>26</p>
<p><b>Number of Graduates in the fifth year</b></p>	<p>38</p>
<p><b>7. EXISTING SUPPORT RESOURCES FOR THE PROPOSED DEGREE MAJOR PROGRAM</b></p>	<p>Full-time Tenure-Track Faculty in the Music Department are listed below, and it is likely that all would be involved in some aspect of the new program and options.</p> <p><b>Peter F. Yates, Professor, Tenured</b></p> <p>DMA in Composition, Claremont Graduate University, 1995</p> <p>Areas of expertise:</p> <ul style="list-style-type: none"> <li>● guitar performance and pedagogy,</li> <li>● chamber music,</li> <li>● music theory,</li> <li>● composition,</li> <li>● multi-media design and production.</li> </ul> <p>Professional Experience:</p> <ul style="list-style-type: none"> <li>● numerous performances on guitar each year</li> </ul>

- numerous premieres of compositions each year
- Grammy award nominee for composition
- 20+ years teaching at the university level

Affiliation with other campus programs

- Collaborative productions with dance faculty in the Department of Theater and New Dance

**Ricky Badua, Assistant Professor, Tenure-Track**

DMA in Conducting, University of Georgia, Athens, GA, 2014

Areas of expertise:

- conducting
- wind ensemble repertoire and history
- instrumental performance
- music theory
- instrumental music education

Affiliations with other campus programs:

- Bronco Pep band (athletics), Veteran's Center

Professional Experience:

- numerous performances as guest conductor at other institutions
- conductor for area honor bands in Washington and Georgia
- 4+ years of teaching experience at the university level
- 6 years teaching experience in K-12 schools

**Jessie M. Vallejo, Assistant Professor, Tenure-Track**

PhD in Ethnomusicology, UCLA, 2014

Areas of expertise:

- music of Americas, Indigenous North and South America, Latin America;
- music of Asia;
- theoretical focus - gender, globalization
- instrumental music education

Professional experience:

- Performs as professional violinist with Mariachi ensembles in Los Angeles
- 3+ years teaching experience at university level
- 4 years teaching experience at K-12 schools

Affiliations with other campus programs:

Collaborations with Native American center/studies, Latin American/Chavez Center/Mexican American Student Association

**Arthur Winer, Associate Professor, Tenured**

MA in Music Technology from New York University, 2000

Areas of expertise:

- recording/audio engineering
- songwriting
- popular music performance

Professional experience:

- Mastering Engineer/Owner, Canaveral Skies Music, Pasadena, CA (formerly Brooklyn, NY), May 1998-present
- Staff Audio Engineer/DVD-A Authoring Engineer, Sony Music Studios, New York, NY, 2000-2002
- Mastering over 15 commercial recordings

**Susan Ali, Assistant Professor, Tenure-Track**

EdD in College Music Pedagogy: Voice from Columbia University, Teachers College, 2010.

Areas of Expertise:

- vocal performance
- vocal pedagogy
- musical theater production and direction

Professional Experience:

- 5+ years teaching at the university level
- performances with opera and orchestral organizations across southern California.

**Janine Riveire, Professor, Tenured**

DMA in Music Education from University of Southern California, 1997

Areas of Expertise

- Music teacher education
- Contrabass performance
- String instrument pedagogy
- Orchestral conducting

Professional Experience:

- 9 years as music teacher in K-12 schools (string orchestra and general music)
- 20+ years teaching at the university level
- Frequent presenter at State and National Music Educator conferences
- Performances with Los Angeles area orchestras

Affiliation with other organizations on campus

Teaching in the College of Education and Integrative Studies, Credential Program

**David Kopplin, Professor, Tenured**

PhD in Composition, UCLA, 1999.

Areas of expertise

- Composition and Music theory
- Music History
- Ethnomusicology
- Jazz performance

Professional experience

- 15+ years teaching at the university level
- 23 years as a full-time, professional percussionist
- 20 years as freelance program annotator for LA Phil, LA Opera, The Florida Performing Arts Center, Washington Performing Art Society, Scottsdale Performing Arts, and UCLA, among others
- Freelance composer including commissions by the USAF, Nadia Shpachenko, General William Mitchell High School, and others (1990-present)

Affiliation with other organizations on campus

- Academic Senate Executive Committee; advisor to student clubs

**Nadia Shpachenko, Associate Professor, Tenured**

DMA in Piano Performance from University of Southern California, 2004

Areas of Expertise:

- Piano performance
- Piano pedagogy
- Keyboard collaborative arts

- Sound engineering

#### Professional Experience

- 10 years teaching at the University level
- nominated for multiple GRAMMY® awards
- Touring international performer, commissioning and performing new works for piano as well as standard repertoire

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Temporary, adjunct lecturers who are currently teaching in the department and who are anticipated to be involved in some aspects of the new program and options are listed here.

#### **Vernon G Snyder IV**

DMA in Piano Performance, Claremont Graduate University, 2011

Summary of professional experience:

- One year teaching applied piano at Pomona College
- Director of music at Claremont school of Theology
- Active solo and collaborative concert schedule
- 10 years experience directing choral ensembles
- 10 years experience as church organist and music director at various parishes

Affiliations with other campus programs:

Cal Poly Alzheimer Buddy Program

#### **Lance Kuyper**

ME in Education (Special Emphasis- Music Technology in Higher Education), University Of La Verne, 2014

Summary of professional experience:

- Teaching at: Riverside City College, Cypress College, University Of La Verne, Norwalk/La Mirada USD, Nogales USD, Alhambra USD

#### **David M Grasmick**

MM in Music from University of Nebraska, 1974.

Summary of professional experience:

- Trumpeter with: San Bernardino Symphony, Riverside Symphony, Redlands Symphony, Inland Empire Brass Quintet, Sandusky Brass Trio, Univ. of Nebraska Faculty Brass Quintet, Lincoln NE Symphony, Omaha Symphony.
- Professor Emeritus, CPP Music Department (Tenured faculty for many years)
- Web School, La Verne, CA

#### **Shawn Kirchner**

MA in Music (Choral Conducting), University of Iowa, 1997

Summary of professional experience:

- Composer in Residence, Los Angeles Master Chorale (2012-2015)
- Los Angeles Master Chorale member (2001- present)
- Teaching Composer for Pasadena Master Chorale's "Listen to the Future" program
- Active choral composer/arranger whose works are performed throughout the world and published by Oxford University Press, Boosey & Hawkes, Santa Barbara Music Publishing, and Shawn Kirchner Publishing

#### **Lori Stuntz**

DMA in trombone performance, University of Southern California, 1996

Summary of professional experience:

- San Bernardino symphony-member
- Los Angeles Jewish Symphony-member
- adjunct faculty at Mt. SAC and Los Angeles City College

#### **Danielle Ondarza**

MA in Communication Management; USC Annenberg School for Communication, 2004

Summary of professional experience:

- active trombonist performing with many orchestras in Southern California, including the Los Angeles Chamber Orchestra and the Los Angeles Master Chorale, and records regularly for film and television, and touring internationally with renowned singers.
- Recording credits include record dates for Mary J. Blige, Barry Manilow, Madonna, Sia, and Justin Timberlake.

#### **Bonnie Mohr**

MM in Harp Performance from Azusa Pacific University in 2006

Summary of professional experience:

- faculty, Azusa Pacific University
- professional harpist in the Los Angeles Area for 30 years, solo concerts internationally in Japan and Germany.
- Certification as a Therapeutic Harpist through Compassionate Harps
- Books: *Colorful Adventures on the Harp*, *Mohr Adventures Book II*, *Harp Theory #1* and *Colorful Christmas Carols*.

#### **Robert Teegarden**

MA in Music Industry Administration from CSU Northridge, 2014

Summary of professional experience:

- 10 Years In Copyright & Licensing @ Universal Music Group

#### **Dave Evans**

MA in Music Performance from CSU Northridge, 1969

Summary of professional experience:

- Professional Trumpet Playing Through Out Southern California
- Conducting And Coaching, Idyllwild Arts Academy

#### **Christine Song**

DMA in Historical Performance/Musicology From Claremont Graduate University, 2015

Summary of professional experience:

- Working as orchestra clinician k-12 at Ontario-Montclair, Chaffey, Walnut districts
- Assistant music director at Diamond Bar Youth Symphony Orchestra
- Conductor for San Bernardino Honor Youth Orchestra
- Development Board member at Southern California Early Music Society
- Member of Walnut Valley Unified School District Coordinate council
- Performer; Early / Contemporary music

#### **Janet Harms**

EdD in College Teaching of Music from Teachers College, Columbia University, 1981

Summary of professional experience:

- As a concert organist, over 80 recitals in: Germany, Switzerland, England, Sweden, Finland, Greece and Australia
- Founder and been artistic director of Windsong Southland Chorale (since 1995)
- Professor of organ at Azusa Pacific University and Redlands University.

**Faculty Stephen Anastasia**

MFA in Vocal Music Performance, University of California, Irvine, 2005

Summary of professional experience:

- adjunct faculty at Mt.SAC, University of LaVerne, Riverside City College.
- vocal performer: The Verdi Chorus, Reliance, Los Angeles Master Chorale, Golden State Quartet, , Los Angeles Opera, Long Beach Opera, Long Beach Camerata Singers, and others
- Minister of Music, Long Beach First Church of the Nazarene

**Karen Lundgren**

MM in Flute Performance from University of Southern California, 1975.

Summary of professional experience:

- Faculty and Chairman of the Woodwind and Brass Department at Colburn Community School of Performing Arts.
- Flutist with Long Beach Symphony, Long Beach Opera, Pasadena Symphony, Glendale Chamber Orchestra, and the Antelope Valley Symphony.
- Recording credits include a Grammy winning recording of the music of Carlos Chavez.

**Ana Maria Maldonado**

MM in Cello Performance from USC, 1971

Summary of Professional Experience:

- Cal Poly professor since 1978
- Principal Cellist San Bernardino symphony
- Free Lance Musician
- Heidelberg Stadtisches Orchester 1975-1977, Bangkok String Quartet 1973-1975
- adjunct faculty, CSU San Bernardino, Chaffey College, California Baptist University and Riverside Community College.

**Kelly Jones**

BA in Communication, Public Relations from Pacific Lutheran University, Tacoma WA, 1999

Summary of professional experience:

- Published singer, songwriter, musician who records and performs in a variety of settings as a solo artist, a member of musical groups, and as a commercial singer.
- Albums: Alta Loma; Melon; SheBANG
- International tour, April-June 2016

**Tom Luer**

MM in Saxophone Performance, University of Southern Mississippi, 1999

Summary of professional experience:

- freelance saxophonist in Los Angeles, CA
- a D'Addario Woodwinds Performing Artist
- album "Project Popular" was released in 2011 to critical acclaim.
- Recent recording credits include Dave Slonaker's Grammy nominated album "Intrada" and Grammy winning jazz vocalist Kurt Elling's "The Brill Building Project".

**Evren Goknar**

BA in English Literature from University of Michigan, 1988

Summary of professional experience:

- Mastering Engineer At Capitol Studios Since 1995
- Recording Engineer At Paramount Recording And Freelance 1989-1995
- Professional Independent Musician 1989 - Present

**Kira Blumberg**

MM in Viola Performance from The Juilliard School, 1994

Summary of professional experience:

- Principal viola, redlands symphony orchestra 2005-present
- Section viola, long beach symphony orchestra 1996-present
- Member ensemblegreen (new music group) 2001-2011
- Section viola, los angeles opera 1997-2004
- Section viola, santa barbara chamber orchestra, 1995-2003
- Numerous chamber ensembles, movies and tv shows

#### **Eniko St. Clair**

DMA in Choral Music; USC Thornton School of Music, 2015

- Teaching Musicianship, Azusa Pacific University
- Music Director, La Verne Church Of The Brethren, La Verne, Ca
- Contract Singer, Los Angeles Master Chorale (Chamber Singers As Well)
- Session Singer For Film Scoring
- Soloist, Specializing in Oratorio Repertoire, in La Metro Area

#### **Bambi Moë**

BS in Business Administration, CSU Northridge, CA, 1990

Summary of professional experience:

- Composers On Composing, Los Angeles, Ca: Creator, Producer And Host
- Courgette Records Llc, Studio City, Ca: Founder, Co-Owner, Manager
- Unencumbered Productions, Hollywood, Ca: Owner/Creative Consultant
- Walt Disney Pictures And Television, Burbank, Ca: Vice President, Music
- Buena Vista Home Entertainment, Burbank, Ca: Production Manager
- TV Is Ok Productions, Hollywood, Ca: Freelance Producer
- Rhino Records And Video, Santa Monica, Ca: Director of Development and Production
- Walt Disney Records, Burbank, Ca: Supervisor of Product Development

#### **David Cahueque**

DMA in Guitar Performance from Claremont Graduate University, 1996

Summary of professional experience:

- Board Of Directors For The "Orange County Guitar Circle": a Nonprofit Organization with the goal of promoting classical guitar in the local community
- Adjudicator for regional guitar competitions
- Active performer of classical guitar
- Adjunct faculty at multiple LA area colleges

#### **Jeff Miley**

BM in Music Performance, CSU Northridge, 1988

Summary of professional experience

- Professional guitarist since 1985.
- Touring, Recording, Composer, Arranger, Producer, Mix Engineer
- Ten CD's of original music and/or arrangements released since 1995
- Since 2000, Clinician at schools and music festivals all over the U.S.
- Applied faculty at Cuesta College since 2004

#### **Matthew Brown**

DMA in Music Performance, University of Southern California, 2008

Summary of professional experience:

- adjunct faculty: Chapman University, Pepperdine University, and Pasadena Conservatory of Music, Cal Poly Pomona
- Tenor, Los Angeles Master Chorale



**Lynne S. Nagle**

MA in Music from Occidental College, 1979

Summary of professional experience:

- adjunct faculty at Harbor College, Pasadena City College, USC, Occidental College

**Dr. Roger Neill**

PhD in music composition, Harvard University, 1994

Summary of professional experience:

- Professional composer for films and television. Composer and music consultant for “Mozart In The Jungle, “
- winner of two 2016 Golden Globe awards, including Best Television Show, comedy or musical.

**Dr. Michael Millar**

DMA in Performance and Arts Administration from Claremont Graduate University, 1999

Summary of professional experience:

- Arts Commissioner, City Of Santa Clarita (2009-Present)
- Artist/Clinician, Conn-Selmer, Inc. (2001-Present)
- Performer/Independent Contractor, Bass Trombone And Low Brass (1980-Present)
- Executive Director, Arts Council Of Kern, 2011-13
- Development Director/Grant Writing Consultant, Southwest Chamber Music, 2007-11
- Executive Director, Santa Clarita Symphony, 2005-07
- Interim Director, Entrepreneurship Center For Music, University Of Colorado – Boulder, 2002-03

**Elliott Deutsch**

MM in Jazz Studies, California State University, Long Beach, 2008

Summary of professional experience:

- Elliot Deutsch is a composer, arranger, and trumpeter.
- recently written commissions for Arturo Sandoval, Take 6, Jane Monheit, Terence Blanchard, David Foster, and many others. Deutsch wrote several arrangements for the 2015 Kennedy Center Gala, under the direction of John Clayton.
- toured in the bands of Solomon Burke, Pato Banton, and the Urban Renewal Project, as well as performing with B.B. King, Les McCann, Lalo Schiffrin, among others..
- Elliot Deutsch has released two albums of original big band music and continues to perform regularly around the Los Angeles area.

**Mark Converse**

BM in Percussion Performance, CSU Northridge, 1982

Summary of professional experience:

- Drumset/Percussion Instructor: The Master’s College, College of the Canyons, Azusa Pacific University, Concordia University Irvine, Vanguard University, Citrus College.
- Master Classes at University of California at Los Angeles, Azusa Pacific University, Cal. Poly Pomona, Cal State Northridge
- performed and recorded in Los Angeles as an in demand freelance and studio drummer/percussionist for more than 30 years including performances on multiple Grammy Award winning records Ray Charles’ “Genius Loves Company” (2005 - 8 Grammys including Album of the Year, triple platinum sales) and Daft Punk’s “Random Access Memories” (2014 - 3 Grammys, including Album of the Year)

**Dr. Ted Sugata**

DMA in Oboe Performance from University of Southern California, 2009

Summary of professional experience:

- freelance musician in Los Angeles

**Darren Gravelle**

DMA in Music from UCLA, 1997

Summary of professional experience:

- Founder, Owner, Director of the Santa Monica Academy of Music for 19 years (founded 1997)
- Freelance performer and recording artist
- Composer
- Board of Directors Member of the non-profit music education organization "Elemental Strings and Bands"

**Marci Katznelson**

MM in Commercial Music, emphasis in Composition and Arranging from CSU, Los Angeles, 2009

Summary of professional experience:

- Pro Tools Certified Operator in Music and Post Production as well as an active member of the Avid Certified Instructor community.
- multi-award winning singer-songwriter.
- worked with jazz and rock greats such as Kenny Burrell, Freddy "Boom Boom" Cannon, as well as bassist Shawn Davis (Nikka Costa, Beck, Juanes). She is currently collaborating with composer and arranger Daniel Gotz (*Million Dollar Listing NY, LA, SF, Miami*) on another studio album project.
- music for film (*The God Complex, Alien Conspiracy, Getaway, We Stand Accused*)
- Adjunct faculty in Music, Commercial Music, Audio & Video Technology and Applied Technology Departments at the University of La Verne, California State Polytechnic University, Pomona, California State University, Los Angeles, Oxnard College, El Camino College, Rio Hondo College, Riverside City College and Mt. San Jacinto College

**J. Michael O'Neal**

MM in Piano Performance (Commercial Music/Jazz) from Azusa Pacific University, 2013

Summary of professional experience:

- Lecturer – Citrus College, California Polytechnic University, Pomona, California State University, Fullerton and University of La Verne
- Music and Arts Director - Fountain Of Love Christian Center, Pomona, CA; Accompanist/ Music Director, Universal Records, Tyrone Wells; Artist in Residence, Music Director - James P. Johnson Foundation-- Ambassador for Foundation Authorized to play Mr. Johnson's Music (Stride Piano) 2003 to Present
- Golden Globe Awards (Keyboards) with performances by Prince, Justin Timberlake, Adam Levine, Herbie Hancock and Jonie Mitchell – 2005
- AESCE (Gospel Choir)

**Lori Huff**

MA in Musicology, CSU Los Angeles, 1987

Summary of professional experience:

- performances with: Orange County Symphony, Orange County Wind Symphony, Orange County Symphonic Pops, Symphonic Winds of the Pacific, Claremont Symphonic Winds, Claremont Symphony, Professional Christian Wind Ensemble, La Mirada Symphony, Pacific Symphony, Golden West Pops, Riverside Symphony, San Diego Symphony, Inland Valley Symphony, Southeast Symphony, Pacific Saxophone Quartet

**Dan Long**

BA in International Relations, University of Virginia, 1995

Summary of professional experience:

- 20 years freelance music production and engineering
- Owner of Headgear Recording Studio (Brooklyn, NY) 2000-2013

**Kendra Vuk**

MM in vocal performance, CSU Long Beach, 2006.

Summary of professional experience:

- adjunct faculty at Los Angeles Harbor College, AMDA, OCSHA, the Stella Adler Academy
- working professional singer, pianist, and music director
- performs regularly in the area fronting a jazz band, a rock band, and in various solo and quartet situations

**Bill Schlitt**

BA in Music, Cal Poly Pomona, 1975

Summary of Professional Experience:

- 38 years as professional freelance percussionist in Los Angeles area
- 10 years as studio recording artist for radio, TV and film
- 27 years as percussion instructor: Azusa Pacific University, Cal Poly Pomona, University of Redlands and many others in Los Angeles area.

**Facilities**

Facilities used to support this proposed program would be the same used in the current Music Department offerings; with students from the current BA programs in Music Education and Performance transitioning to the new BM, there will be little to no immediate strain on the facilities. If we continue to grow as expected, we will need additional classroom space, but especially additional studio space and practice rooms.

**Evidence**

The music collection contains 8,814 volumes of music books and serials plus 4,623 volumes of music scores, which are essential as primary sources for those studying music. Additionally, the library carries 2,441 eBooks in the topical area of music. In 2014/15, the library's music materials budget was \$8,400, which does not include group subscriptions to additional databases that contain materials relevant for the study of music. The budget for electronic resources that include music resources was \$705,000 in 2014/15. The library also participates in demand-driven acquisition meaning that many eBook titles that have not yet been purchased --but are visible in the library catalog-- will trigger purchase when a student clicks on the title. The budget for these books comes out of a demand-driven acquisition pool, therefore this is additional funding that is available for music eBook purchases that does not affect the music materials budget. Students can also access all of our electronic materials from off-campus using their campus credentials.

Any materials that are not available physically or electronically from the library can be ordered from LINK+ and Document Delivery services, which provide access to a large network of content from other libraries. LINK+ allows Cal Poly Pomona students, faculty, and staff to borrow physical library materials from 65 local libraries in California and neighboring states. Document Delivery, which is predominantly used for requesting electronic copies of journal articles but also includes books, multimedia, music scores, etc., provides access to the catalogs of over 1,000 member libraries. Additionally, starting in Summer 2017, Cal Poly Pomona will share a consortial catalog with the entire California State University system. This will give us access to materials from 22 other campuses including campuses with large music programs such as CSU Fullerton and CSU Northridge.

There are 3,179 CDs for listening and performance study, as well as 537 VHS videos and 350 DVDs. The library subscribes to periodical titles such as American Music, Black Music Research Journal, Electronic Musician, Ethnomusicology, The Instrumentalist, Journal of the American Musicological Society, Metal Music Studies, Mix, Percussive Notes, Perspectives of New Music, Rolling Stone, Songlines, Soundboard, etc. The library subscribes to over 175 databases, many of which are relevant for the study of music such as JSTOR, Academic Search Premier, Project Muse, ERIC, etc. These databases index and provide full text online access to thousands of music periodicals and other periodicals with articles on musical subjects. Many students can also use other non-music databases to find articles on music topics. Specific music online databases include the Classical Music Library (online listening service with over 760,000 tracks); Naxos Music Library (online listening service with 1.7 million tracks); Garland Encyclopedia of World Music; EBSCO's Music Index; Cambridge Music Histories; and Oxford Music Online, which includes Grove Music Online. Through consortial deals from the Chancellor's Office, we continue to add databases, eBooks, and access to other online materials on an ongoing basis at minimal or no cost to the Cal Poly Pomona University Library.

For playback, there are over 275 public computers where students are able to play CDs using their own headphones or headphones borrowed from the library circulation desk, 5 group listening and viewing rooms, 16 listening/viewing stations, and 18 additional group study rooms with audio/visual equipment.

The university maintains over 250 computer workstations in the campus library (in several 24-hour computer labs for students working on assignments). There are numerous "smart" classrooms for instruction in the music building, featuring projection capabilities and internet access. Music classrooms also have music playback equipment.

<p><b>Available Academic Technology</b></p>	<p>The Music Building currently houses the recording studios which are equipped with ProTools software; the department owns appropriate microphones and other equipment needed for the learning of recording techniques. The Music Department also operates a computer lab classroom (24 stations) which is equipped with ProTools, Sibelius, Logic, and other current software as well as MIDI keyboards for musical input to the computers. All students take at least one course in the basics of this technology. The Recital Hall has live sound and recording capabilities which are essential to the documentation of student work and progress as well as the professional preparation of music students. The department also maintains a piano lab classroom with 16 student piano stations.</p> <p>The Music Department owns and maintains a large collection of instruments for use in ensembles and pedagogy classes as well as for some full-time use by music majors (such as double basses, bassoons, and tubas). This also includes the new Steinway pianos which are found in each classroom and practice room, and which are central to the core instruction of a music degree.</p> <p>Finally, the Music Department also owns and maintains a library of performance materials for ensemble use, and this collection is added to annually.</p>			
<p><b>8. ADDITIONAL SUPPORT RESOURCES REQUIRED</b></p>				
<p><b>Additional Faculty or Staff Support</b></p>	<p>Additional resources, beyond the resources required for our Bachelor of Arts degree, include the support of lower division studio lessons. Students will be engaged for 90 minutes per week (60 minute lesson, 30 minute coaching). This is an increase from the current 30 minute lesson and 30 minute coaching and will require additional resources for part time faculty.. This is required for the professional degree, in accordance with NASM accreditation. Dean Hilles has committed to supporting this request with additional dollars for instruction.</p> <p>There are no new faculty needed for implementation, but with growth the department will seek additional tenure-track faculty in appropriate areas of expertise to support the Performance Option (which will also interact with all students in performance ensemble classes).</p>			
<p><b>Additional Lecture and/or laboratory space</b></p>	<p>To initiate and sustain the Bachelor of Music program over the next 5 years, no space will be required that is not already needed by the Music Department for current instructional activities.</p>			
<p><b>Report Written in Consultation with Librarian</b></p>	<p>As reflected in the above librarian report, items not currently owned in the CSU library system can generally be accessed through LINK+ and Document Delivery. Items may be identified in the future that were not anticipated. We expect that for most of these needs, the existing annual budget will be sufficient.</p>			
<p><b>Additional academic technology, equipment, or specialized materials</b></p>				
<p><b>9. SELF-SUPPORT PROGRAMS</b></p>				
<p><b>Confirmation of Offering</b></p>				
<p><b>Explanation</b></p>				
<p><b>Program Differences</b></p>				
<p><b>Per-unit Cost and Total Cost</b></p>				
<p><b>Select Program</b></p>	<p>Program</p>			
<p><b>Steps</b></p>	<p><b>Time Spent</b></p>	<p><b>Decision</b></p>	<p><b>Date</b></p>	
<p><b>Department Curriculum Committee</b></p>				
<p><b>Janine Riveire</b></p>	<p>0</p>	<p>approve</p>	<p>03/20/2016 07:04PM</p>	
<p><b>Jennifer Amaya</b></p>	<p>0</p>	<p>None</p>		
<p><b>Department Chair</b></p>				
<p><b>Janine Riveire</b></p>	<p>0</p>	<p>approve</p>	<p>03/21/2016 01:40PM</p>	
<p><b>College Curriculum Committee</b></p>				
<p><b>Jane Ballinger</b></p>	<p>0</p>	<p>approve</p>	<p>04/03/2016 09:36PM</p>	
<p><b>Anne Bresnock</b></p>	<p>0</p>	<p>None</p>		
<p><b>Olga Griswold</b></p>	<p>0</p>	<p>None</p>		
<p><b>Kristen Conway-Gomez</b></p>	<p>0</p>	<p>None</p>		

Amanda Podany	0	None		
Georgia Mickey	0	None		
Mahmood Ibrahim	0	None		
David Kopplin	0	None		
Jennifer Amaya	0	None		
David Adams	0	None		
Sandra Emerson	0	None		
Faye Wachs	0	None		
Ann Stabilepszy	0	None		
Sara Garver	2	approve	04/01/2016 04:24PM	
Dale Turner	2	None		
Erika DeJonghe	2	None		
Janine Riveire	15	None		
<b>College Dean</b>				
Sara Garver	0	approve	04/04/2016 07:32AM	
<b>Office of Academic Programs</b>				
Claudia Pinter	0	None		
Vanessa Lupian	0	None		
Inez Moran	0	None		
Richard Leonard	0	None		
Ashley Ly	0	None		
Paola Nestor	0	None		
Lara Preiser-Houy	0	None		
Melissa Stocking	0	None		
Laura Menchen	0	None		
Daniel Lewis	0	None		
<b>University Faculty</b>				
<b>Academic Senate - Academic Programs Committee</b>				
<b>Academic Senate</b>				
<b>Provost</b>				
<b>President</b>				
<b>Chancellor's Office</b>				
<b>Files</b>	None			