

SELF-STUDY
in *Format A*

**Presented for consideration by the
NASM Commission on Accreditation**

by

San Francisco State University
School of Music
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Bachelor of Arts in Music (B.A.)
Bachelor of Music (B.M.)
Master of Arts in Music (M.A.)
Master of Music (M.M.)

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

Date

Dr. Cyrus Ginwala
Professor and Director

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SECTION I: Purposes and Operations

A. Purposes of the Institution and Music Unit

Provide statements of purposes and specific aims—often referred to as mission, goals and/or objectives—for the music unit as a whole and, if a multipurpose institution, for the institution as a whole. Describe how concepts and statements regarding music unit and institutional purposes:

- 1. Guide and influence decision-making, analysis, and planning regarding curricular offerings, operational matters, and resources; and*
- 2. Are used to consider the extent to which policies, practices, resources, and other curricular program components work together to achieve stated purposes for music and music study.*

University Mission Statement

The mission statement of San Francisco State University was adopted in 1992.

The mission of San Francisco State University is to create and maintain an environment for learning that promotes respect for and appreciation of scholarship, freedom, human diversity, and the cultural mosaic of the City of San Francisco and the Bay Area; to promote excellence in instruction and intellectual accomplishment; and to provide broadly accessible higher education for residents of the region and State, as well as the nation and world.

To fulfill its mission, the university is committed to the following goals:

- Attracting, retaining, and graduating a highly diverse student body;
- Providing disciplinary and interdisciplinary liberal arts and professional education that is academically rigorous and intellectually challenging;
 - Providing curricula that reflect all dimensions of human diversity, and that encourage critical thinking and social and cultural awareness;
 - Recruiting, retaining, and supporting a diverse faculty whose teaching demonstrates an active engagement with their individual fields of study and whose creative and scholarly work is an extension of the classroom, laboratory, or studio;
 - Employing a staff and administration reflecting the diversity of the community and the values of the campus;
 - Fostering a collegial and cooperative intellectual environment that includes

recognition and appreciation of differing viewpoints and promotes academic freedom within the university community; and

- Serving the communities with which its students and faculty are engaged.

Mission of College of Liberal and Creative Arts

Comprised of a variety of disciplines, interdisciplines, and departments in the media, performing, and visual arts areas, the College of Liberal and Creative Arts provides unique opportunities for specialized focus, collaboration, interdisciplinary learning, and multidisciplinary pursuits.

Academic programs encompass all aspects and forms of the arts, including creative practice, theoretical and critical studies, historical studies, fine arts, applied arts, and arts education. The college supports programs that stress both original and interpretive forms of the arts, as well as those emphasizing traditional and innovative pursuits. High standards of professional accomplishment are stressed. A major goal is the education of students who will become significant creators, scholars, educators, and facilitators in creative arts and capable of major contributions in our urban, national, and global environment.

The college seeks to continue its long history of relationships with varied audiences, communities, and professionals throughout San Francisco. On-going affiliations, creative and scholarly dialogues, and applied projects have been established between various faculty and departments in the college and leading independent artists, museums, galleries, performing arts locations and groups, design industries, radio and TV sites, cinema production centers, emerging media arts industries, public and private arts learning environments, cultural sites serving diverse groups, and related contexts throughout the Bay Area. Community outreach programs, internships, creative productions, and frequent symposia on a range of vital issues of concern to our constituencies contribute to these relationships.

A substantial portion of the college's programs highlight the unique roles and expressions of the arts in a multicultural and diverse society. The college strives to maintain a significant contribution to the unique ways in which the creative arts can serve as primary agents in a quality liberal arts education.

Mission of the School of Music

The following mission Statement was adopted by the School of Music in 2016. Undergraduate Program.

1. To train students to
 - a. perform at a professional level

- b. successfully compete in the professional fields of music
 - c. be prepared for advanced collegiate study in music
2. To provide for the development of music educators who will perpetuate the finest musical traditions in a highly diverse community
 3. To foster intellectual and creative expressions through research and musical scholarship
 4. To educate general students in ways which enrich, enlighten and encourage the development of their musical expression and appreciation
 5. To produce concerts and other musical events of the highest quality for SFSU and the bay area communities
 6. To provide an environment which encourages and supports faculty development through research and creative activity
 7. To assist in the cultivation of arts audiences of the future

Music M.A. Mission Statement

The M.A. degree in Music prepares teachers for certain types of college music positions; Provides prospective doctoral aspirants with a sound foundation for advanced graduate study; Provides advanced academic qualifications for public school teachers; and Prepares students for professional careers in composition.

Music M.M. Mission Statement

The M.M. degree in music provides graduate study opportunities for superior performers; Provides maximum development of specialized skills in the candidate's particular area of documented achievement; Prepares for students for careers in professional performance Prepares for teaching applied performance in college/university settings or private studio; and Prepares for pursuance of doctoral studies in performance.

B. Size and Scope

(refer to NASM Handbook, Standards for Accreditation II.B.)

With regard to its purposes, demonstrate the extent to which the music unit maintains:

1. Sufficient enrollment to cover the size and scope of programs offered;

2. An appropriate number of faculty and other resources to cover the size and scope of programs offered;
3. Sufficient advanced courses in music appropriate to major areas of study at degree or program levels being offered; and
4. Requisite ensemble experience at an advanced level, consistent with major areas of study and degree or program levels.

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The School of Music maintains appropriate levels of students, faculty, facilities, courses (including advanced), and ensembles to support our degree programs.

Since the last NASM self-study, the dance area has now joined the Theater Department, thus becoming School of Theater and Dance. Actions with regard to the music area within the School of Music are guided by the broader institutional purposes and the more focused objectives for the music program.

Effective Fall 2017, The Bachelor Arts major was made open to all students at SFSU, without audition. This has boosted enrollment in the B.A. major significantly. The Bachelor of Music degree program is open only to students who have met the higher performance standards set by music faculty and continues to be smaller than we would like. We attribute this to the fact that fewer students arriving on campus with traditional secondary-school preparation, which we would have expected in the past. This has had an impact on course offerings in music with an increasing demand for our general education courses and lower division music major courses. These demands have been growing, with some adjustments made each semester to meet the needs. In the long-term, we will continue to examine how to meet the needs of the music major in the twenty-first century. In the core classes, this may mean re-apportioning

One important development at the university during the past five years is the increasing number of first-time freshman, 4,276 in 2015 compared to 3,500 in 2007. The traditional

profile of SF State students has changed as a result. The average age of students at the campus is younger each year, currently 23.3 compared to 24.8 in 2007. In addition, the number of first-time freshman from outside the six-county Bay Area is now equal to those who are local. The transition from an almost completely commuter campus to one with a growing residential component is having effects across the campus. Additionally, fewer students arriving on campus have had the traditional secondary-school preparation which we would have expected in the past. This has had an impact on course offerings in music with an increasing demand for our general education courses and lower division music major courses. These demands have been growing, with some adjustments made each semester to meet the needs. We continue to work to predict needed core courses to meet these needs.

Continuing budgetary restrictions and lack of replacements for full-time faculty have hindered progress the music unit had hoped to make since the last NASM self-study. By 2015, the total enrollment in undergraduate music degree programs dropped to 213 students from 275 in 2007. As noted above, removing the audition requirement for B.A. students has resulted in a marked influx of new majors, a trend we expect to continue. Graduate program has remained largely unchanged over the past 10 years, hovering around 35. Within this environment, some programs have been able to maintain a healthy level of enrollments, while others are at a level below that which the music unit would consider ideal to provide the balanced School we all envision. Graduate enrollment is a campus-wide concern. The College of Liberal and Creative Arts is proactively addressing graduate degree programs with chronically low enrollment, including the M.A., by establishing best-practices and highlighting successful models.

Wind and percussion areas have need to grow in both the quantity and quality of majors. We have strong orchestra and wind ensemble directors, including one who is a brass player, resulting in a positive increase in brass activity and majors. The burden on the wind ensemble and orchestra directors to recruit students is magnified because studio faculty are mostly part-time and have limited loyalty to SF State in relation to other professional performance obligations. Efforts by the FT faculty to encourage part-time faculty to recruit students through on-campus workshops and support for their visiting schools has as yet not solved the problem of too few wind and percussion majors, though our hire of a brass-oriented wind ensemble conductor has shown very promising increase in the brass area, including new brass masterclass and workshop activities

Fortunately, there has been a steady interest in playing in ensembles by non-majors, which has allowed the instrumental ensembles to improve their quality and stabilize their numbers.

String enrollment has remained largely unchanged over the past 10 years. The resident string quartet, the Alexander String Quartet, have increased their recruiting efforts, as has our full-time violin instructor. Scholarships specifically targeted at string students continue to be available and will likely improve our success rate in attracting students.

The jazz and world music areas, as an emphasis within the Bachelor of Arts degree, has maintained its enrollment, but has not shown growth in the number of students who

choose this emphasis. There is consistently a group of jazz/world music emphasis students, but as is common in many music units, some of the students who have jazz or world music interests are music majors whose degree objectives are either in performance or music education. These students take certain jazz or world music courses, but do not pursue the specific requirements of the elective emphasis in jazz/world music. The number of students who pursue a bachelor of music degree in jazz is limited. Taken together these have an adverse effect on the ability of the jazz ensemble to fill certain key spots in the trumpet and trombone sections, which is also related to the larger need to recruit more wind and percussion students to the music unit. Additionally our only full-time, tenured jazz faculty member has moved to the Theatre Dept. to work in their musical theater program.

Music education is stable but more limited in scope than in past decades. There is a consistent enrollment of students completing their pre-professional preparation in music which will qualify them for application to the fifth year of study leading to a teaching credential. The limited number of students in the music education program requires that strategic decisions are made about the frequency with which the various instrumental methods courses and advanced conducting courses are offered. In general, the instrumental methods courses are on a two-year rotation schedule. The required advanced conducting course, folding in both choral and orchestral conducting, is offered annually.

Full-time faculty positions in music theory and composition have been reduced due to attrition during the past 10 years as funding for replacements was not provided. We currently have one tenured/tenure-track professor in composition and a handful of lecturers who teach courses in this area. Another composition professor is on early retirement program and therefore teaching only one semester per year and that has made it necessary to increase the teaching loads of our high-quality part-time faculty.

Music history courses are covered by a number of full-time and part-time faculty, with one full-time faculty member identified as concentrating in music history and representing the area on the curriculum committee of the School. Decades ago, the School of Music has had as many as three full-time faculty with some of their responsibilities in music history.

Several students who take piano lessons are undergraduate and graduate piano performance majors, while others are in the Music Education, Composition, Music History, or (Classical Styles Emphasis) programs. A lecturer and select graduate students currently meet the needs of students who study piano in class settings.

The College of Liberal and Creative Arts has set enrollment targets in all classes. Some of the classes in the School of Music are currently unable to reach these targets and are being canceled. This is placing stress on students who are planning on graduating in a timely matter.

The music area within the School of Music continues to have sufficient enrollments and

the broad curricula necessary to serve the needs of students, including in ensemble experiences. The core curriculum for both the BA and BM degree programs continues to be similar, which ensures that enrollments in these courses are consistently sufficient to offer them each semester. Courses that are required in only a single emphasis are offered on a rotational basis. Because some entering students do not have an adequate background in music theory and musicianship to successfully navigate the initial core courses, but otherwise show promise of success in the major, we offer preparatory instruction in musicianship, theory and piano skills (MUS 120 and 130)

The Master of Music continues to have a lower-than-ideal, but adequate, number of students spread over the various areas, including enough to provide the requisite ensemble experience. The Master of Arts degree has had low admission numbers and we are working with a sub-committee within the college to address that by implementing proven success strategies and best practices. All graduate students required to enroll in MUS 700 Introduction to Graduate Study. This course connects students from the various graduate degree programs as they participate together in projects and content that introduce them to the techniques of research and scholarly writing. There are also required music theory and history classes where graduate students from multiple emphases have continuing opportunities to develop a community of scholars as they interact and build on their MUS 700 experiences. These interactions often lead to interesting collaborations by graduate students. Attendance at the various graduate recitals by peers reflects the community feeling among the students and their support of one another.

The graduate program in orchestral conducting has consistent enrollments, appropriate to the goals for the program. Choral conducting has not been admitting new students, pending a new hire in the area.

Instrumental conducting currently has 1-3 students. This overall size for the graduate conducting program works well with the number of ensemble opportunities we can provide graduate students.

Graduate programs in performance, particularly piano, vocal and string performance, are having consistent enrollments. There is a desire to bolster graduate enrollments in all areas to build a broader complement of students that can successfully complete the program in the next few years. Graduate program in composition have consistent enrollments, with some notably fine graduates in music composition each year. Graduate program in Music History and Music Education are consistently under-enrolled - we are working with faculty in those areas to assess why this is.

We have expanded the use of graduate students working not only as graduate assistants in classes, but also as teaching associates (faculty of record) in certain lower-division courses. We are experiencing excellent results from this expansion and are in particular quite satisfied with the quality of teaching that these graduate students are providing in general education courses.

Space remains an issue in the current facilities. Some full-time faculty share offices, with lecturers sharing office space in larger groups, sometimes with full time faculty. Many lecturers, particularly those who teach only applied lessons, do not have a office space, though we are making efforts to provide them with shared space. There are certain practice rooms that have been converted into faculty offices. It is difficult for faculty to have necessary privacy when advising students under these circumstances.

C. Finances (refer to NASM Handbook, Standards for Accreditation II.C.)

Describe the overall fiscal operation of the music unit with regard to its purposes, size, and scope, including but not limited to:

- 1. Sources and reliability of operating income;*
- 2. Balance of revenue to expenses;*
- 3. The extent to which regular budget allocations for personnel, space, equipment, and materials are appropriate and sufficient to sustain the programs of the music unit from year to year;*
- 4. Procedures for developing the budget for the music unit;*
- 5. Development methods including fundraising procedures and results; and*
- 6. Long-range financial planning, including results.*

The California State University derives its budget from funding received from the California legislature and from student fees. Individual CSU campuses are not funded at the same per student rate because of formulas that have been based on historical enrollment data. Once the CSU has apportioned monies to the campus, the operating budget is allocated by the office of the Provost to the College of Liberal and Creative Arts. This allocation is in turn apportioned to the School of Music.

The university discloses student costs and schedules at:

http://bursar.sfsu.edu/student_services/spring2018

Student fees will likely rise next year, but the amount is not yet determined. As a point of reference, student fees were \$1,428 in 2002. For 2007-08 fees were \$2,772. In Spring 2018, fees will be \$3629. Compared to many university systems, our fees remain enviably low - however this is more than offset by the cost of living in the bay area. Even students who are offered scholarship to cover the full cost of tuition and fees are unable to afford the total cost of living + tuition/fees.

The individual CSU campuses are not funded at the same per student rate because of formulas that have been based on historical enrollment data and the year in which the campus was opened.

Once the CSU has apportioned monies to the campus, the operating budget is allocated by the office of the Provost to the College of Liberal and Creative Arts. This allocation is in turn apportioned to the School of Music. Part of this allocation is a single pool of general funding that is used by the school. Generally speaking, the majority of money that comes to the department funds FT faculty and staff salaries and benefits, while there is little or no money allotted for supplies, equipment or facilities.

There is no specific equipment budget allocated to music by the university. Colleges receive a total budget allocation from the Provost and the College Dean then derives the budget allocations for departments within the college, via an application process. The School of Music often receives small general fund allocation from the college that includes funds that can be used for variety of purposes, including equipment. In the past there have been technology and large equipment request opportunities, but these are not consistent and largely driven by what funds might be available year by year. Equipment repairs and purchases may be funded from Instructionally Related (IR) funds (these are collected as student fees and allocated by a board of review, made up of students and faculty, based on applications submitted), when appropriate, and from the modest proceeds from unrestricted donations, locker and instrument rental charges. When there are larger needs, those have been met through use of reserve funds in the music program foundation accounts and sometimes from a special allocation from the College or University.

Although our budget remains an area of serious concern, we have been able through careful planning to offer the full and adequate curriculum. Full time faculty teach all of the studio lessons in piano, violin, viola, cello, and saxophone. The other studio lessons are taught by part time faculty. SF State is fortunate to be in a vibrant professional music community that allows us to employ studio teachers drawn from such ensembles as the San Francisco Symphony, Opera and Ballet Orchestras.

We anticipate that funding from the state will remain flat - the University, College and School of Music are all ramping up their efforts at development and fund-raising from private sources, including a combined celebration/homecoming gala in October 2017. The music unit is increasing recruitment efforts to balance enrollment in various areas, while raising the overall quality of incoming students.

Faculty Funding

Salaries for all full time tenured or tenure track faculty are assured in this budget. As tenure-track faculty resign, a portion of the money for their vacated positions remains in the department and is used to fund the use of part-time lecturers until such time as a full-time position is authorized and a search is successful.

In general, the new faculty salary lines come to the department on the basis of the following criteria:

- enrollment demand, supported by data;
- curricular need (with data, such as program review or accreditation)

- recommendations or, in the case of new programs or majors, make the case based on market demand for graduates,);
- student success needs (positions that will help us recruit, retain and graduate students) - the CSU may give \$\$ for this last one.
 - Retirements and replacements for faculty who retired long-ago will not carry much weight, unless we can also demonstrate need on one of the aforementioned criteria.

Funding for part-time lecturers has been less consistent, though relatively steady in recent years. Per hour salary for studio faculty is low in comparison to what they could make on the open market. This undermines the unit's competitive position when trying to hire studio faculty in a very high cost area.

After nearly a decade of 'reactive' funding, the Dean Harris is working to reinstate a "proactive" budget, where comes to the department on the basis of student FTES. If the University budget and department enrollment remain constant, the dollars should remain relatively constant. However, if enrollments were to increase, additional revenue from the State is not necessarily guaranteed.

Teaching loads for full-time faculty are calculated in the CSU as 15 weighted teaching units (WTU) with the expectation that faculty teach approximately 9-12 WTU each semester and provide service to the university of 3 WTU. The Provost has allowed departments and programs to reduce teaching loads by increasing class sizes if total FTES targets can be accomplished. However, the music faculty generally has not found this palatable and has been unwilling to accept larger class sizes in exchange for fewer preparations. The music unit has had a historical approach to lowering faculty loads using differentiated WTU credit for graduate over undergraduate studio lessons. The music unit at SF State provides music faculty with an enhanced WTU credit for each half hour of graduate studio lessons (.48) as compared to undergraduate studio lessons (.33). This helps certain faculty but does not change the teaching loads of music faculty as a whole. Taken together, these music faculty decisions have had the effect of keeping most music faculty with a larger number of course preparations than faculty in other depts within the College of Liberal and Creative Arts.

The University has some limited, competitive programs to support research and community involvement. In addition to sabbaticals, our faculty have been successful in garnering Presidential research awards (including one for AY 18-19), civic engagement funding, and tenure-track faculty research awards.

Instructionally Related funds are an additional source of revenue. These come from student body activity fees. Departments apply for these funds to support activities that relate to the educational program. The music department uses these funds to support certain costs associated with concert production and recording, ensemble tours, and music rental and purchase.

The number of staff, including student assistants, is approximately 25% smaller than it was 10 years ago. Currently, one full-time administrative coordinator, with the help of

student assistants, handle the work that was done previously by three full-time staff plus student assistants. Myriad tasks associated with the academic program, auditions and placement examination scheduling, student services, concert production, scholarship transactions, admissions, and recruiting, with the addition of an increased level of accountability and administrative reporting requirements from the university result in higher need for support staff than we currently have.

There is no provision in the staffing allocations for these activities and job descriptions of staff positions do not include the skills and knowledge necessary to accomplish these tasks with the level of professionalism we would want for web and printed materials.

Likewise, the type of promotional and recruiting materials necessary in a music unit to attract the high quality students necessary to maintain the level of musical excellence we expect from our ensembles is an additional burden not accounted for by normal staffing formulas in academic departments within the university. This has resulted in placing the responsibility on students. The end result is that students are solely responsible for the production of their own programs, including for required degree recitals.

The School employs one full-time technician.

The office of the College Dean is responsible to control the general fund and support budget allocated to the school. The Dean's office maintains close contact with the Office Coordinator to reconcile figures and keep track of purchase orders. Online access to budget info has improved communication.

An equipment budget is allocated to the College of Creative Arts and departments via the limited dollars for large-ticket items. The school annually solicits equipment requests from faculty, who must categorize and justify them. The Dean makes every effort to allocate funding according to these priorities, within the overall strategic plan of the college. The Director has a limited budget to handle unmet requests, when possible.

As described above, there is little opportunity for advocacy regarding the total dollars that come to the School of Music for faculty, staff, or operating expenses. In general, music has more non-state funds for scholarships and professional development than other schools in LCA. While the budget is far from generous, we have been able to partially cover travel for conference participants and presenters, guest appearances for specialized classes, and other requests beyond our basic operational expenses, using non-State funds.

Because of the vagaries in State and university budgets in recent year, our future growth is predicated on increased private philanthropy. Reductions in the state budget have been the dominant theme since the 1990s along with the same or increased expectation for FTES generated. The continuing challenge has been to provide the full music degree program given reduced faculty allocations. Our current strategy is to maximize enrollment in current classes, in order to grow to full capacity. This will enable us to exceed our FTES targets each semester through large enrollment in GE courses.

Development

In recent years, SF State has changed its investment and priorities around development. Before the millennium, CSU campuses were restricted in their efforts to engage in development efforts. Now SF State restructured its development efforts with new leadership and staff. Campus efforts are now managed centrally and continue year-round.

Development officers are assigned to each college and interface with the Dean, Chairs/Directors and faculty on a regular basis. Current efforts include re-establishing connections with alumni, emeritus and retired faculty, and developing new contacts among business and community leaders.

Since the 2005-06 academic year, the College of Creative Arts has had a major gifts officer assigned to the college. The School held its first annual gala in October 2017, which celebrated the past and present, while highlighting plans for the future of the School. Several new scholarships, some of them endowed, have been established in the last few years. These include the Kline scholarship, Preves scholarship for viola and the Siani scholarship for bass.

Development results for the music unit have been growing consistently. The increased success has raised funds primarily for music scholarships and for more general financial support that can be used for special projects, guest lecturers, and faculty and student academically-related travel. Scholarship funds are deposited with the university foundation, known as The University Corporation, San Francisco State, and are disbursed by the University

Office of financial Aid. Endowment funds specifically targeted for music related scholarships and expenses are approximately \$1.7 million. Foundation endowment accounts are centrally managed and guarantee 4.0 % rate of return. Other music-specific accounts that can be used more broadly for music total \$272,917.

D. Governance and Administration

(refer to NASM Handbook, Standards for Accreditation II.D.)

Evaluate the extent to which governance and administrative structures and activities:

- 1. Fulfill the purposes of the institution and the music unit;*
- 2. Assure fundamental educational, artistic, administrative, and financial continuity and stability;*
- 3. Show evidence of long-range programmatic planning;*
- 4. Demonstrate a primary focus on supporting teaching and learning;*
- 5. Provide mechanisms for communication among all components of the unit; and*
- 6. Provide the music executive and other administrators of specialized areas sufficient*

time and staff to execute the required administrative and/or teaching duties effectively.

The Master Plan for Higher Education in California established the current parameters and structure of the state by coalescing the higher education structures into three distinct entities, the California Community Colleges System, the California State University and the University of California. The Master Plan established the roles and expectations for each of the segments. Although it was at one time a model for the nation, certain aspects of the plan have been eroded over the years.

The California State University trustees authorize the granting of degrees, approve the budget, and create system-wide policy. Changes to degrees, the addition of programs, articulation between campuses within the system or intersegmentally, human resources policies, and admissions standards and policies are among the issues governed by the system. For example, the limitation of 73 units in music imposed on our Bachelor of Music degree is a statewide mandate from the California State University.

Policies and procedures that govern employment at San Francisco State University are the result of a collective bargaining agreement between the California State University and the California Faculty Association (CFA). Overall academic policies result from state education law, decisions by the Chancellor and Trustees of the C\$U system and the oversight of the Statewide Academic Senate of the CSU system.

University policies and procedures to implement the Collective Bargaining Agreement on this campus and to govern academic matters, not proscribed at the state level, are developed by the Academic Senate working with the university administration. Additional procedures are determined at the College level, often through consultation with the Council of Chairs.

[The Faculty Manual \(https://facaffairs.sfsu.edu/sites/default/files/FacManual_F2017.pdf\)](https://facaffairs.sfsu.edu/sites/default/files/FacManual_F2017.pdf)

provides a resource for policies, procedures, and regulations. The Manual outlines policies for employment of both tenure-track and temporary faculty, for retention and tenure, promotions, affirmative action, salary and benefits, leaves of absence, faculty rights and responsibilities, and policies relating to students. It also outlines the resources and services available to faculty and the University's campus-level committee structures.

Matters that are not specifically governed by state, system, university or college policies and practices may be determined at the departmental level, as long as they are not in conflict with the spirit or intention of those other policies and practices. Customarily, changes in departmental policy are considered by the appropriate faculty committee and then brought to a departmental meeting for decision by the faculty as a whole. Decisions concerning curriculum, retention and tenure evaluation practices and finances require the Director's agreement and recommendation to the Dean, who has ultimate authority to approve the policies and practices. Some departmental decisions must also be approved by other campus administrators or committees, and occasionally the CSU Chancellor's Office as well. Supervision of the department staff and procedural matters that affect the efficient operation of the School of Music are the responsibility of the Director.

Because we are a large and rather complex campus, the School of Music is frequently disappointed with the slowness of administrative action from other campus units (admissions, the graduate division, financial aid) and from other campus policy-making entities that must consider larger policy matters.

The California State University system organizes the administration of departments with a department chair chosen from among the tenured faculty, who has delegated authority from the Dean of the college in which the department resides. The music unit at San Francisco State University is part of the School of Music, which functions administratively as a department. The Director administers the music unit under the direction of the Dean and Associate Deans of the College of Creative Arts. The Dean and Associate Deans in the College of Creative Arts are the only management officials in the College. The Director of the School of Music is a faculty member and a member of the faculty bargaining unit.

Section 20.32 of Article 20 of the [Collective Bargaining Agreement](#) stipulates that department chairs shall be appointed by the University President; this policy further recommends that chair appointments shall be made by the University President or his/her designee in Academic Affairs upon the recommendation of the department faculty and College Dean. At SF State, department chair appointments are a result of the college dean's recommendation to the Provost, acting on behalf of the President, following a recommendation to the Dean from a faculty election within the department.

Department chairs are appointed for three year terms that are renewable. [Senate Policy #F11-145 \(Policy on Selection, Appointment, and Review of Department Chairs and Equivalent Unit Directors\)](#), provides for an informal mid-appointment review. This review is designed to "provide department faculty, staff and students the opportunity to offer constructive feedback to the chair in the third semester of service." The review is conducted by an elected committee which collects relevant information from faculty, staff, and students in the department. Based on the results of the mid appointment review, recommendations are offered by the ad hoc review committee about how relationships and communication can be improved between the chair/director and the faculty, staff, and students. The current School of Music Director's first three year term will be completed at the end of the Spring 2019 semester. During the Spring 2020 semester, the department will determine a slate of candidates and elect a Director for the next three year term. Chairs may serve any number of terms, though service of more than three consecutive terms requires extra consultation.

Department governance is determined by a set of by-laws, which are currently under development. Standing committees typically include standing committees: Finance Committee, Curriculum Committee, Scholarship and Recruitment Committee, and Retention, Tenure and Promotion (RTP) Committee.

Because there is a Collective Bargaining Agreement under which faculty are employed, the Retention, Tenure and Promotion Committee processes are proscribed by [CSU system](#) (<https://www.calpac.org/resource/collective-bargaining-agreement-contract-2014-2017>), [university](#) (<https://senate.sfsu.edu/policy/retention-tenure-and-promotion-policy-0>

), college and [school](#) ([http://facaffairs.sfsu.edu/sites/default/files/Music and Dance Dec 10.pdf](http://facaffairs.sfsu.edu/sites/default/files/Music_and_Dance_Dec_10.pdf)) policies. As these matters deal with personnel issues, only tenured faculty serve on the RTP committee and their work is confidential. In addition to confidential evaluation of faculty, the RTP committee also recommends changes and revisions to School of Music policies that impact faculty expectations for new faculty members. In personnel matters the Director submits a separate letter of evaluation to the Dean for faculty in the RIP process. The same is true when search committees are created to fill approved positions.

Communication between the Director to faculty, staff and students takes various forms, including one-on-one, social media, email and group communications.

Interactions with various administrative entities on campus, university development, and the Dean's office form the basis of most communications to/from the school constituencies. Other communications result from standing committee work. Minutes from standing committee meetings are reported to faculty and staff by the chairs of those committees at weekly faculty meetings.

The Director and staff meet frequently in both informal and formal meetings. Staff have a great deal of input on improving procedures in the School to better serve our faculty and students.

We recently revived the practice of having two all-student meetings each year, one at the beginning of each semester. At these meetings, faculty are introduced and new and continuing students are informed about policies or procedures that are important to their successful progress toward graduation. There are also opportunities for students to ask questions. The Director also keeps [office hours each week](#) (<https://calendly.com/cyrusginwala>) where students may come and discuss any issue that is of importance to them.

The university requires that everyone on the campus have an email account, which is furnished to all faculty, staff and students. The university only corresponds to official SF State email accounts, but allows faculty, staff and students to forward their incoming mail to other addresses. We now regularly send email notices to discrete groups of students who may have similar academic issues.

Music Executive Responsibilities

The School of Music director is currently a tenured faculty member whose time is allocated

60% to administrative appointment and 40% to faculty appointment. The director has a full-year administrative. The SF State Faculty Manual describes the department chair or director thus: "Administration and leadership of each academic department are provided by a chair who is a member of the department's faculty. The department chair also serves as representative and advocate for the department within the college, university,

community, and profession”

The duties and responsibilities of the chair include but are not limited to the following categories:

A. Academic Programs

1. To assume the leadership in the development and direction of quality academic programs
2. To work with the department faculty in academic program planning and review, and curriculum development and revision
3. To prepare the class schedule in consultation with the department faculty or appropriate department committee.

B. Students

To supervise advising, provide information, sign documents and petitions, and

1. otherwise facilitate resolution of administrative difficulties students may encounter.
2. To promote department activities (programs, competitions, awards, professional organizations, clubs) and recruit potential majors/minors.
3. To be available to receive students’ comments and suggestions about courses, instructors, and programs.
4. To attempt resolution of complaints, differences, or grievances between students and faculty.

C. Faculty

1. To encourage collegial and full participation of all members of the department in recognition that governance of department is a joint and cooperative endeavor.
2. To participate in the faculty personnel processes for hiring, retention, tenure, and promotion with the tenured members of the department, and other faculty matters within existing trustee policy, the Collective Bargaining Agreement, and University and college policies.
3. To make an independent recommendation regarding hiring, retention, tenure and promotion after reviewing recommendations from the department’s elected RTP committee.
4. To perform the evaluation and recommend the appointment or reappointment of temporary faculty either after receiving department peer review committee recommendation or upon delegation by the voting members of the department in accordance with Academic Senate policy and the Collective Bargaining Agreement.
5. To provide leadership at the department level in the implementation of the University’s affirmative action policy.
6. To promote the professional development of the faculty

7. To establish, after consultation with the faculty, appropriate departmental committees.

B. Administrative Responsibilities

1. To convey pertinent information to, from and within the department.
2. To present issues which have potential impact on the department.
3. To invite and respond to comments and suggestions of faculty and staff.
4. To represent the department within the college, University, community, and profession.
5. To work with the college dean on management of resources, including the establishment of enrollment targets, allocation of faculty positions, and all budget matters.
6. to organize and supervise department expenditures; to monitor departmental compliance with university regulations and deadlines.
7. To hire and supervise department staff

Staff in School of Music

The School of Music is staffed by three full-time staff members: Easther Ng, Academic Program Office Coordinator; Paul Wilson, Technician; Margie Williams, Piano Technician.

There are also student assistants who fulfill responsibilities as receptionists.

Ms. Ng's job description is as follows:

The Music Academic Program Office Coordinator manages department operations under the direction of the Director: Assists department chair in planning and procurement for operations and development revenue/expenditure. Analyzes student body demographics and instructional needs for program budget planning. Prepares adjunct faculty budget and reports on census enrollment data as it relates to faculty appointment levels to LCA. Assists adjunct faculty with completing HR procedural requirements for reappointment. Monitors course enrollment levels where department budget may be affected. Vendor database updates, including monitoring of compliance with State of California vendor requirements. Hiring and supervision of department student assistants. Assists in recruitment and appoints Graduate Assistants. Facilities monitoring, including class schedule publication and updates and department equipment records and maintenance. Faculty and student travel tours and logistics assistant and budgetary management. Reconciles and balances all Stateside and foundation accounts, and maintains a full understanding of usage and restrictions of individual accounts.

With staff retirements, we expect to split the current FT Plano Tech into a 50% piano

tech, and 50% staff accompanist positions, addressing a long-standing need in the department.

Mr. Wilson maintains records of loaned instruments, prepares requisitions for equipment and instrument purchases and repairs. He also coordinates the recording of on-campus recitals, responsible to assign student rental lockers and has additional responsibilities in the college, as assigned.

Graduate Programs

Graduate programs at SF State are administered collaboratively between The University Office of Graduate Studies and departments with graduate degree programs. Applications for graduate study are filed with the Office of Graduate Studies, using the [California State University application \(https://www2.calstate.edu/apply/graduate\)](https://www2.calstate.edu/apply/graduate). Transcripts

are evaluated first by the Graduate Office to see if applicants meet the minimum requirements for admission to graduate studies at the university, before being forwarded to the school. In addition to the general University graduate application and transcripts of all prior degrees and units earned, the school requires a Statement of Purpose, two letters of recommendation from persons familiar with the applicant's qualifications in music, and performance recordings, scores, or essays (depending on the degree to be pursued). Applicants for the M.M. are encouraged to perform a live audition.

The Office of Graduate Studies has simplified its procedures in recent years and now receives all application materials through an online interface. The office, like most on campus, is understaffed. admissible applications. All international applicants, whose first language is not English, must earn a minimum of 550 on the TOEFL (213 on the computer-based test or 80 on the internet-based test -- IBT) to qualify for admission.

All qualified graduate students in music are accepted as "conditionally classified" pending the results of placement tests in music history and theory. Any deficiencies identified for remediation must be made up within a year of matriculation. Graduate students in music are not admitted with "unclassified" status.

Perhaps because admission to graduate studies is highly selective, retention is high and most students persevere to complete the degree. During the year preceding completion of the degree each student must submit a Advancement to Candidacy (ATC) form, which indicates the course work to be counted toward the degree and the removal of all deficiencies. There is also a Culminating Experience form, on which the student describes the work approved for later submission (for example: a recital program, a composition, or a thesis topic) and identifies the faculty committee that will supervise. At the appropriate time, candidates for all graduate

degrees in the School must pass an Oral Exit Examination. This examination is normally taken in the final semester of enrollment.

Students who have completed all requirements of their Graduate Approved Program

apply to the Graduate Office for their degree. The forms are signed off by the school's designated Graduate Coordinator, and the director. The ATC form is checked by the graduate office to ensure that all requirements are met. Although there is considerable redundancy in these efforts, the system works well in identifying qualified individuals who are most likely to succeed in graduate studies.

Graduate degree programs and requirements, both new and revised, must be submitted both to the Graduate Council and to the Curriculum Review and Approval (CRAC) Committee of the Academic Senate. New degrees would require further approval from the Chancellor's Office of the California State University. New concentrations and emphases are approved at the campus level.

E. Faculty and Staff

- 1. Qualifications;*
- 2. Number and distribution;*
- 3. Appointment, evaluation, and advancement;*
- 4. Loads;*
- 5. Student/faculty ratio;*
- 6. Graduate teaching assistants;*
- 7. Faculty development; and*
- 8. Support staff*

San Francisco State University continues to be particularly fortunate in attracting eminently well-qualified and dedicated faculty. The core faculty who teach music history and theory courses all have earned doctorates and/or extensive teaching experience in their fields. The Music Education faculty have earned doctorates in addition to public school teaching experience. All major ensemble directors and the majority of applied music instructors have at least a master's degree.

Those few applied music faculty members who do not have earned degrees have so distinguished themselves in performance and pedagogy that they have been given doctoral equivalency or (in the case of a few jazz and instrumental teachers) special consideration in the hiring process. The location and reputation of San Francisco State has made it possible to attract the most respected professional musicians in the area to our faculty.

The school has consciously chosen to hire active composers as theory teachers. This contributes to the vitality of the theory program in which all students create, analyze, and discuss music from successive historic style periods. This practice also provides a smooth transition into the upper division composition program for which the same faculty have

responsibility. Specialized subjects such as World Music, Music Education, Jazz, Opera and Chamber Music are all taught by specialists in those fields. The world renowned Alexander String Quartet coaches approximately a dozen student ensembles weekly each semester in the Chamber Music program. Faculty in jazz also coach various jazz combos.

The current balance between full-time and part-time faculty enables us to deploy our resources in the most economical manner, hiring specialists to cover those areas that cannot be covered by our full-time faculty and allowing greater flexibility of course offerings. However, the administrative aspects of the department, normally covered in the service component of the full-time faculty load, are not covered by lecturer faculty.

2017-18 Music Faculty **Bolded names are Full-Time, Tenured/Tenure-Track; *Bolded italic are Full-Time, non - TT***

Almond, Mark, Lecturer, Horn Studio

Aquilina, Dennis, Lecturer, Pep Band

Biggs, Allen Lecturer, Percussion

Budin, Jeffrey Lecturer, Trombone Studio

Brandes, Christine Associate Professor, Opera Workshop Director

Calloway, John Lecturer, Afro- Cuban Ensemble Conductor

Ellison, Paul Lecturer, Music History

Ferrara, Lawrence Lecturer, Classical Guitar Studio

Festinger, Richard Professor, Music Composition, Music Theory

Ginwala, Cyrus, Director, Graduate Coordinator

Grafilo, Zakariah Alexander String Quartet, Lecturer, Orchestra Conductor, Violin Studio

Griffiths, Laura Lecturer, Oboe Studio

Hanna, Wendell Professor, Music Education,

Hogarth, Bradley Assistant Professor, Wind Ensemble Conductor, Trumpet Studio

Horowitz, Steven, Lecturer, Composition, Scoring for Games and Film, Electronic Music

Kornfeld, Jono Lecturer, Music Theory

Leshner, Joseph Lecturer, Classical Bass Studio

Lifsitz, Frederick Alexander String Quartet, Lecturer, Violin Studio

Lubin-Holmes, Renee Lecturer, Jazz Voice Studio

Lukas, Linda Lecturer, Classical Flute Studio

Luftman, Adam Lecturer, Trumpet Studio

Modirzadeh, Hafez Professor, World Music, Jazz Saxophone

Morgenstern, Inara Lecturer, Class Piano, GE Piano Classes

Neve, Victoria Professor, Classical Piano

MacNeil, Daniel, Lecturer, Bassoon Studio

Nackely, Nikolas Lecturer, Classical Voice Studio

Psomias, Jeannie, Lecturer Clarinet Studio

Sabey, Benjamin, Assistant Professor, Music Composition, Music Theory

Shy, Liam, Lecturer, Electronic Music

Speight, Andrew Lecturer, Jazz Studies, Saxophone

Spellman, Zachariah Lecturer, Tuba and Euphonium

Suzuki, Dean Associate Professor, Music History
Todorov, Jassen Professor, Violin Studio
Walsh-Wilson, Alexander Alexander String Quartet, Lecturer, Cello Studio
Witzel, James Lecturer, Jazz Guitar Studio
Woodward, Roger Professor, Classical Piano, Music History
Xiques, David Professor, Aural skills, University Chorus Conductor
Yarbrough, Paul Alexander String Quartet, Lecturer, Viola Studio
Zellman, Reuben, Lecturer, Ear Training, Treble Chorus
Zisman, Michael Lecturer, Jazz Bass Studio

The Department has 11 Tenure/Tenure-Track positions (all Full-Time, except for Festinger, who is in the second year of three-year early retirement program, teaching FT in spring semester only); 29 part-time lecturers, five of whom are given FT loads each semester. In Spring 2014, the most recent year for which data is available, the dept generated 268 FTE's, 21 FTE faculty positions, with a student/faculty ratio of 12.7. By comparison, the music unit had 27 faculty (FThF) positions in 1988 with 18 occupied by full-time faculty. Total music FTES was about 300 resulting in a student-faculty ratio of 11.5. By 1997 there were only 18.95 FTEF positions with 12.2 faculty serving the same number of FTES. This resulted in nearly doubling the SFR to 20.23. In the 2007 academic year, total FIEF increased to 21, of which 14 are filled by full time faculty.

SFSU offers several mechanisms for graduate students to participate in, and gain experience from, classroom teaching experience. Graduate Assistants (GA), assist faculty in a range of classes, including academic subjects (History, theory) to ensembles. Graduate Teaching Assistants (GTA) are hired in roles similar to lecturer faculty and are responsible for all aspects of section teaching, without a faculty member present. GTA's are mentored by the director (MUS 120/122) or faculty in the area they teach.

Conditions Affecting Faculty Productivity, Morale and Development

Workload is probably the one factor that affects faculty morale the most. Faculty workloads are high compared to institutions in other states but are consistent with other CSU campuses. The small number of full-time faculty in the the school must share advising and committee work that was once the domain of a much larger group of full-time colleagues. The work environment and teaching loads are definitely not conducive to scholarly or creative productivity. At the same time, the University has some competitive programs to provide support for faculty research and creative work. Limited grants for travel, are available. The principal competitions for such funding are directed at probationary tenure-track faculty, but there is some support for senior faculty.

Faculty are eligible to apply for sabbatical on a competitive basis every seventh year of teaching. Full-pay sabbaticals fund one semester at full pay or a full year at half-pay.

A major contributor to positive morale at the University is the student body. Happy

faculty invariably cite the inquisitive, diverse, hardworking students as their own motivation for working so hard. Many students are the first in their family to pursue a degree in higher education. Many speak a language other than English in the home; a large number are financially stressed; they may be resumers or transfers from a community college. Many of our students at SF State express that, even the low CSU fee structure is an economic hurdle to be overcome by part-time employment. Faculty give generously of their time and talents because they want these students to succeed.

Secondly, our faculty are truly dedicated to music. Most of them would perform, compose, lecture, write, and advocate for music whether or not there were University incentives to reward their work. The subject matter to which the department is dedicated is itself an inspiration. Teaching music can indeed be energizing and uplifting.

F. Facilities, Equipment, Technology, Health, and Safety

(refer to NASM Handbook, Standards for Accreditation II.F.)

Note: Give particular attention to adequacy and continuing effectiveness in terms of goals for student learning expectations; size and scope, especially regarding the relationship of specific programs to music unit resources; acoustical treatments; health and safety information and injury prevention; equipment maintenance; technology and/or equipment availability, and capacity to remain current, especially if the music unit offers disciplines and specializations that require continuous upgrading.

Evaluate the extent to which the music unit meets NASM standards regarding facilities, equipment, technology, health, and safety in relation to the needs of:

- 1. Music students;*
- 2. General students;*
- 3. Music faculty; and*
- 4. Curricular offerings and curricular levels.*

Health and Safety

The University Office of Environment, Health, & Safety (EHS) works to promote environmental stewardship, and protect the health & safety of SFSU faculty, staff, and students. They provide technical expertise and support through the development of EHS programs, training, and consultation. Resources are available at:

<https://ehs.sfsu.edu/content/health-safety-programs>.

The Department of Kinesiology offers multiple courses in topics which address physical fitness of music students, including Yoga, Low-Impact Aerobics, Intro to Alexander Technique, Fitness and Conditioning, Jogging, and Tae Kwon Do

The School of Music is housed in the Creative Arts building, a concrete structure erected in the early 1950s when the campus moved to its present location on the southwestern edge of San Francisco. The building has had no major improvements since that time and is in, essentially, the same configuration and appearance as when it was first opened. The only space controlled by the School of Music outside of the Creative Arts building is an electronic music studio in the adjacent Fine Arts building. This structure was part of an extensive remodel and building project completed in 1994 and, more recently, a very substantial cosmetic and technological refresh, making it a showpiece space at odds with the other music teaching spaces. We have already seen that these renovated spaces have created a magnet for students eager for training in various aspects of music technology. We anticipate significant growth in these areas.

Until funding for a replacement building is identified, we have been working diligently to make the use of current classroom, rehearsal and performance spaces as efficient and comfortable as possible. Calendaring procedures have improved efficiency and clarity for how rooms are utilized. The university is instituting standardized time blocks for course scheduling in Fall 2018. While hopeful that this will result in more efficient use of space, the effect of this remains to be seen. Rooms have been cleared of unnecessary equipment. Old files and unused instruments have been declared surplus and either sold or discarded. This latter work has opened up additional rooms for use as practice, rehearsal and studio teaching spaces. Our new coursework in composition/sound design for games and visual media is taught in the shared College of Creative Arts Computer Lab (CA260). Knuth Hall has had a cosmetic refresh is a more welcoming rehearsal and performance environment.

All of our classrooms and studios are “multi-purpose.” The choral rehearsal room (CA 146), has fixed tiered seating and is also used for rehearsals and a few lecture classes of up to 90 students. The

instrumental rehearsal room (CA153) accommodates orchestra, band, and jazz band rehearsals, opera workshop, guitar, percussion and various instrumental methods classes, as well as other ensembles. Four of the teaching studios have two grand pianos each; they are shared by piano faculty, voice faculty, and chamber music faculty. Two smaller studios are used by instrumental faculty. Other individual lessons and coaching of chamber music and jazz combos often spill over into unoccupied classrooms.

One large classroom (CA 151) contains a thirty-two keyboard lab of electronic pianos. This room is used for music major and general education piano courses. Elementary music education classes are taught in (CA 152) which adjoins the music education materials and equipment storage area. There are three “traditional” classrooms controlled by the School of Music (CA 135, CA136, CA147) equipped with white boards and grand pianos. All classrooms have sound systems with limited media playback capabilities.

CA149 is devoted to percussion teaching and instruments and CA150, currently closed due to water damage, is used exclusively by Jazz Combos. CA148 is used for Chamber Music rehearsals.

Knuth Hall is much sought-after by other university departments for large lecture sections and is generally booked each morning from 8 AM to 11 AM for these courses. The music department also has several general education courses each semester in Knuth. These classes increase our level of service to the University and also preserve the space for the music program.

The School of Music office consists of four modest contiguous rooms which are devoted to the two full-time staff, student assistants and the Director. The director's office can accommodate a small conference of approximately four people. A faculty mailroom occupies a former practice room across the hall. Room CA160 serves as the piano workshop and office for piano technician. Other scores and printed materials are housed in storage areas above McKenna theatre. The instrument inventory

is largely housed in an upstairs storage area, some large lockers, a percussion equipment room, and large closets at the rear of the instrumental rehearsal hall, CA 153. Room CA 161 is the office for lecturers. Hallways are lined with lockers for instrument storage. Lockers that are not committed to specific music instrument storage for the School are available for rental to students on a semester basis. Some practice rooms have been converted to storage for specialized equipment and faculty offices.

The department vies with several other departments in the College of Creative Arts for use of the college computer lab (CA260). With increased demand for computer labs, we are working to add computer workstations to the piano lab, to use it as a second computer lab. A piano loan agreement that existed for several years was suspended a few years ago. However, a new agreement will begin in the 2018-19 academic year with Yamaha and the Music Exchange. This loan agreement provides acoustic and electronic instruments. As part of the agreement, Music Exchange holds an annual piano sale during January off-site.

There is particular need for more spaces where small ensembles and studio lessons can take place. Studio lessons often are held in practice rooms or whatever classroom might be available when the instructor is on campus. We anticipate some relief in this area when the BECA dept moves from our building into a new facility. Knuth Hall is in high demand for large classes. This has an impact on our ability to use the facility for concert purposes. Knuth Hall is the place where we hold our weekly midday recitals, 15 of which are required of all undergraduate music majors (MUS 150) each semester. These are scheduled on Mondays, Wednesday and Fridays 1-2 p.m. However, these consistent demands make it difficult to provide sufficient time for rehearsals, piano tuning and stage set-up/break-down in Knuth Hall.

Maintenance and Updating of the Physical Plant and Equipment

The Creative Arts building can best be described as 'safe and functional, but unattractive'. The building has outlived its useful life. Despite several major fundraising campaigns in recent decades, the university has not been successful in securing funds necessary for replacement. Campus efforts at improving building maintenance have been thwarted by budgetary difficulties and the deferred maintenance on older buildings around campus. This has resulted in strategic decisions to deal with the most important immediate needs, such as heating and electrical. Painting and refresh of building surfaces is on a rotating schedule. With the huge demand on spaces, this makes it difficult to keep all areas of the Creative Arts building as fresh as we would want.

The university faces shortages of maintenance personnel and cosmetic issues or updating of facilities or decoration are not consistently addressed unless funds are available for those specific types of updates by an outside vendor.

Soundproofing in music classrooms, practice and rehearsal spaces is not optimal. This will not be corrected until there are new facilities. However, we are working to mitigate negative effects by trying to avoid scheduling activities or classes in rooms next to one another when those might be disruptive to adjacent spaces.

There have been minor upgrades to infrastructure in the areas of technology and safety. Wifi and AED's have been installed, and ADA accessibility and signage have been improved. Spring 2006 semester and it is unclear when this upgrade might take place.

Central heating, cooling and power systems at SF State are maintained, but the age of the building makes them uneven and susceptible to breakdown.

Safely and Security

San Francisco State University is an open campus with public access to all buildings. Crime does occur and is usually published, in compliance with state statutes. The administration has taken many appropriate measures to make the campus safe. Campus police are responsive and emergencies are handled with dispatch.

In addition to patrol officers, there are nearly always one or more officers using bicycles operating on campus that allow for quick response.

In the School of Music, we remind students each semester of the necessity for them to exercise caution and take responsibility for their own safety when on campus, in practice rooms, and in classrooms. Faculty are asked to keep classrooms locked when no faculty member is present. Practice room monitors work in the evenings and on weekends and are responsible to open practice rooms for students and ensure that they are locked when students leave. We also have signs in all practice rooms reminding students of what they need to do to improve their safety and security when using the rooms. Music staff periodically walk through the practice room corridors to keep a watchful eye on activities during the hours the office is open.

The University has made a conscious effort to educate faculty, staff, and students about

campus security and safety issues. Classes are offered in techniques for handling difficult people, mass-casualty events and building staff are CPR certified.

Campus police are available to escort faculty or students to the parking lot after evening classes.

G. Library and Learning Resources (refer to NASM Handbook, Standards for Accreditation II.G.)

Evaluate the extent to which NASM standards are met regarding:

- 1. Overall requirements;*
- 2. Governance and administration;*
- 3. Collections and electronic access; focus on the extent to which collections and electronic access support:
 - a. Current and projected curricular offerings and levels;*
 - b. The needs of students (undergraduate, graduate, general); and*
 - c. Faculty teaching and research;**
- 4. Personnel;*
- 5. Services;*
- 6. Facilities; and*
- 7. Financial support.*

The music library is part of the general library and is housed in the J. Paul Leonard Library, which is located within very close proximity to the Creative Arts Building.

Media & Equipment Distribution, located on the ground floor of the library, houses the video tapes, DVDs, laser discs, CDs, LPs, audio cassettes, and other audio-visual media available for checkout to students and faculty.

The 1st floor of the library has an area for viewing and listening to various audio-visual formats -- VHS and DVD players, LP record players, and computers for digital media streaming.

Scores and materials for listening are placed on reserve for music at the main desk of the library.

The J. Paul Leonard Library is also the home of the DeBellis Collection, part of the library's Special Collections Department. This collection is overseen by the Head of Special Collections. This collection contains instruments, scores, manuscripts, recordings, and artifacts relating to Italian culture. Specifically, the DeBellis Collection contains some 1,000 manuscripts, 3649 published scores published before 1850, and 4000 scores published after 1850. It is a highly used collection for researchers of early Italian music from all over the world. Among the holdings are some 18,000 78 rpm records and 350 wax cylinders. Efforts are underway to digitize the latter two collections, with a completion date to be determined.

Circulating print collections of music books and scores can be found on the 3rd floor of the library and in the automated retrieval system. Material housed in the latter is requested via the library's online catalog.

Library acquisitions policy and the role of faculty and students

Allocations for music are tied to the percent of student FTE (both undergraduate and graduate) in the discipline, the number of faculty in the Department, average cost of resources, and other factors.

Jason Vasche, the Music Librarian, is in frequent contact with the music faculty and welcomes their input into library acquisitions. He is available to teach music-related library instruction sessions per faculty request. Through contact with students and faculty, he is aware of the acquisition needs for music resources in the library. Decisions are based on relevancy to the curriculum, usage statistics, and budget constraints.

Cooperative Arrangements With Other Entities

Music students who find that their research needs are not met here at SFSU can often get their needs met through the use of CSU+. The J. Paul Leonard Library is a member of the CSU+ system, which is a consortium of 23 CSU libraries throughout California that we share borrowing privileges with. The CSU+ system is a free [interlibrary loan service](http://library.sfsu.edu/interlibrary-services) (<http://library.sfsu.edu/interlibrary-services>) students, faculty and staff may use to borrow books that are checked out or not available at the J. Paul Leonard Library from one of the 22 other campuses of the California State University. Books are usually delivered within 2-4 days.

Books not available from either the J. Paul Leonard Library or through CSU+ may be obtained through ILLiad, a free [interlibrary loan service](http://library.sfsu.edu/interlibrary-services) (<http://library.sfsu.edu/interlibrary-services>) students, faculty and staff may use to request items from libraries across the country or around the world. Books and other print material may take 5 days to 3 weeks to arrive.

Local libraries include San Francisco Public Library which has an excellent music collection. SFPL and most other regional public libraries are members of the LINK+ consortium, which offers another avenue for rapid interlibrary loan services for its users. SFPL cards are free to anyone living in California, including SFSU students and faculty, and there is a branch located 1 block north of the SFSU campus.

Through links on the Music Research Guide, music researchers are also made aware of resources available through other educational institutions such as the San Francisco Performing Arts Library and Museum and The Beethoven Center at San Jose State University. Other major research libraries that have accessible music research resources include the University of California at Berkeley, and Stanford.

Library Staff

Jason Vasche, Music Librarian, is the person responsible for the music collection. His responsibilities include liaisonship to the students and faculty of the Music program, collection development & maintenance, cataloging, research assistance, and teaching music-related library instructional sessions. Mr. Vasche holds an MLIS in Library & Information Science from UCLA, an MA in Music History from SFSU, and a Bachelor of Music in Percussion Performance from UC Santa Barbara. Mr. Vasche has been on the SFSU library faculty since 2010, and previously worked in public libraries since 2002.

Meredith Eliassen, the University Archivist, is responsible for day-to-day management of the De Bellis Collection.

H. Recruitment, Admission-Retention, Record Keeping, Advisement, and Student Complaints (refer to NASM Handbook, Standards for Accreditation II.H.) Evaluate the extent to which systems and practices in these four areas meet NASM standards, especially with regard to:

1. Accuracy and integrity of recruitment and admission programs;
2. Rigor and fairness of retention policies and their application;
3. Effectiveness of record keeping and graduate document maintenance; and
4. The effectiveness of the advising system for music students including but not limited to:

(a) program content; (b) program completion; (c) careers or future studies; and (d) music-specific student services associated with individual students' programs. Evaluate the institution's student complaint policy and the institution's effectiveness with regard to its application and effectiveness, including the institution's ability to address and rectify issues that arise as a result of any review. Evaluate any record of student complaints offered in substantial number over an extended period of time with regard to a specific issue. Describe the nature of the concern and any actions taken to address the concern.

The School of Music proactively communicates with applicants during the recruitment process, via email and phone. Information offered includes discussion of ways students might interact with the department, from non-majors playing in ensembles, through the minor and two major programs. We make every effort to describe the student experience, including time-to-degree, unit load, course rotations, etc. There is an ongoing discussion with the dean's office regarding our ability to offer required class, if they are subject to cancellation due to low enrollment.

Retention policies are defined through academic probation policies and admission condition letters. Students are not admitted to B.M./M.M/M.A. degree programs unless both the undergraduate/graduate office AND SM sign off. Student progress is documented through the "student center," an online tool available to individual students

and faculty advisors, which lists unofficial transcripts and current semester schedule for each student.

The Office of Graduate Studies maintains advising resources, detailing program requirements and the formatting and submission guidelines for graduate students' 'culminating experiences', including theses and recitals (<http://bulletin.sfsu.edu/graduate-education/academic-policies-procedures/>)

Among other sources, the School of Music relies on music teachers, alumni and secondary school music faculty to refer qualified students as music majors who will benefit from our program. Departmental ensembles routinely host high school and community college ensembles in collaborative concerts and master classes. The School of Music sponsors an invitational string festival and the Menuhin competition for young chamber musicians, increasing our visibility in the wider musical community. Applied music faculty and instructors offer master classes and workshops, often in conjunction with duties as adjudicators for local, state and national competitions as well as at music educator conventions. A long-standing relationship with the Morrison Foundation funds an annual concert series which, starting in the 2018-19 academic year, will also include residency activities, allowing visiting artists to interact with music majors and local schools.

The School of Music regularly invites student ensembles to attend our concerts. We also encourage students from local high schools and community colleges to participate in our ensembles. All of these provide opportunities for exposure of our faculty and performing groups to potential students, as well as opportunities to distribute literature about our program. We host two large chamber music weekends for adult players, sponsored by the Chamber Music Society of Northern California

Undergraduate Program Admission

By policy, the CSU allows accepted applicants to choose their own majors. This admission policy does not apply to professional degree programs such as the Bachelor of Music. Consequently, any applicant may select the Bachelor of Arts program as their major when they apply to the university. All students identified by the university as selecting a music major are sent a letter advising them they must take placement examinations in aural skills, music theory and keyboard skills, or be placed into remedial coursework. A satisfactory audition is required in order for applicants to access private lessons through the Bachelor of Arts degree program. The School of Music has recently implemented an optional BA path that does not require an audition and therefore does not include private lessons.

Auditions and placement examinations alert incoming students to the standards and seriousness of the music degree programs.

Students who wish to pursue the Bachelor of Music degree must present an audition demonstrating excellent technical and musical skills. Students not sufficiently prepared

for the Bachelor of Music track are encouraged to enroll in the BA with the possibility of moving to the BM if sufficient progress is made. BA students must pass an audition, usually in conjunction with the end-of-semester performance jury, in order to change to BM. The results of the placement examinations determine the core courses in which each student will enroll.

We offer placement examinations on every audition date, usually four dates in the Spring semester and one in December, and additional placement exam offerings one week before classes begin and on the Tuesday before the first day of classes. All applicants are encouraged to take the examinations on the same day as their audition, so that they can register online for the coming term, confident of the classes they will need. Students who live outside the area or out of the country and cannot audition in person are invited to send Vimeo links of their audition pieces. These students would take their placement examinations on the Tuesday before the start of classes.

Placement examinations demonstrate whether new students are prepared to study aural skills, theory and keyboard. The theory and aural skills placement examinations test students' ability to read treble and bass clefs, to identify intervals and key signatures, write scales, write four-part harmony and take melodic, rhythmic and harmonic dictation. They are used to determine placement in the theory, musicianship and ear training classes required of all lower division students. Students who show deficiencies are placed in a remedial course(s) (MUS 130 and, in some cases, MUS 120) that is offered each semester and designed to give them intensive preparation for the core courses. These students are required to complete MUS 130 with a grade of C or better to qualify for the first level of the theory and ear training sequences.

As all music majors take one of two tracks (essentially “jazz/pop” or “classical”) in lower division theory, ear training and piano skills courses in the first two years, there is an opportunity for students, along with their advisors, to assess the appropriate degree path for them. B.M. Students, for whom a senior recital is required, must pass a junior qualifying performance jury, in order to advance to senior year status.

Since the last review, enrollments in the B.M degree programs have declined, while the B.A. is growing steadily. Anecdotal evidence suggests that many students are wary of the rigorous, high-unit, B.M. curriculum, knowing that it will require extra semesters (and extra expense) to complete

Graduate Program Admission

San Francisco State University uses the newly created CSU application form for graduate admission (<https://www2.calstate.edu/apply>). Candidates submit this application along with all supplemental materials, including official transcripts of undergraduate previous graduate work, a Statement of Purpose and two letters of recommendation from persons' familiar with the student's musical abilities and experience, as well as discipline- specific writing samples. After review in the Graduate Office, candidates' materials are forwarded to the School of Music.

The following materials are also required for specific degree programs:

For the MM in Performance - an audition or recording and a repertoire list

For MM in Conducting - A video recording, followed by a live audition for invited applicants

For the MA in Composition - scores and recordings of recent compositions

For the MA in Music History and Literature - recent analytic papers

For the MA in Music Education - either enrollment in an approved California music teaching credential program or a completed credential from the applicant's home state or country

Graduate faculty members in each area review these materials and make recommendations to the graduate coordinator. A brief interview is conducted at the time of the applicant's audition. We have recently begun to conduct Skype interviews with international students for whom the TOEFL is required. This has proved quite helpful in determining fluency in English, as TOEFL scores are rarely reliable indicators. The School of Music makes the final recommendation for admission to the program. Candidates are admitted with conditional classification, pending removal of any deficiencies identified in the graduate classification examinations.

The University will accept applicants with a 2.75 GPA in the last 60 semester units of work attempted. To be transferable, graduate coursework should reflect a B or better.

Each entering graduate student must take classification examinations in music theory, ear training and music history. Deficiencies must be made up within one year, either by taking an undergraduate course in the area of deficiency, by re-examination, or by completing a special study as recommended by the graduate coordinator and/or the Director of the School of Music.

All students with degrees from non-English speaking universities are required to submit a TOEFL test score with their admission application. A minimum score of 550 on the paper based test or a score 80 overall on the internet based test (iBT TOEFL) are required for admission. The School of Music does not require the GRE.

San Francisco State University will accept up to six units of graduate work completed at other accredited institutions in a 30-unit Masters degree. The School of Music accept units only when the student has earned at least a B in the coursework, , taken within seven years of the anticipated date of graduation, and when classification examinations do not reveal deficiencies in that area. Transferable units must have been earned after the completion of a baccalaureate degree and be either upper division or graduate work.

Undergraduate Retention

Retention Data * Traditional Tracking Approach; Retention = (Graduation +

Continuation)

1st year freshman Year Degree Started	#Cohort	1-Yr	2-Yr	3-Yr	4-Yr	6-Yr
		Retn%	Retn%	Retn%	Retn%	Retn%
Fall 2008	38	68.40%	50.00%	44.70%	44.70%	44.70%
Fall 2009	64	70.30%	65.60%	60.90%	57.80%	48.40%
Fall 2010	49	71.40%	61.20%	51.00%	46.90%	36.70%
Fall 2011	43	74.40%	65.10%	58.10%	46.50%	48.80%

New CCC Transfer Year Degree Started	#Cohort	1-Yr	2-Yr	3-Yr	4-Yr	6-Yr
		Retn%	Retn%	Retn%	Retn%	Retn%
Fall 2008	18	72.20%	61.10%	50.00%	50.00%	38.90%
Fall 2009	18	77.80%	77.80%	72.20%	61.10%	55.60%
Fall 2010	22	90.90%	86.40%	72.70%	63.60%	59.10%
Fall 2011	18	77.80%	61.10%	61.10%	50.00%	61.10%

As a public state school, our students come from very diverse socioeconomic backgrounds. Given that the San Francisco Bay Area has quickly become one of the most expensive places to live in the country, factors external to the School of Music often contribute negatively to our retention numbers. Students have to live farther away, work part or full time jobs, sometimes leading to difficulty maintaining a full course load. The University is taking strides to provide more affordable student housing to help alleviate some of the burdens for the students. Students who fall behind, withdrawing from or

failing core classes, must create a plan with their advisor and/or the Director to get back on track.

There is currently an initiative in the California State University system to increase Undergraduate retention and 4-year graduation rates across the board. SF State is fully participating in this initiative. Within the School of Music, our curriculum committee and full faculty have been hard at work to streamline our degree requirements and improve advising to help meet this goal of increased retention.

<http://www.studentachievementmeasure.org/participants/122597>

A very small number of students transfer from SF State to other institutions. Far more transfer in from other institutions, especially community colleges. Some students drop in and out because of financial or personal emergencies. A small number leave the degree program to pursue other majors on campus. In general, retention fair and getting better.

Graduate Retention

Because graduate classes are generally small and students work closely with their major professors, retention is high and most candidates succeed in completing the degree programs. Occasionally, a student who has remedial coursework identified in classification examinations becomes discouraged by the amount of coursework necessary to become fully classified. Sometimes the amount of remedial coursework needed causes students to need more than 4 semesters to complete their graduate degree. In rare cases remediation or external factors cause graduate students to withdraw from the degree completely. Graduate students at the university are required to maintain a B average in their studies in order to continue in the program, with no grade lower than a C.

Student Advisement

Our faculty recently re-dedicated themselves to student advisement. Full-time faculty advise all undergraduate and graduate music majors, Every effort is made to pair faculty advisors with students in their emphasis area. With the increase in the number of students enrolled in the BA degree program, some faculty may be advising students outside their emphasis area. Faculty have updated advising sheets that students and advisors can easily understand. Students are encouraged to meet with their advisor at least once per semester, and to create and revise a semester-by-semester graduation plan.

The General Education course requirements are created and administered outside of the School of Music. This area of the curriculum is where music faculty tend to be less well informed due to the complexity and comparatively high percentage of required units of the SF State GE requirements. Professional GE advisers are available in the College of Liberal and Creative Arts' ARC (Advising Resource Center). The complexity of the music major program makes the integration of major courses and GE somewhat challenging for students. Some of the university's GE advisers have difficulty providing the best advisement to students with how to navigate these two complex parts of the music degree program.

The Director has been filling in any gaps in advisement, as well as serving as the graduate coordinator for all graduate students. Graduate students prepare Advancement to Candidacy forms and culminating experience forms in consultation with the graduate coordinator and their advisors.

Students at SF State register for classes online. Students may also add/drop courses at the beginning of the semester. Faculty members can also add/drop students. Students who are required to enroll in courses that involve individualized instruction or supervision (e.g. applied lessons, special studies, theses) must obtain a permit number from the instructor or the SM office. Enrollments in these courses are carefully monitored for appropriateness and to ensure students are qualified to enroll in the course.

The University maintains a Counseling Center where career and psychological services are available to students. The campus community is encouraged to refer students who need short term counseling or crisis intervention. All matters are kept in strict confidence.

The School of Music offers MUS 477 - Music Business: Career Management in Music to help students prepare for careers after graduation. Music Business topics are also covered in new elective coursework in scoring and electronic music. During the MUS 150 (required of all undergraduate majors) concert hour, the School of Music sometimes sponsors lectures on the subject of careers in music and practical professional advice for music majors.

Recordkeeping

All student academic transcripts are stored electronically. By entering appropriate codes and the student's ID number, authorized persons, including faculty advisors, can access the records of the identified student. The system also gives the student instant access to their records for purposes of advising and program planning.

All applied music instructors maintain records of repertoire performed by their students and the completion of requirements such as junior and senior qualifying examinations.

The School maintains paper or electronic file for each student that contains records of their application and admissions, advancement to classified status, Culminating Experience Proposal, and Advancement to Candidacy form. Online files also contain the student's individual record and other specific degree program information, such as the studio instructor and number of private lessons received. This database also aids in determining academic eligibility for scholarships, applied lessons, appropriate course enrollments and ensemble prerequisites.

The Office of International Programs maintains record on international and exchange students and assists them with visa issues.

Areas for Improvement

The size of our office staff and the reduction in number of full-time faculty has increased the pressure on each faculty member, as it concerns the full process from recruitment through to the advisement relationship with prospective and matriculated music majors. Prospective and matriculated students sometimes complain that the responsiveness of individual faculty members is variable and not always prompt - we have identified this as a key area in improving our 'uptake' rate in graduate students. While the office often provides information sought by prospective students, there is no substitute for direct contact with faculty in the students' area of interest. That said, our streamlined bulletins and clearer degree road maps are assisting in more uniform advising. The Director of the School is also setting clear expectations for faculty and holding faculty accountable.

We continue to improve our social media presence and outreach to all prospective students in multiple areas of traditional performance (classical, jazz, world music) and music industry (scoring for games, video and film).

Larger areas of concern concern the hiring of tenure-track faculty in areas where faculty departures were not replaced: Choral, Musicology and Jazz.

I. Published materials and websites

Evaluate the extent to which the music unit's policies and practices regarding published materials and web sites meet NASM standards, especially with regard to:

1. *Clarity, accuracy, availability;*
2. *Comprehensiveness;*
3. *Documentation of connections with registration, certification, and/or licensure:
and*
4. *Any published claims regarding achievements.*

The university publishes an annual bulletin online (<http://bulletin.sfsu.edu/>), which addresses all standards in The NASM Handbook (I.1 a.-i. & l.-n.), as well as an Institutional Research page (air.sfsu.edu), which addresses (I.1.j.)

The School of Music maintains an active presence on social media outlets, including Facebook (a public page: @sfstatemusic and a closed group for current students and recent graduates), Instagram and Twitter (@ststatemusic). This allows for communication students, alumni, potential students and potential donors.

The School of Music launched a redesigned website in Spring 2017. This is the first renovation of the website in several years. The new site is an important vehicle for sharing information with the general public and is one of our main methods of informing current and potential students. It has an attractive landing page at music.sfsu.edu, which features a welcoming message about our diverse offerings and our desire to reach out to potential students.

The School of Music maintains an active presence on social media outlets including Facebook and Twitter. This allows for communication, both within the community of the School, as well as with the public and potential students.

1. Clarity

- Potential and current students and those interested in learning about the School of Music in a detailed way can use the menu along the top of the page to find important information about faculty, staff, undergraduate and graduate programs as well as student resources and advising. Each of these menu items links to pages which are clear and concise and, where necessary, contain additional links for more information.

- Visitors to the website who are interesting more in browsing can simply scroll down to reveal well organized subsections entitled, “News and Announcements”, “Events” and “Featured Videos”. These subsections are updated periodically throughout the year.

- Clicking on the “Undergraduate” or “Graduate” menu item links to a series of pages containing concise and informative language regarding various degrees requirements, class schedules and advising worksheets.

- The “Student Resources” and “Advising” menus link to similarly concise information regarding auditions, ensembles and scholarships and advising resources.

- Visitors may also simply use the search field supplied at the top right of every page.

2) Accuracy

- During the spring of 2017, the School of Music updated the information contained in the website in the following ways: New faculty photos and bios were added. Updates to the curriculum and degree requirements were included. All links within the site have been checked and are live. We now update the website continuously.

3) Availability

- The website is available wherever there is an internet connection. The content is vetted to meet accessibility standards for the differently-abled.

4) Comprehensiveness

- In overhauling the website during the spring of 2017, several members of the faculty were involved in various capacities to ensure that it is comprehensive. We believe that it does a good job of giving as much pertinent information as possible to a wide range of visitors.

- For current students, all of the degree requirements, class descriptions, catalogs, bulletins and advising resources can be easily found there.
- Potential or incoming students can find information about the application and audition process and can get to know the faculty and staff.
- For visitors, the website provides up-to-date information on calendar items, concerts and events.

5) Information about accreditation

- The “About Us” menu item links to a page in which the following can be read, “San Francisco State University has been an accredited institutional member of the National Association of Schools of Music since 1963.”

J. Community Involvement

Discuss and evaluate any formal relationships and policies concerning community involvement that are connected to curricular offerings.

The SF State School of Music is visible and audible in the community, both through individual faculty contributions and ensemble activities. As mentioned earlier, larger ensembles (orchestra, wind ensemble, choir, jazz, Afro-Cuban and chamber groups, including creative and world music ensembles) perform in area schools. Faculty give clinics and master classes or lecture at music teacher associations or guilds of volunteers, such as local symphony leagues.

School of Music faculty have served on the boards of various community music entities, including: Earplay (a new music concert ensemble), and educator- and teacher-related associations, including California Music Educators Association and the California Orchestra Directors Association.. The Alexander String Quartet residency is a collaborative effort with San Francisco Performances, the Bay Area’s premier concert presenter. The Quartet is a strong presence in the area, offering performances in area schools that have limited music classes, and providing master classes where there are strong string programs. The Quartet also performs collaboratively with other School of Music faculty and with other performers of national and international prominence. As well, our Jazz, Creative and World Music faculty continue to collaborate yearly with Asian Improv Arts, a SF non-profit Arts Collective that form a residency for week-long performances, workshops and lectures, arranged under the title of “ImprovisAsians!”.

Our Afro-Cuban ensemble consistently plays performances for various social and cultural groups in the area. Many of the choir concerts take place in area churches rather than at the university, allowing audience members access that would be more difficult if all of their concerts were located on campus. The School presents a series of free, public one-hour recitals most Mondays, Wednesdays and Fridays. The newly reorganized Morrison Chamber Music Center, will continue to host to the Morrison Chamber Music Series that has presented dozens of free concerts, performed by national and international performing groups, on campus each of the past 50 years. These concerts attract a

considerable number of loyal patrons of all ages. Additionally, the MCMC will fold in residency and outreach activities in most of the concert weeks.

During AY 2017-18, we have implemented partnerships with industry, other depts on campus and UC Santa Cruz, to provide training to our composers and performers in the area of composition and sound design for games, films and other visual media. This has already yielded some exciting results: visits to Dolby Atmos lab (planned for S17), visits to campus by industry professionals, a co-teaching class funded by UC Santa Cruz.

K. Articulation with Other Institutions

Discuss and evaluate any articulation agreements in force with other institutions

The California State University system has instituted a Lower Division Transfer Pattern (LDTP) that is now available to students in community colleges who wish to major in music at a CSU campus. This articulation agreement has been articulated between specific Community Colleges and Universities through the *online student-transfer information system*, ASSIST, an online student-transfer information system that shows how course units earned at one public California college or university can be applied when transferred to another. ASSIST is the official repository of articulation for California's public colleges and universities and provides the most accurate and up-to-date information about student transfer in California. <http://www.assist.org/web-assist/welcome.html> (see example document *articulation credit transfer example ASSIST*)

CSU music campuses have agreed to accept students who present a completed LDTP for admission to a Bachelor of Arts program in music, without additional audition or placement examinations, based on the higher standards for LDTP approved community college courses and admission standards to those courses. This commitment to accept students with completed LDTP is unique in that it is an agreement between the individual student and an individual CSU campus, rather than an agreement between a community college and CSU campus. Students following LDTP must identify themselves to a specific CSU campus and must complete ALL aspects of the pattern in order to qualify. Students who do not complete the entire LDTP will continue to be admitted to CSU campuses as regular transfer students, who must take placement exams and audition. For all other students the School of Music determines if any of these courses will be accepted as major courses in the degree. The LDTP cannot be used for admission to Bachelor of Music degree programs.

L. Non Degree Granting Programs for the Community

SFSU School of Music Response

The School of Music does not currently offer any formal community educational programs. The university offers instruction through the [Osher Lifelong Learning Institute](https://olli.sfsu.edu/).(https://olli.sfsu.edu/)

SECTION II.

INSTRUCTIONAL PROGRAMS PORTFOLIO

A. Certain Curriculum Categories

The Self-Study must include

- (1) the institution's definition of a semester- or quarter-hour of credit, including calculations for determining credit hours in lecture, studio, ensemble, independent study, and other types of courses and the institution's policies for granting course credit to transfer students at undergraduate and graduate levels, and the location(s) of where this information is published;*
- (2) the procedures the institution uses to make credit hour assignments for courses, programs, and other requirements consistent with its credit hour policies applicable to its offerings; and (3) the means employed by the institution to ensure accurate and reliable application of its credit hour policies and procedures.*

1. Credits and Semester Hours

Course work at San Francisco State University is measured in terms of units or semester hours. The values of each course of instruction and the requirements for graduation are stated in terms of semester hours. For all CSU degree programs and courses bearing academic credit, the "credit hour" is defined as "the amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than:

- a. One hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time; or
- b. At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution, including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours." A credit hour is assumed to be a 50-minute period. In courses, in which "seat time" does not apply, a credit hour may be measured by an equivalent amount of work, as demonstrated by student achievement.

A credit hour is assumed to be a 50-minute period. In courses, in which "seat time" does not apply, a credit hour may be measured by an equivalent amount of work, as demonstrated by student achievement. Exceptions do exist, especially in regard to laboratory courses that may require more clock hours than do lecture courses.

All Professional Baccalaureate Degrees in Music— Common Body of Knowledge and Skills

Provide a succinct text that documents the extent to which the music unit's overall objectives, practices and levels of expectation meet NASM standards for developing the common body of knowledge and skills for all professional undergraduate degree/music education/music therapy students in the following areas. For each item, describe the level

of competency or proficiency required for graduation:

- 1. Performance*;*
- 2. Musicianship Skills and Analysis;*
- 3. Composition/Improvisation*;*
- 4. History and Repertory*;* and
- 5. Synthesis.*

Bachelor of Music

a. Performance

To be admitted as a candidate for the Bachelor of Music, a student must demonstrate strong performance ability on at least one instrument or voice. The School considers performance central to the preparation of the professional musician. The required applied lessons are considered a regular part of the curriculum and the credit hours for individual instruction are calculated as part of the normal student enrollment fees (tuition).

Admission to the Bachelor of Music degree is therefore selective, based on the entrance audition. Continuation in the program depends upon satisfactory completion of jury examination at the end of each semester of applied instruction.

Students in the Performance emphasis receive up to eight semesters of hour lessons on their principal instrument or voice. At the end of the penultimate year, students must take a Junior Qualifying Examination to determine their progress and the appropriateness of this curriculum for their needs. A Senior Qualifying examination is taken at the end of the semester preceding the Senior recital. Students of piano and voice also enroll concurrently in the appropriate Piano or Vocal Practicum, where they have an opportunity to perform for faculty and peers in a non-threatening situation and further explore the literature of their area.

Students preparing for careers in Music Education receive up to eight semesters of half hour lessons. They also take junior and senior qualifying examinations, but less difficult repertoire is expected. Students in Composition and Music History and Literature take up to four semesters of half-hour lessons and must pass a junior qualifying examination in a single instrument or voice. The School regards ensemble participation as extremely important for musical development and all Bachelor of Music majors must enroll concurrently in one ensemble for each half hour of individual instruction. At least one of the ensembles must be a large ensemble. Major ensembles include Symphonic Band, University Chorus, Jazz Band, and Symphony Orchestra. Most Bachelor of Music students participate in two ensembles each semester, one large and one small. All string majors participate in Chamber music coaching sessions each week plus a forum in which repertoire is discussed and performances further refined. Other performance offerings in the curriculum include piano ensemble, piano accompaniment, instrumental ensembles (brass, percussion, woodwind), and jazz combos.

Large ensembles require an audition and are open to students, regardless of major, who meet the audition criteria. Students have extensive opportunities for performance in class settings, such as the vocal and piano practica and the chamber music forum, in all ensembles, and in the regular campus recital series. All performance majors give a full solo recital in their senior year.

b. Musicianship Skills and Analysis

Bachelor of Music candidates must complete the aural skills and musicianship core or demonstrate comparable ability in sight singing and melodic, harmonic, and rhythmic dictation. Keyboard skills are required of all Bachelor of Music candidates and are taught through five levels of class piano and keyboard harmony (jazz performance majors take jazz related harmony and musicianship courses). The four levels of theory required of all Bachelor of Music classical candidates survey four stylistic periods of music (contrapuntal analysis and synthesis, diatonic analysis and synthesis, chromatic analysis and synthesis, and Twentieth Century techniques) and focus heavily on musical analysis. Analysis is also a component of applied music lessons and of ensemble coaching, as students are introduced to new literature. Music history classes incorporate analysis, both in listening to musical examples and when examining scores. In upper division courses students are expected to apply theoretical understanding to aurally recognize musical styles and formal structures.

Students in Ear Training and Musicianship courses focus their work in musicianship, sight-reading, analysis, keyboard harmony, voice leading, 3- and 4-part work, playing and singing at the piano, conducting, critical listening, score reading, dictation, audiation (inner hearing), memorization, and improvisation through an integrated approach, according to the Kodály philosophy of music education. The students utilize singing and solfeggio as their primary tools. Currently, only two degree focuses, BM in vocal performance and in composition, are required to take all four levels of ear training. (BA students are required to take two semesters of ear training, either in the ‘traditional’ track described above or in Modern Musicianship, that has its own curriculum, content and methods. Most BM are only required to take three semesters.)

c. Composition and Improvisation

Bachelor of Music majors all have at least minimal exposure to both compositional and improvisational concepts in their core classes. Because our music theory courses use the practical aspects of composition to deliver instruction, all music majors are expected to create music in written assignments associated with the four levels of music theory. The class piano and keyboard harmony classes, one or more of which are required of all music majors require improvisation of simple accompaniments at the keyboard.

In addition, a significant number of Bachelor of Music students have additional experiences in their area of emphasis. Music education students have a required course in basic improvisation (MUS 270) and learn compositional and improvisational activities in the general music methods course. Bachelor of Music students who elect to perform in one of our jazz or world music ensembles have additional exposure. All jazz students are required to complete a four semester sequence covering improvisation, arranging and composition. Some applied instructors include improvisation in individual student lessons.

d. History and Repertory

Music History requirements for Bachelor of Music candidates include a sequence of three courses: Music of the Middle Ages to 1750, Classic and Romantic Music, and Twentieth

Century Music. Bachelor of Music students are also required to enroll in the Graduation Writing Assessment Requirement (GWAR) which currently is **MUS 542 Music in Culture and Context (Units: 3)**

This course includes research and extensive writing and revision skills developed and applied in ethnomusicology to the study of selected musical cultures. The class also includes history, theory and methodology, fieldwork, transcription, and cross-cultural analysis. Students may also pursue additional coursework by enrolling in seminars in Ethnomusicology, Music of Central and South America, the Middle East and India, and East and Southeast Asia. Popular survey courses in Jazz History, The Roots of Rock, and Rock since the Mid-60's (some of which fulfill General Education requirements). These enable students to broaden their musical interests and make relevant comparisons and contrasts. Some of these optional courses are used to fulfill general education requirements.

All music students are required to enroll in MUS 150, Concert Attendance each semester in residence (a maximum of eight semesters) and attend fifteen concerts to fulfill the course requirements. Recital programming on campus is extremely varied and includes many guest appearances of new or experimental music as well as faculty, student, and ensemble performances, which cover a wide range of interesting musical literature. Programs are listed at:

<https://calendar.google.com/calendar/embed?src=bXVzaWMxNTBAY2NhLnNmc3UuZWR1&gsessionid=OK>

Whenever possible, events of historical importance in music are celebrated with single concerts or entire festivals of music - Leonard Bernstein's anniversary will be commemorated with a choral/orchestral program in 2018. The repertoire studied in applied classical lessons varies by instrument and is targeted to individual student capabilities and needs. However, it is expected that each semester a student will study works from various style periods. For example, at the junior qualifying level, a piano student must present five works representing Baroque, Classical, Romantic, Impressionistic, and 20th Century literature. Repertoire choices in ensembles also reflect the faculty's sense of responsibility to introduce students to works that are significant in musical quality, varied in style and historical period, and appropriate for student growth and achievement.

e. Synthesis

The faculty recognize the interdependence of all elements of the curriculum in contributing to that knowledge, skill, and creativity which characterizes the strong musician. We believe that the Bachelor of Music curriculum, while flexible enough to provide specialization in each of the degree emphases, offers a strong core of interrelated and vitally important academic and applied coursework. In order to impress students with the interdependence of that coursework, applied faculty and ensemble directors consistently address stylistic and formal aspects of the music, which is studied and performed. In theory and history courses, students are asked to draw upon their own performance experiences for examples. The very words "Analysis and Synthesis" that appear in the theory core courses, speak to the need to draw together the information and experience that has been gleaned from close reading of each musical work, as students

progress through their educational program. The fact that a number of our faculty teach in more than one area of the curriculum also underscores the need for musicians to be competent in more than one area. Faculty are powerful role models and we are fortunate to have on our faculty excellent examples of “complete musicians” who bring both depth and breadth to their work. Their example speaks forcefully to students of the need to master more than the technical demands of one’s instrument.

Students who fail to achieve a 3.0 or who fail to make consistent progress in the core music curriculum with grades of C or better lose scholarships, and may not receive individual studio lessons, regardless of their performance attainments in their area of specialization. In this way, we hope to draw attention to the necessary correlation between knowing and doing.

Bachelor of Arts in Music

The Bachelor of Arts in Music provides a humanistic approach to the study of music as a significant part of human traditions and cultures. As a liberal arts curriculum, this degree is not intended for vocational preparation and provides a great deal of flexibility for students with varied interests in music beyond the required core of classes. Students who have a serious interest in music, and either do not wish to pursue the more restricted focus of a professional degree in music or who lack sufficient prior experience to be admitted to the professional degree program, are advised to enter this program. There are three recommended elective emphases for students who wish to pursue this major: (1) Theory/Practice, (2) History/Literature, and (3) Instruction/Ensembles. During the first three semesters, B.A students concentrate on core courses in theory, aural skills and musicianship, and piano, along with general education requirements.

Teacher Preparation (Music Education) Programs

Bachelor of Music emphasis in Music Education

The undergraduate and post-baccalaureate Music Education programs at San Francisco State University are designed to equip students with the knowledge and skills necessary to be successful and effective primary- and secondary-school music teachers. Music education majors may elect vocal, instrumental or diversified (keyboard/guitar and vocal) concentration. Regardless of concentration, students have opportunities to experience a broad range of music teaching and learning contexts. At the undergraduate level, the program leads to a Bachelor of Music degree.

Upon completion of the four-year degree students may elect to enter the fifth-year credential program through the Secondary Education Department’s Single Subject Credential Program. The music education program is grounded in excellent performance and most students elect to present a senior recital. Through jury examinations, theory, history, and musicianship coursework, students are equipped to perform at a high level of musicianship, alongside most performance majors. Music education students are competent in basic instrumental, vocal and keyboard skills because California pre-professional preparation programs are required to prepare teacher candidates to teach the full range of music classes found in K-12 schools. Music education students also gain a

firm grounding in piano skills because they are required to complete MUS 301 (Class Piano IV) or the equivalent. Students gain practical knowledge of the teaching profession during methods classes where they are required to teach lessons to peers on instruments and diagnose vocal problems through their knowledge of vocal pedagogy. The General Music methods class exposes students to multiple methodologies (e.g. Kodaly, Orff, Dalcroze, and Comprehensive Musicianship). Early Field Experience provides 45 hours of observation and instruction opportunities in local K-12 Urban settings.

This 120-unit pre-professional degree program in music education is in compliance with NASM standards. The curricular structure has both breadth in the areas of basic musicianship and performance and depth in the area of concentration chosen. Musicianship and performance requirements, with the one elective unit, account for 52% (62 units) of the degree total.

Professional education courses in music education methods and foundations account for an additional 10 units (9%). The total professional education units do not include the courses required in the fifth year post-baccalaureate credential program administered through the College of Education. With these CUE units the degree fully complies with NASM standards for degrees in music education.

Graduate Programs

MASTER OF ARTS IN MUSIC & MASTER OF MUSIC

1. *Provide a list of the titles of graduate theses in all music specializations— including music education—completed at the institution within the last three years.*
2. *Describe and evaluate the institution's approaches to the development of breadth of competence for students in all graduate degree programs.*
3. *Describe and evaluate the institution's approaches to the development of teaching and other professionally-related skills for students in all graduate degree programs.*
- 4.

Theses

Pestalozzian influences on American music education: a comparison of early American and contemporary practices

Isabelle Laure Jotterand

2014

Background music: its evolution from Satie's furniture music to Eno's ambient music

Selina Marie Manson

2014

Benefits of kindergarten violin instruction in the primary school setting

Allison Nicole Zenner

2014

Symphony no. 2

Ti Zhang

2015

Chinese and American beginning piano pedagogy: a comparison of approaches

Shuyu Peng

2016

A humanistic reading of Gaspar Sanz's Instrvccion de Mvsica sobre la Gvitarra Española

Lars Christian Rosager

2016

Breadth

Core requirements include advanced courses in Music History and Music Theory. Most majors are advised into at least one three-credit elective outside of music. Ensemble participation

required for graduate students in our graduate degrees include the core of MUS 700 and 710. The classification exams are meant to ensure that incoming students already have, or are advised to appropriately remediate, the broad skills inherent in any music program-- theory/analysis, historical perspective, eartraining/

musicianship. The purpose of the oral exit exams is to ensure that students finishing our graduate programs can draw together these areas, along with their specialized knowledge in their

area of emphasis, and synthesize it all into a cohesive body of knowledge. In the performance MM's, a wide variety of repertoire is required.

Development of professionally-related skills

We address professionally-related skills through program breadth in every class, every lesson, every seminar, every coaching session.

This program provides advanced study for students with highly developed interest and attainment in specific areas of music; prepares teachers for certain types of college music positions; provides prospective doctoral aspirants with a sound foundation for advanced graduate study; provides advanced academic qualifications for public school teachers; and prepares students for professional careers in composition. All emphases require either a culminating creative project or a master's thesis.

All students must complete a nine-unit core requirement and complete an emphasis as designated below. Enrollment is required during the semester of graduation.

Online course descriptions are available (<http://bulletin.sfsu.edu/colleges/liberal-creative-arts/music/#graduatetext>)

Core Requirements	Units	
MUS 700	Introduction to Graduate Study	3
MUS 710	Advanced Analysis	3
	One graduate seminar in Music History (MUS 750-755)	3
	Total for core	9
	Emphasis (listed below)	21
	Minimum total	30

MASTER OF ARTS IN MUSIC Composition Emphasis

Goals and objectives

The Master of Arts in Music, Composition emphasis provides the student with advanced training in Musical Analysis, Counterpoint (including Canon and Fugue). Advanced Harmonic Procedures, Twentieth-century Techniques, Orchestration, and Electronic Music, while requiring constant creative work. The program provides the student with the opportunity to collaborate with instrumental majors and professional artists-in-residence in the preparation of works in progress. There are various performance opportunities for works composed by students at composition recital taking place at least every semester.

Compliance with NASM standards

The degree meets all NASM standards. All candidates for admission to graduate study must take classification exams in music history and music theory (including aural skills) prior to embarking on the program. Any deficiencies in preparation must be remediated within one year.

Prior to their last semester of enrollment, all graduate composition students submit, and have approved by the composition faculty, a proposal for their master's thesis composition. This composition is expected to display a high degree of proficiency at all levels: conception, formal design, orchestration, as well as aesthetic consistency, rigor, originality and overall far-reaching compositional scope. The above requirements should combine in a work that greatly contributes to the enrichment of the available repertoire.

Results of program related to goals and objectives

The program produces graduates who establish professional careers in music composition. Several current students already have active careers as composers of instrumental music, as reflected by a number of professional performances of their compositions beyond the SFSU campus and the acceptance of performance of their works at music festivals around the nation. Some students are active composing professionally for the film, game and visual media industry. Several of our recent graduates have gained admission to doctoral programs at prestigious universities.

Assessment of strengths and areas of improvement

The members of our current compositions faculty have very active and successful professional careers. They are often the recipients of awards in composition and their music is widely performed across the continent. The reputation of our faculty is attracting more serious students to our program, including a number of international students.

During each academic year, we strive to present at least three lectures by distinguished guest composers, professionals in the commercial music field, as well as several performances and master classes by new music ensembles. San Francisco has a vibrant new-music scene, as well as a world-class symphony, which gives us the opportunity to coordinate our guest lecturer and master class series with the constant visits by truly exceptional guest composers and performances. With the addition of music composition and theory faculty to our staff, we could offer closer supervision to our students.

Additional funding would enable our department to support extra-curricular programs, as well as travel expenses for students attending music festival and performances of their compositions. The College of Liberal and Creative Arts provides showcases for graduate and undergraduate research and creative activity, as well as travel funds for students whose work has been accepted for presentation at conferences. There are a number of collaborative projects taking place informally between our students and those in BECA (Broadcast, Electronic) dept. Our program will be greatly enhanced as these collaborative efforts are institutionalized and added to our academic curriculum as new emphases and degree programs.

Plans for addressing weakness and improving results

All M.A. programs are under-enrolled. We are working with a college-wide sub-committee (as this is a university-wide issue at the graduate level) to initiate best-practices regarding recruitment and retention of graduate students. The Director of the School of Music serves on this sub-committee. Additionally, we are working to comply with a system-wide Executive Order, requiring that emphases within a degree program share a minimum number of units in common, or be re-classified as separate degrees. These two challenges present overlapping opportunities for re-thinking our Master of Arts Degree and we are simultaneously addressing both enrollment and the E.O.

MASTER OF ARTS IN MUSIC Music Education Emphasis

Goals and Objectives

The M.A. in Music, music education, offers music educators (generally K-12 teachers) the opportunity to pursue advanced study in curriculum development, initiate and complete research in music education, advance their theoretical analytical and historical

knowledge as well as engage in limited study in a cognate area outside of music. Students successfully completing this degree are prepared to continue their studies at a more advanced graduate level.

Assessment of compliance with NASM standards

The M.A. in Music, music education degree is divided into three categories----the core, other studies, and electives. The major field of music education comprises 40% of the total program, other studies in music comprise 40% and the elective component comprises 20%. These percentages are in compliance with NASM standards. All students complete a thesis as their culminating experience.

Results for the program related to goals and objectives.

The program meets the needs of many music teachers in the Bay Area Schools and consistent enrollments substantiate this statement. Graduates always reflect of the quality of their instruction and the breadth and depth of the curriculum as well as the practical nature of the course worked. In addition they note how the program has enough flexibility to allow students some degree of individualization.

The degree program is regularly reviewed through consultation with graduates of the program and feedback for SFSU alumni.

An assessment of strengths and areas for improvement

The biggest strength of this degree program is its flexibility. Students are able to individualize the program to meet their needs but at the same time, meet core requirements of an advanced degree program.

Because of budget constraints and limited number of graduate students, it has been necessary in recent years to offer the two main music education courses- Research in Music Education and Designing Curriculum in Music- as independent study projects. This is not a satisfactory long-term solution.

All M.A. programs are under-enrolled. We are working with a college-wide sub-committee (as this is a university-wide issue at the graduate level) to initiate best-practices regarding recruitment and retention of graduate students. The Director of the School of Music serves on this sub-committee. Additionally, we are working to comply with a system-wide Executive Order, requiring that emphases within a degree program share a minimum number of units in common, or be re-classified as separate degrees. These two challenges present overlapping opportunities for re-thinking our Master of Arts Degree and we are simultaneously addressing both enrollment and the E.O.

Curricular Charts

B. Curricular Table

**GENERAL MASTER’S DEGREE
(MASTER OF ARTS) IN MUSIC**

Degree Title: Master of Arts in Music, Composition Emphasis

Years to Complete: 1 1/2 - 2

Submitted for: Renewal of Final Approval

Major Area	Other Studies in Music	Electives	Total
# 9 % 30	# 13 % 43	# 7 % 23	30 100%

CORE OF GENERAL STUDIES IN MUSIC 9 units

MUS 700 – Introduction to Graduate Study	3	
MUS 710 – Advanced Analysis		3
ONE course chosen from the following		3
MUS 751 – The Renaissance	(3)	
MUS 752 – The Baroque		(3)
MUS 753 – The Classical Era	(3)	
MUS 754 – The Romantic Era		(3)
MUS 755 – The Twentieth Century	(3)	

OTHER STUDIES IN MUSIC 13 units

MUS 716 – Graduate Theory Seminar		3
MUS 720 – Directed Projects in Theory or Composition	4	
MUS 725 – Practicum in Composition		4
MUS 894 – Creative Work Project (Composition)	3	

ELECTIVES 7 units

Non-music electives on advisement	6	
Approved elective in music		1

FOREIGN LANGUAGE COMPETENCY EXAMINATION (French, German, Italian, or other approved language) must be successfully complete prior to advancement to fully classified status in the graduate program.

SPECIFIC MASTER’S DEGREE (MASTER OF MUSIC) IN MUSIC

Degree Title: Master of Music, Chamber Music Emphasis

Years to Complete: 1 1/2 - 2

Submitted for: Renewal of Final Approval

Major Area	Other Studies in Music	Electives	Total Number of Units
# 11-15 % 47	# 9 % 30	# 7-10 % 23	min 30 100%

MAJOR AREA

14 units

MUS 701 – Chamber Music Literature

3

MUS 776 – Graduate Piano, Voice, or Instrumental Major 4

(2 units per semester) [Maximum of 6 units allowed]

Credit total indicated for MUS 776 is the minimum requirement.

Additional instruction may be required before permission to present the graduate recital is granted.

MUS 780 – Graduate Major Repertoire

4

Graduate PIANO major who enroll in MUS 775 and MUS 780 are also required to enroll concurrently in MUS 392 – Piano Performance Practicum (1 credit per semester)

MUS 894 – Creative Work Project—Master’s Recital

3

OTHER STUDIES IN MUSIC

9 units

MUS 700 – Introduction to Graduate Study

3

MUS 710 – Advanced Analysis

3

ONE course chosen from the following

3

MUS 751 – The Renaissance

(3)

MUS 752 – The Baroque

(3)

MUS 753 – The Classical Era

(3)

MUS 754 – The Romantic Era

(3)

MUS 755 – The Twentieth Century

(3)

ELECTIVES**7 units****MUSIC ELECTIVES – ON ADVISEMENT****10**

Must include one credit each of:

- MUS 778 – Chamber Music Performance
- MUS 852 – Directed Experiences in Music, with study in advanced score-reading and transposition
- Keyboard instruction
- Performance ability in another instrument or voice is strongly encouraged.

SPECIFIC MASTER’S DEGREE (MASTER OF MUSIC) IN MUSIC

Degree Title: Master of Music, Conducting Emphasis

Years to Complete: 2

Submitted for: Renewal of Final Approval

Major Area	Other Studies in Music	Electives	Total Number of Units
# 14 % 47	# 9 % 30	# 7 % 23	30 100%

MAJOR AREA**14 units**MUS 701 – Graduate Seminar in Music—Choral Literature 3
or Symphonic Literature

MUS 781 – Choral Conducting (2 units per semester) 8

OR

MUS 782 – Instrumental Conducting (2 units per semester)

Students may elect a maximum of 6 units each of MUS 781 and MUS 782. Concurrent enrollment in major ensembles (Band, Choir, or Orchestra) is required each semester. Students will normally elect three semesters of their particular emphasis (instrumental or choral).

MUS 894 – Creative Work Project 3

OTHER STUDIES IN MUSIC**9 units**

MUS 700 – Introduction to Graduate Study 3

MUS 710 – Advanced Analysis 3

ONE course chosen from the following		3
MUS 751 – The Renaissance	(3)	
MUS 752 – The Baroque		(3)
MUS 753 – The Classical Era	(3)	
MUS 754 – The Romantic Era		(3)
MUS 755 – The Twentieth Century	(3)	

MUSIC ELECTIVES 7 units

MUSIC ELECTIVES – ON ADVISEMENT 7

Must include graduate or undergraduate major instruction as appropriate.

SPECIFIC MASTER’S DEGREE (MASTER OF MUSIC) IN MUSIC

Degree Title: Master of Music, Solo Classical Performance Emphasis

Years to Complete: 1 1/2 - 2

Submitted for: Renewal of Final Approval

Major Area	Other Studies in Music	Electives	Total Number of Units
# 11 % 37	# 9 % 30	# 10 % 33	min 30 100%

MAJOR AREA 11 units

MUS 776 – Graduate Piano, Voice, or Instrumental Major	4	
MUS 780 – Graduate Major Repertoire		4
MUS 894 – Creative Work Project—Master’s Recital	3	

OTHER STUDIES IN MUSIC 9 units

MUS 700 – Introduction to Graduate Study	3	
MUS 710 – Advanced Analysis		3

ONE course chosen from the following		3
MUS 751 – The Renaissance	(3)	
MUS 752 – The Baroque		(3)
MUS 753 – The Classical Era	(3)	
MUS 754 – The Romantic Era		(3)
MUS 755 – The Twentieth Century	(3)	

MUSIC ELECTIVE – ON ADVISEMENT 2

ELECTIVES 6 units

NON-MUSIC COGNATE – ON ADVISEMENT 6

FOREIGN LANGUAGE COMPETENCY EXAMINATION (French, German, Italian, or other approved language) must be successfully complete prior to advancement to fully classified status in the graduate program.

SPECIFIC MASTER’S DEGREE (MASTER OF MUSIC) IN MUSIC

Degree Title: Master of Music, Performance Emphasis
Years to Complete: 1 1/2 - 2
Submitted for: Renewal of Final Approval

Major Area	Other Studies in Music	Electives	Total Number of Units
# 11 % 37	# 9 % 30	# 10 % 33	min 30 100%

MAJOR AREA 11 units

MUS 776 – Graduate Piano, Voice, or Instrumental Major 4
MUS 780 – Graduate Major Repertoire 4
MUS 894 – Creative Work Project—Master’s Recital 3

OTHER STUDIES IN MUSIC 9 units

MUS 700 – Introduction to Graduate Study 3
MUS 710 – Advanced Analysis 3
ONE course chosen from the following 3
MUS 751 – The Renaissance (3)
MUS 752 – The Baroque (3)
MUS 753 – The Classical Era (3)
MUS 754 – The Romantic Era (3)
MUS 755 – The Twentieth Century (3)

ELECTIVES 10 units

MUSIC ELECTIVES – ON ADVISEMENT 10

SECTION II B. Specific Curricula

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

Please ensure that the title used here is identical to that used on the title page of the Self-Study, and throughout all current or projected institutional documents.

2. A curricular table in the NASM format. Refer to the NASM document titled *Instructions for Preparing Curricular Tables in the NASM Format*.

Please ensure that the title used in the curricular table is identical to that used on the title page of the Self-Study, and throughout all current or projected institutional documents.

3. An assessment of compliance with NASM standards applicable to the program. Refer to the NASM Handbook sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

a. This assessment must address the competencies required by applicable standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation as determined by the institution.

b. Required levels of achievement may be documented in many ways, including but not limited to admission criteria, program expectations, course syllabi, graduation regulations, examination guidelines, grade level requirements, and so forth.

c. If a program involves distance learning, it must be thoroughly analyzed with respect to all NASM standards under that title in the NASM Handbook, standards for Accreditation III.H. Information provided in this section and supported in the Management Documents Portfolio of the Self-Study (MDP II.C.) must include documentation of the processes used to (1) establish that the student who registers in a distance education course or program is the same student who participates in and completes the course or program and receives academic credit; and (2) protect student privacy and notify students of any additional charges associated with the verification of student identity at the time of registration or enrollment.

d. If the program is explicitly designed as a multi- or interdisciplinary combination, and in which the discipline of music is either the primary or home discipline or constitutes over 25% of the requirements to complete the program, it must be thoroughly analyzed taking into account specific NASM standards for disciplines in combination. Refer to the NASM Handbook, Standards for Accreditation III.I.

e. If the program is focused on electronic media, it must be thoroughly analyzed taking into account specific NASM standards in this area. Refer to the NASM Handbook, Standards for Accreditation III.J.

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

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

c. The institution's policy for conducting a comprehensive review at or near the conclusion of degree study of (a) master's degree candidates, (b) doctoral degree

candidates by using such methods as written or oral comprehensive examinations, seminars providing summary evaluation, or a cumulative series of reviews.
d. Candidacy and final project requirements for the program; for example, requirements for dissertations, recitals, research projects, etc. Discuss the purpose of these requirements and how they serve the objectives of the program.

5. Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed. Means for using such evaluations as the basis for program improvement are considered in Section III.B. of Format A.

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

7. a rationale for continuation of the program if it has had no graduates during the past five years

8. Plans for addressing weaknesses and improving results

Bachelor of Arts with a Major in Music

The Bachelor of Arts in Music provides a humanistic approach to the study of music as a significant part of human tradition and culture. This degree program provides broad liberal arts preparation with significant study in music. The structure of the degree program offers students several avenues to pursue individual interests in music as preparation for careers in music or music-related fields. Students may choose from an assortment of recommended emphases that include Theory/Practice, History/Literature or Performance/Ensembles or others with music-related career interests, and may also design and complete an elective emphasis more appropriately focused, with the approval of the School of Music.

Preparation for the major involves competency and/or core course work requirements in theory, ear training, and piano. During the completion of these requirements, students must develop, with their faculty advisor, a school approved program that will provide for clear demonstration of musicality and musicianship appropriate to a liberal arts degree in music in their area of emphasis.

The Bachelor of Arts in Music degree requires completion of the University General Education requirements, 45 units of requirements in music appropriate to the degree emphasis, which includes concert attendance (MUS 150) and additional elective units for a total of 120 units. *Additional elective units may be taken in music, but a maximum of 60 units in music may be counted towards the 120 units required for graduation.*

Assessment of compliance with NASM standards

The bachelor of arts degree in music program at San Francisco State University addresses

all the goals articulated by NASM for the liberal arts degree. Although it is a liberal arts degree, BA majors are required to maintain high academic standards and demonstrate progress toward completion of the degree. The 45-unit total BA is subdivided into 15 units of Lower Division coursework and 11 units of Upper Division coursework, along with 19 units of Upper Division Emphasis Electives. Electives are subdivided into 6-7 unit categories of Theory/Practice, History/Literature, and Instruction/Ensembles. Students may not enroll in upper division courses in music until all lower-division courses have been completed with a grade of C or better. These courses must be completed no later than the end of the first semester of the junior year.

Results Related to Purpose

This liberal arts degree meets the needs of students who have a strong interest in music and who will apply the analysis, synthesis, historical perspectives, and active listening learned in music courses, to other life endeavors. BA candidates have the opportunity to acquire the taste, knowledge, and skills needed for a lifetime of enjoyment of music. Many students who complete this degree go on to successful careers in music or other fields. Others have been accepted for graduate studies in music or related areas of interest. The high academic standards and consistent expectations from our faculty for students in this program assure that they are serious about music study. Those who are not, leave the program early or choose another educational path in the beginning. Graduation rates of continuing students are high. Since this is the oldest degree offered at San Francisco State University, a significant number of our alumni who have achieved major careers in music hold this degree, and return to campus to offer their experience to younger generations, as well as help in further development of the School through our annual gala fundraising event.

Assessment of strengths and areas for improvement

The strengths of the degree are its strong musical foundation and the flexibility that enables students to explore a broad choice of interests and accommodates both the novice and the devotee. Because the lower division core courses are common to Bachelor of Arts and Bachelor of Music programs, it is also possible for a student to move from one program to the other if interests and abilities warrant the change. Students with limited musical backgrounds can also succeed, following remedial work, as audition is no longer mandatory for admission. Previously recommended elective emphases have been broadened so as to make this degree less restrictive to students seeking choices that meet their needs. From anecdotal evidence, drawn from student inquiries and interests in creating “special majors” that combine music with other studies, it would appear that there may be a number of students who wish to pursue a liberal arts degree in music and not follow one of the elective emphases. Because the degree can be freely chosen as an educational path, in the past students chose the Bachelor of Arts degree as their major but did not always appear for placement examinations or auditions. This had been difficult to monitor in the past, however, recently revised data collection efforts in unit have addressed and improved this issue.

Plans for improvement

There is a growing recognition that arts disciplines on campus need to provide opportunities to combine music or arts studies with other fields, including business, production, management and marketing. For instance, the School is currently working on a combined B.A. with Broadcast and Electronic Communication Arts (BECA), as well as combined minor with the College of Ethnic Studies, highlighting recent curricular collaborations with other departments and Colleges to yield promising results in the next two years. No other state university in the area is providing these opportunities in a region where an abundance of arts entities are thriving and have employment opportunities for graduates with appropriate backgrounds. Broadening the language concerning elective choices will make the degree more attractive to prospective students. The School of Music is exploring how to present other possible emphases or promote minors in specific fields that are compatible with the Bachelor of Arts degree program, so that students know they have broader options than what might appear in the current catalog. Current efforts at creating a closely monitored student database have helped School office staff identify “lost” B.A. majors. These efforts and changes to registration procedures implemented in the last year have helped us get “lost” BA. students either on track with the music degree or advised into a more appropriate academic path.

Curricular Table for Bachelor of Arts in Music, SFSU

Lower Division (includes Musicianship, Theory, Ear-Training, and Piano)	Upper Division 19 units,; 6-7 Units, chosen from the following and 12-13 units of electives on advisement	General Studies	Total Number of Units
Maximum of 60 MUS units may be counted toward 120 total for degree			
15 units, 12%	Min. 30 units, Max 45 units 25-32%	min 48units, 35- 60%	120

			100%
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SUPPORTIVE COURSES IN MUSIC	
MUS 221 – Ear Training & Musicianship I	2
MUS 222 (Ear Training II) or MUS 270 (Improvisation)	2
MUS 231 (Species Counterpoint):	3
MUS 232 (Diatonic Harmony) or MUS 234 (Modern Musicianship I)	3
MUS 233 (Chromatic Harmony) or MUS 235 (Modern Musicianship II):	3
MUS 201 – Class Piano II	1
MUS 202 (Class Piano II) or MUS 206 (Beginning Jazz/Pop Piano)	1
MUS 301 – Class Piano IV	1
MUS 302 – Class Piano V	1
MUS 420 – Twentieth Century Techniques	3
MUS 505 – Music of the World’s Peoples	3
MUS 550 – Music from the Middle Ages to 1750	3
MUS 551 – Classic & Romantic Music	3
MUS 552 – Twentieth Century Music	3

Upper Division Core Courses--11 units	
MUS 420 (20th Century Techniques) or MUS 440 (Jazz Harmony)	3
MUS 433 (Introduction to Music Technology)	2
MUS 542GW (Music in Culture and Context)	3
MUS 598 (Senior Thesis)	3

Emphasis areas --19 units, 6-7 Units, chosen from the following and 12-13 units of electives on advisement

Theory and Practice Emphasis-- 6-7 Units , chosen from the following and 12-13 units of electives on advisement	
MUS 405 (Tonal Counterpoint):	3 units
MUS 415 (Orchestration):	3 units
MUS 416 (Theory Seminar):	3 units
MUS 425 (Composition Workshop):	1 unit
MUS 430 (Improvisation):	2 units
MUS 431 (Jazz Improvisation I):	2 units
MUS 432 (Jazz Improvisation II):	2 units
MUS 436 (Introduction to the Electronic Music Studio):	2 units
MUS 438 (Fundamentals of Computer Music):	2 units
MUS 441 (Jazz Composition and Arranging):	3 units
MUS 445 (Creative Concepts in Music):	2 units
MUS 446 (Music, Ideas, and Culture):	3 units
MUS 450 (Projects in Theory and Composition):	1 unit

MUS 460 (Repertoire for Composers):	1 unit
MUS 477 (Music Business--Career Management in Music):	3 units

History and Literature Emphasis-- 6-7 Units , chosen from the following and 12-13 units of electives on advisement

MUS 501 (Music, The Listener's Art)	3
MUS 502 (The Opera)	3
MUS 504 (Survey of Electronic Music)	3
MUS 505 (Music of the World's Peoples)	3
MUS 506 (Survey of Jazz)	3
MUS 507 (Jazz and Blues in Film)	3
MUS 508 (Modern Music American Iconoclasts)	3
MUS 509 (Historical Performance Keyboard)	3
MUS 510 (Keyboard Literature)	3
MUS 511 (The Roots of Rock)	3
MUS 512 (Rock Since the Mid 1960's)	3
MUS 520 (Seminar in Music Literature)	3
MUS 530 (Music of the Middle East and India)	3

MUS 531 (Musics of North and Southeast Asia)	3
MUS 532 (Music of Latin America)	3
MUS 545 (Traditional Kulintang Music and Dance of Southern Philippines)	3
MUS 550 (Music of the Middle Ages to 1750)	3
MUS 551 (Classic and Romantic Music)	3
MUS 552 (20th Century Music)	3
MUS 558 (Music of John Coltrane)	3
MUS 559 (Women in Jazz)	3

Instruction or Ensembles Emphasis --6-7 Units , chosen from the following and 12-13 units of electives on advisement

(Offerings listed below are repeatable for credit)

MUS 303 (Keyboard Major):	1
MUS 313 (Voice Major):	1
MUS 353 (Instrumental Major):	1
MUS 371 (Orchestra):	1

MUS 372 (Wind Ensemble):	1
MUS 373 (Chamber Singers):	1
MUS 375 (Women's Chorus):	1
MUS 376 (Opera Workshop):	1
MUS 377 (Instrumental Ensembles):	1
MUS 378 (Chamber Music):	1
MUS 379 (University Chorus):	1
MUS 381 (Men's Chorus):	1
MUS 382 (Keyboard Harmony):	1
MUS 383 (Piano Accompaniment):	1
MUS 384 (Piano Ensemble):	1
MUS 385 (Applied Accompanying):	1
MUS 386 (World Music Ensembles):	1

MUS 387 (Collegium Musicum: Schola Civilis):	1
MUS 388 (Jazz Combos):	1
MUS 390 (Jazz Band):	1
MUS 391 (Piano Sight Reading):	1
MUS 392 (Piano Performance Practicum):	0
MUS 394 (Vocal Performance Practicum):	0
MUS 396 (Chamber Music Forum):	1
MUS 398 (Vocal/Jazz Modern Music):	1
MUS 399 (Jazz/Modern Music Combo):	1

GENERAL STUDIES: Total Units = 48

Area A--Oral and Written Communication in English and Critical Thinking: 12 Units (All Lower Division Classes)

Oral Communication: 3 units

Written English Communication I: 3 units

Critical Thinking: 3 units

Written English Communication II: 3 units

Area B--Physical and Life Sciences, including laboratory experiences; Mathematics and Quantitative Reasoning : 12 units (All Lower Division Classes)

Physical Science: 3 units

Life Science: 3 units

Lab Science: 11 units

Mathematics/Quantitative Reasoning: 3 units

Area C--Arts and Humanities: 12 units (9 Lower Division, 3 Upper Division)

Arts: 3 units

Humanities: 3 units

Humanities: Literature: 3 units

Arts and Humanities Upper Division: 3 units

Area D--Social Sciences, Including U. S. History and Government: 12 units (9 Lower Division, 3 Upper Division)

Social Sciences: 3 units

Social Sciences--U. S. History: 3 units

Social Sciences--U. S. and California Government: 3 units

Social Sciences Upper Division: 3 units

Area E--Lifelong Learning and Self-Development

GENERAL STUDIES ELECTIVES: Total Units = 27

COMPLEMENTARY STUDIES: 12 Units Minimum, outside of the primary prefix for the major.

Bachelor of Music in Performance

The Bachelor of Music in Performance is an intensive curriculum for students wishing to study an instrument or the voice for specific professional purposes or for students seeking professional levels of attainment in performance. In addition to possessing musical ability and motivation, every candidate for the degree program must demonstrate, in an audition before a faculty panel, a significant technical and artistic level of accomplishment in at least one area of performance before being admitted to this major.

Admission to the program is competitive. A list of admission requirements in musicianship and repertoire are posted on the School website. Every attempt is made to award each accepted student some scholarship assistance. Retention is based on performance achievement in the program, assessed during regular end-of-semester juries. Total units for the degree are 120, of which the CSU system mandates that 73 may be in music courses. A culminating experience combines a senior recital performance and a written analytical paper, demonstrating synthesis of knowledge and performance attainment.

Vocal Performance Emphasis

The vocal performance emphasis focuses on vocal and artistic development through the use of carefully selected repertoire required at each level. The vocal performance emphasis prepares students for advanced study and/or auditions for professional music positions. The following are general guidelines for proficiencies that the student is expected to attain at each level of study:

Semesters 1 and 2:

Basic concepts are established in learning how to produce vocal tone and legato, and develop a freely functioning vocal instrument. The individual teacher prescribes vocales to aid the student in his/her technical progress. Songs from old Italian and English schools; art songs from the 18th and 19th centuries and easy German and French songs or literature of comparable level.

Semesters 3 and 4:

Basic concepts are studied further with special emphasis on breathing and coordination with musical problems. Phrase structure and diction are additional concepts to be considered as well as the ability to project the appropriate moods with a sense of interpretation: Arias from the operas of Handel, Gluck, and Mozart and from the oratorios of Handel, Bach, and Mendelssohn; lieder of Schubert, Schumann, and Brahms; songs by English and American composers or literature of comparable level.

Semesters 5 and 6:

Knowledge and ability are demonstrated in the areas of general vocal production, musicianship, repertoire, and knowledge of musical style. Language ability is demonstrated in knowledge of English, Italian, and German diction. At the third-year level, the student is expected to begin the study arias of greater difficulty; the German lieder of Wolf and Strauss; French songs of Fauré and Debussy; contemporary English language literature or literature of a comparable level.

Semesters 7 and 8/Graduate:

Study of all periods of vocal repertoire including the contemporary idiom: Arias from the standard repertoire of opera and oratorio; introduction to modern contemporary song literature; song cycles from the German and French schools or literature of comparable level.

At the end of six semesters of study, the student must pass a junior qualifying examination that assesses the student's readiness to complete the degree. A full recital of approximately 45 — 55 minutes is required at the completion of the senior year.

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of units
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#	42	#	30	#	48	#	2	120
%	31	%	25	%	43	%	1	100%

MAJOR AREA	units
MUS 224 – Ear Training & Musicianship IV	1
MUS 201 – Class Piano I	1
MUS 224 – Ear Training & Musicianship IV	1
MUS 313 – Voice Major (1 credit per semester)	8
MUS 360 – Major Repertoire (1 credit per semester)	6
MUS 394 – Vocal Practicum	0
MUS 560 – Lyric Diction I	2
MUS 561 – Lyric Diction II	2
MUS 565 – Vocal Literature	3
MUS 612 – The Voice	3
MUS 640 – Ensemble Conducting	2
MAJOR ENSEMBLES – 1 unit each (Chosen from the following)	8
MUS 373 – Chamber Singers	
MUS 375 – Women’s Chorus	
MUS 376 – Opera Workshop	
MUS 379 – University Chorus	
CONCERT MUSIC – MUS 150	0
Must be completed every semester in residence up through 8 semesters – CR/NC grading.	
SENIOR RECITAL	0
Required of all performance majors. The Junior Qualifying Exam is the required prerequisite to the Senior Recital.	

SUPPORTIVE COURSES IN MUSIC	
MUS 221 – Ear Training & Musicianship I	2
MUS 222 – Ear Training & Musicianship II	2
MUS 223 – Ear Training & Musicianship III	2
MUS 231 – Contrapuntal Analysis and Synthesis	3
MUS 232 – Diatonic Analysis and Synthesis	3
MUS 233 – Chromatic Analysis and Synthesis	3
MUS 202 – Class Piano II	1
MUS 203 – Class Piano III	1

MUS 301 – Class Piano IV	1
MUS 302 – Class Piano V	1
MUS 420 – Twentieth Century Techniques	3
MUS 505 – Music of the World’s Peoples	3
MUS 550 – Music from the Middle Ages to 1750	3
MUS 551 – Classic & Romantic Music	3
MUS 552 – Twentieth Century Music	3

*In addition, reading proficiency in French, German, or Italian must be demonstrated no later than the first semester of the junior year.

*A maximum of 73 units in music may be counted toward this degree. **Note:** To receive credit toward completion of the degree requirements, a grade of C or better is required for all music courses in the Bachelor of Music major.*

Instrumental Performance Emphasis

The instrumental performance emphasis is designed as an eight-semester sequential program with designed pedagogy and repertoire required at each level. Students must pass each level in performance through a juried assessment adjudicated by a panel of specialists. A junior qualifying examination is required (after the fourth level of instruction) to determine the student’s ability to advance to upper division study with a culminating senior recital (after the eighth level of instruction). The instrumental performance emphasis prepares students for advanced study and/or auditions for professional music positions. Motivated students who desire the opportunity for intense private study with one of our highly acclaimed instrumental faculty have traditionally sought this degree emphasis.

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of units
# 42	# 30	# 48	# 3	120
% 33	% 25	% 37	% 5	100%

MAJOR AREA	units
MUS 201 - Class Piano I	1
MUS 202 - Class Piano II	1
MUS 203 - Class Piano III	
MUS 353 - Instrumental Major	1 (Max 8)
MUS 360 – Major Repertoire	1 (Max 8)
MUS 371-390 Ensembles	1 (Max 12)
MUS 640 – Ensemble Conducting	2
MUS 405 -Tonal Counterpoint	3
MUS 416 - Theory Seminar	3

Electives	3
CONCERT MUSIC – MUS 150	0
Must be completed every semester in residence up through 8 semesters – CR/NC grading.	
SENIOR RECITAL	0
Required of all performance majors. The Junior Qualifying Exam is the required prerequisite to the Senior Recital.	

SUPPORTIVE COURSES IN MUSIC	
MUS 221 – Ear Training & Musicianship I	2
MUS 222 – Ear Training & Musicianship II	2
MUS 223 – Ear Training & Musicianship III	2
MUS 231 – Contrapuntal Analysis & Synthesis	3
MUS 232 – Diatonic Analysis & Synthesis	3
MUS 233 – Chromatic Analysis & Synthesis	3
MUS 420- 20th Century Techniques	3
MUS 542 - Music in Culture and Context	3
MUS 550 – Music from the Middle Ages to 1750	3
MUS 551 – Classic & Romantic Music	3
MUS 552 – Twentieth Century Music	3

Piano Performance Emphasis

Students in the Piano Performance emphasis focus on the development of outstanding performance skills that rely on excellent musicianship, analytical skills, and an understanding of contextual stylistic considerations of the music being studied in private instruction. Students are introduced to a broad range of music of all style periods by the time of their graduation and have acquired a considerable performance repertoire. All pianists are required to gain experience as collaborators through Accompanying Class, Chamber Music ensembles, and the Piano Ensemble Class. They also gain some knowledge of pedagogical theory and practice. A senior recital and semester participation on student recitals are required of all piano majors. Junior qualifying and senior comprehensive examinations are required prerequisites to the senior recital.

Assessment of Compliance with NASM Standards for the Program

This Bachelor of Music in Performance is in compliance with NASM standards. The performance standards in each of the performance areas remain rigorous and comply with the NASM standards for this professional degree. The major area courses and supporting courses in music (aural skills, theory, class piano, music theory, music history, world music) comprise between 69 and 70 units (58 %) of the 120 unit major. Because of the CSU System's limit of 73 units in music for the major, electives in the three performance areas range from 1 to 3. Total units for the major comprise 61% of the curriculum.

Degree Program Results

Alumni from the performance degree program include many fine performers, who have gone on to pursue extremely productive musical careers. Many have become teachers in school or private studios. Some have found teaching positions in colleges and universities. Many graduates continue to actively perform professionally or as an adjunct to their other professional career responsibilities.

Assessment of strengths and areas for improvement

Strengths of the vocal program include the experience and diversity of the faculty and the many opportunities to perform in the bay area with a variety of professional and semi-professional choral ensembles. Some vocal performance majors have had the opportunity to sing with the San Francisco Symphony Chorus. Several of our vocal performance alumni are employed as part time and full-time performing musicians. Others have matriculated to masters and doctoral degree programs at universities and conservatories across the nation.

Strengths of the instrumental performance program include the opportunity for students to study with recognized artist-teachers from recognized entities like the San Francisco Symphony, Opera, and Ballet orchestras. Students perform in a variety of large and small ensembles and are encouraged to diversify their performance experience. There is a high standard for senior recitals in the degree program.

Strengths of the piano program include a very experienced faculty who have themselves been students of renowned teachers and have had wide experience as concert artists and teachers. There is an excellent library of scores and recordings, ample performance opportunities, and frequent opportunities to hear outstanding artists in San Francisco both on and off campus. The program is well-equipped with excellent instruments including four Steinway concert grands, several Model B (7 ft) instruments and assorted Steinway and Yamaha instruments, which are available for student practice in the evenings. The program has been further strengthened by a rise in the quality and number of talented pianists entering our program in the last few years. Numerous piano recitals, including studio, solo and faculty, occur each semester. Selected piano majors serve as accompanists for the School through our MUS 385 class. The piano area has been able to serve its majors with the requisite classes needed for graduation.

One area of concern is the availability of Chamber Music experiences. Whereas in the past, nearly all student pianists needing chamber music instruction were able to receive it, now slots for pianists in chamber groups are fewer than those needed and the competition for these slots has become intense. The piano faculty are also concerned about the lack of separately funded harpsichord instruction because the School owns a beautiful Dowd harpsichord. Individual professors provide harpsichord instruction to certain students based on specific repertoire needs.

The number of piano classes for non-piano music majors has decreased while capacity in

those classes increased, sometimes with more than 25 students in a given class. This puts a heavier burden on the professors of these classes, who consider 15 students per class a workable maximum.

Total enrollments in the B.M. are of concern. Secondary school music programs are no longer preparing the same quantity of students through traditional ensemble-focussed training as in past decades. The result is that we see fewer applicants who are entering at a level necessary to complete the capstone recital at the end of their degree. Additionally, incoming students who are concerned about cost of degree and time-to-degree frequently opt for the B.A., in order to graduate in a more timely manner.

Areas for improvement

Areas for improvement include improved student recruitment and retention, especially in the areas of brass, double reeds and percussion. Recruitment could also be improved with more support of part-time instrumental faculty to engage in outreach to local high schools and community colleges. Increases in scholarship allocation would help to increase the number of qualified students in these areas of need. Development efforts to fund the creation of fellowships for students who participate in high-visibility honors ensembles such as woodwind and brass quintets and string ensembles, could further strengthen the instrumental program.

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of units
# 41	# 31	# 48	# 0	120
% 35	% 26	% 39	% 0	100%

MAJOR AREA	units
MUS 382 - Keyboard Harmony	1
MUS 202 - Class Piano II	1
MUS 203 - Class Piano III	
MUS 303 - Keyboard Major	1 (Max 8)
MUS 360 – Major Repertoire	1 (Max 8)
MUS 371-379 Ensembles	1 (Max 4)
MUS 378 - Chamber Music	1 (Max 2)
MUS 383 - Piano Accompaniment	1
MUS 384 - Piano Ensemble	1
MUS 391 - Piano Sightreading	1
MUS 392 - Piano Practicum	1 (Max 5)
MUS 640 – Ensemble Conducting	2
MUS 405 -Tonal Counterpoint	3
MUS 510 - Keyboard Literature	3

MUS 614 - Piano Pedagogy	2
Electives	3
CONCERT MUSIC – MUS 150	0
Must be completed every semester in residence up through 8 semesters – CR/NC grading.	
SENIOR RECITAL	0
Required of all performance majors. The Junior Qualifying Exam is the required prerequisite to the Senior Recital.	

SUPPORTIVE COURSES IN MUSIC	
MUS 221 – Ear Training & Musicianship I	2
MUS 222 – Ear Training & Musicianship II	2
MUS 223 – Ear Training & Musicianship III	2
MUS 231 – Contrapuntal Analysis & Synthesis	3
MUS 232 – Diatonic Analysis & Synthesis	3
MUS 233 – Chromatic Analysis & Synthesis	3
MUS 420- 20th Century Techniques	3
MUS 542 - Music in Culture and Context	3
MUS 550 – Music from the Middle Ages to 1750	3
MUS 551 – Classic & Romantic Music	3
MUS 552 – Twentieth Century Music	3

Bachelor of Music in Composition

The Bachelor of Music in Composition, provides students with extensive preparation in all the areas of musical technique that are necessary to the cultivation of a solid compositional craft — keyboard facility, performance experience, 16th and 18th century counterpoint, diatonic and chromatic harmony, twentieth century techniques, orchestration, instrumental and choral conducting, and electronic music — while encouraging constant productivity in the area of creative compositional output. The program provides students with the opportunity to collaborate with instrumental majors in the preparation of works in progress. There are various performance opportunities for works composed by students at composition recitals taking place at least once every semester. Student composers write for student ensembles enrolled in the chamber music program; the University Orchestra and Wind Ensemble read and sometimes perform student compositions; advanced students also benefit from working with a professional contemporary music ensemble once a year each spring. Graduates from this program should be ready to begin their careers as professional composers of instrumental, choral, or electronic music, or to pursue graduate studies in musical composition.

Assessment of compliance with NASM standards

The degree complies with NASM standards for Bachelor of Music degrees in Composition. The major area of study comprises 34 units (28%) of the degree total with

and additional 36 units (30%) of supporting courses in music. Students are also required to complete 2 units of music electives. Total music courses comprise at least 60% of the degree total, with additional music units possible from general education.

Degree Program Results

The program steadily produces graduates who establish professional careers in music composition. Current and former students have active careers as composers of instrumental and choral music, as reflected by a number of professional performances of their compositions beyond the SFSU campus, and the acceptance for performance of their works at festivals and conferences around the United States. Current and former students are also active composing and consulting professionally for several of the numerous digital media companies in the Bay Area.

Assessment of strengths and areas for improvement

The members of our current composition faculty have very active, visible, and successful professional careers as composers, including in commercial composition for films, games and visual media. The reputation of our faculty continues to draw serious and accomplished students into the program. Former students are currently studying in excellent doctoral programs in composition at such institutions as Northwestern University, New York University, Stanford University, the University of Southern California, and the University of California in Berkeley, Davis, and Los Angeles.

An increasing number of applicants in the composition area are self-taught. While many are talented, passionate and experienced, they lack what we would consider traditional preparatory training including instrumental/vocal proficiency and the ability to read notation. We are engaged in conversations with music industry professionals, university and conservatory colleagues, and community college faculty, as we examine how we can best meet the needs of student composers in the twenty-first century.

Plans for addressing weaknesses and improving results

The School of Music faculty at large has recognized the great value and need for professional performers to be involved with the composition program. We are working to include composition-related activities (readings, workshops) as part of future residencies in the newly-created Morrison Chamber Music Center, a research and service organization (<http://morrison.sfsu.edu/>)

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of units
# 40-45	# 30	# 48	# 2	120
% 33	% 25	% 37	% 5	100%

MAJOR AREA	units
MUS 201 - Class Piano I	1
MUS 202 - Class Piano II	1
MUS 203 - Class Piano III	1
MUS 301 - Class Piano IV	1
MUS 302 - Class Piano V	1
MUS 224 - Ear Training and Musicianship IV	1
MUS 303/313/353 - Instrumental Major	1 (Max 4)
MUS 371-390 Ensembles	1 (Max 5)
MUS 640 – Ensemble Conducting	2
MUS 405 -Tonal Counterpoint	3
MUS 415 - Orchestration	3
MUS 416 - Theory Seminar	3
MUS 425 - Composition Workshop	1
MUS 436 - Intro to Elec. Music Studio	2
MUS 450 - Proj. in Theory and Comp	1 (Max 4)
MUS 460 - Repertoire for Composers	1 (Max 4)
MUS 504 - Survey of Electronic Music	3
MUS 530 or 531 or 532 Music of M.East or N/SE Asia or Latin Am.	3
Electives	2
CONCERT MUSIC – MUS 150	0
Must be completed every semester in residence up through 8 semesters – CR/NC grading.	
SENIOR RECITAL	0
Required of all performance majors. The Junior Qualifying Exam is the required prerequisite to the Senior Recital.	

SUPPORTIVE COURSES IN MUSIC	
MUS 221 – Ear Training & Musicianship I	2
MUS 222 – Ear Training & Musicianship II	2
MUS 223 – Ear Training & Musicianship III	2
MUS 231 – Contrapuntal Analysis & Synthesis	3
MUS 232 – Diatonic Analysis & Synthesis	3
MUS 233 – Chromatic Analysis & Synthesis	3
MUS 420- 20th Century Techniques	3
MUS 542 - Music in Culture and Context	3
MUS 550 – Music from the Middle Ages to 1750	3
MUS 551 – Classic & Romantic Music	3
MUS 552 – Twentieth Century Music	3

Bachelor of Music in History and Literature

The Bachelor of Music in History and Literature combines a humanistic approach to the study of music as a significant part of human tradition and culture with intensive preparation in music as preparation for a professional career in music for teaching at all levels, and for graduate studies. As a professional degree, the Bachelor of Music provides the student with a broad base of knowledge and skill in theory and music history, literature and style, as well as cognate and other areas outside of music.

Assessment of compliance with NASM standards

This degree complies with NASM standards for Bachelor of Music degrees in music history. Studies in the major area account for 23% of the degree total (27 units) with an additional 33% (40 units) devoted to supporting courses in music. Degree electives are 4% (5 units) of the total and could be either in music or a field that would support studies in history, generally.

Degree Program Results

This BM in Music History continues to meet the needs of music students who have a strong interest and background in music and who have career goals that would benefit from a thorough grounding in music history and literature from an academic orientation. History and Literature candidates have the opportunity to acquire and further develop the taste, knowledge, and skills needed for a lifetime of participation in teaching, study, and enjoyment of music, with a special emphasis on the scholarly, as opposed to the practical aspects of music. Graduates of this program should be prepared for career paths in music (e.g. writing, music criticism) or to pursue graduate studies in musicology.

Assessment of strengths and areas for improvement

This is a well-rounded program which provides a strong musical foundation built upon musicianship, theory, and practical preparation, and a solid emphasis on the history and literature of music as well as its stylistic and aesthetic components from both the Western and Non- Western traditions. The music history area currently has only one full-time music history faculty member. In past decades we had three full-time music history faculty before attrition due to retirements. As a result, all advising in the music history area, as well as the B.A. Classical emphasis, falls on the single full time faculty. As well, most of our graduate level history courses and two of the three courses in the music history survey sequence are currently taught by tenured music faculty, whose expertise and background is in performance, and part-time faculty. While such faculty provide excellent teaching, it is extremely difficult to build a program and recruit students in the music history area without a solid core of musicology faculty.

Enrollments in this area have been lower than ideal for several years.

Plans for addressing weaknesses and improving results.

There is a critical need for additional full-time faculty in the area of music history. Thesis

supervision rarely receives faculty credit. Some means of compensating faculty for overloads need to be developed. Our full-time music history faculty member teaches an overload each semester to supervise Senior and Master's theses, as well as independent study and directed research courses, because of no clear mechanism for assigned time for these duties. Additional budgetary resources, supported by a strong commitment from the School faculty at large and the College and University are essential. Without them, the music history program will not be able to move forward in any significant way.

Major Area	Supportive Courses in Music	General Studies	Electives	Total
# 27 % 20	# 38 % 29	# 62 % 47	#5 %4	132 100%

Major Area 27 units

MUS 505 – Music of the World's Peoples 3
MUS 550 – Music from the Middle Ages to 1750 3
MUS 551 – Classical and Romantic 3
MUS 552 – 20th Century 3
MUS 598 – Senior Thesis 3

FOUR courses chosen from the following: 12

MUS 508 – Modern Music: American Iconoclasts (3)
MUS 520 – Seminar in Music Literature (3)
MUS 530 – Music of the Middle East, Far East & Sub-Continental India (3)
MUS 531 – Music of the Pacific Basin (3)
MUS 532 – Music of Latin America (3)

Students must demonstrate basic reading knowledge of French, German, or other appropriate language.

Supportive Courses in Music 38 units

MUS 221 – Ear Training & Musicianship I 2
MUS 222 – Ear Training & Musicianship II 2
MUS 223 – Ear Training & Musicianship III 2
MUS 231 – Contrapuntal Analysis and Synthesis 3
MUS 232 – Diatonic Analysis and Synthesis 3
MUS 233 – Chromatic Analysis and Synthesis 3
*MUS 201 – Class Piano I 1

*MUS 202 – Class Piano II		1
*MUS 203 – Class Piano III	1	
*MUS 301 – Class Piano IV	1	
*MUS 302 – Class Piano V		1
MUS 405 – Tonal Counterpoint		3
MUS 420 – 20th Century Techniques		3
MUS 640 – Ensemble Conducting	3	

*Piano classes are not required if piano is the student's major performance instrument.

MAJOR INSTRUCTION: 4

1 credit per semester chosen from the following (1 credit each)

- MUS 303 (Piano)
- MUS 313 (Voice)
- MUS 353 (Instrumental)

JUNIOR QUALIFYING EXAM IN THE MAJOR PERFORMANCE AREA IS REQUIRED

MAJOR ENSEMBLES: 5

Chose from the following (1 credit each)

- MUS 371 (Orchestra)
- MUS 372 (Symphonic Band)
- MUS 373 (Concert Choir)
- MUS 377 (Instrumental Ensembles)
- MUS 378 (Chamber Music)
- MUS 379 (University Chorus)
- MUS 383 (Piano Accompaniment)
- MUS 384 (Piano Ensemble)
- MUS 388 (Jazz Combo/Vocal Jazz)
- MUS 390 (Jazz Band)

CONCERT MUSIC (MUS 150) -- 0 units
 [Max 8 semesters –CR/NC grading]

ELECTIVES: On advisement 5

Bachelor of Music in Music Education

The undergraduate and post-baccalaureate Music Education programs at San Francisco

State University are designed to equip students with the knowledge and skills necessary to be successful and effective music teachers. Music education majors may elect either a vocal, instrumental or diversified (keyboard/guitar and vocal) concentration. Regardless of concentration, students have opportunities to experience a broad range of music teaching and learning contexts. At the undergraduate level, the program leads to a Bachelor of Music degree.

Upon completion of the four-year degree students may elect to enter the fifth-year credential program through the Secondary Education Department's Single Subject Credential Program.

Assessment of compliance with NASM standards

This 120-unit pre-professional degree program in music education is in compliance with NASM standards. The curricular structure has breadth in the areas of basic musicianship and performance and depth in the area of concentration chosen. Musicianship and performance requirements, with the one elective unit, account for 52% (62 units) of the degree total. Professional education courses in music education methods and foundations account for an additional 10 units (9%). The total professional education units do not include the courses required in the fifth year post-baccalaureate credential program administered through the College of Education. With these COE units, the degree fully complies with NASM standards for degrees in music education.

Degree Program Results

The music education program is grounded in excellent performance and most students elect to present a senior recital. Through jury examinations, theory, history, and musicianship coursework, students feel equipped to perform at a high level of musicianship alongside most performance majors. Music students are competent in basic instrumental, vocal and keyboard skills because California pre-professional preparation programs are required to prepare teacher candidates to teach the full range of music classes found in K-12 schools. Music education students also gain a firm grounding in piano skills because they are required to complete MUS 301 Class Piano IV or the equivalent. Students gain practical knowledge of the teaching profession during methods classes where they are required to teach lessons to peers on instruments and diagnose vocal problems through their knowledge of vocal pedagogy. The General Music methods class exposes students to multiple methodologies (e.g. Kodaly, Orff, Dalcroze, and Comprehensive Musicianship). Early Field Experience provides 45 hours of observation and instruction opportunities in local K-12 Urban settings.

Assessment of strengths and areas for improvements

Areas of strength include private study with recognized artist teachers. Excellent ensemble opportunities, comprehensive methods classes, and field experience are further strengths of the program. Even with the rigorous curriculum, we realize that much of what a young music educators needs to know cannot be taught in the classroom.

Plan for addressing weaknesses and improving results

There is currently only one full-time faculty member in music education. The addition of a new faculty member would greatly strengthen the department. The recent addition of further studies in aural skills and musicianship, improvisation, and both basic and advanced conducting and literature classes has also strengthened the curriculum for music education. These changes will assure that students that graduate from our programs are not only skilled in multiple methods relating to music education but are fine musicians in a broad range of performance abilities.

We continue to stress the role of mentoring, and experiences outside the classroom (attendance at music ed. conferences, regular interface with real-world classroom and faculty experiences) to address topics which are not covered in coursework. We have established a number of student awards, recognizing excellence and dedication to the Music Ed area, to help create and promote success models.

Basic Musicianship and Performance	Professional Education	General Studies	Electives	Total Credits
# 58 % 50	# 10 % 9	# 48 % 40	# 1 % 1	117

Basic Musicianship and Performance		units
MUS 150	Concert Music [each semester in residence- [max 8 semesters]	0
MUS 221	Fundamentals of Ear-training and Musicianship I	2
MUS 222	Fundamentals of Ear-training and Musicianship II	2
MUS 223	Fundamentals of Ear-training and Musicianship III	2
MUS 231	Contrapuntal Analysis and Synthesis	3
MUS 232	Diatonic Analysis and Synthesis	3
MUS 233	Chromatic Analysis and Synthesis	3
MUS 203, 301, 302	Class Piano (1 each) on advisement	2
MUS 270	Improvisation	1
MUS 311	Class Voice I	1
MUS 351	Class Percussion I	1
MUS 353	Instrumental Major (1 each)	max. 8
MUS 371-390	Ensemble Series (1 each)	7
MUS 415	Orchestration	3
MUS 420	20th Century Techniques	3
MUS 550	Music from the Middle Ages to 1750	3
MUS 551	Classic and Romantic Music	3

MUS 552	20th Century Music	3	
MUS 616	Woodwinds	2	
MUS 618	Strings		2
MUS 620	Brass	2	
MUS 640	Ensemble Conducting	<u>2</u>	
			Total 58

Professional Education units

MUS 433	Introduction to Music Technology	2	
**MUS 505	Music of the World's Peoples	(3)	
MUS 608	Early Field Experience in Music Education	2	
MUS 610	General Music		3
MUS 644	Advanced Instrumental Conducting and Literature	<u>3</u>	
			Total 10

Electives

Units selected upon advisement:	<u>1</u>
Total for emphasis	69

Please see appendix IV for a listing of the GENERAL education and competency/subject requirements.

The State Of California requires a fifth year of study, after completion of the bachelor's degree, to earn a california teaching credential at san francisco state; this fifth year of work is done in the college of education. it includes additional coursework in educational methodology, classroom observation, and student teaching.

In the california state university system, no more than 70 units in music may be counted toward the bachelor of music degree.

Degree Title: Bachelor of Music in Music Education, Vocal Concentration

Years to Completion: 4

Submitted for: Renewal of Final Approval

Basic Musicianship and Performance	Professional Education	General Studies	Electives	Total Credits
# 60	# 10	# 48	# 1	119
% 51	% 8	% 40	% 1	100%

Basic Musicianship and Performance units

MUS 150	Concert Music [each semester in residence- [8 semesters]	0
MUS 221	Fundamentals of Ear-training and Musicianship I	2
MUS 222	Fundamentals of Ear-training and Musicianship II	2
MUS 223	Fundamentals of Ear-training and Musicianship III	2
MUS 231	Contrapuntal Analysis and Synthesis	3
MUS 232	Diatonic Analysis and Synthesis	3
MUS 233	Chromatic Analysis and Synthesis	3

MUS 203, 301, 302 Class Piano (1 each) on advisement	2	
MUS 270 Improvisation	1	
MUS 313 Voice Major (1)		6
MUS 351 Class Percussion I		1
MUS 360 Major Repertoire—Voice (1)	2	
MUS 371-390 Ensemble Series (1 each)	5	
MUS 394 Vocal Performance Practicum	(0)	
MUS 420 20th Century Techniques	3	
MUS 550 Music from the Middle Ages to 1750	3	
MUS 551 Classic and Romantic Music	3	
MUS 552 20th Century Music	3	
MUS 560 Lyric Diction I		2
MUS 561 Lyric Diction II		2
MUS 612 The Voice		3
MUS 616 Woodwinds	2	
MUS 618 Strings		2
MUS 620 Brass	2	
MUS 640 Ensemble Conducting	<u>2</u>	
		Total 60

Professional Education

	units	
MUS 433 Introduction to Music Technology	2	
**MUS 505 Music of the World's Peoples	(3)	
MUS 608 Early Field Experience in Music Education	2	
MUS 610 General Music		3
MUS 645 Advanced Choral Conducting and Literature	<u>3</u>	
		Total 10

Electives

Units selected upon advisement:	<u>1</u>
Total for emphasis	71

Please see appendix IV for a listing of the GENERAL EDUCATION and COMPETENCY/SUBJECT REQUIREMENTS.

THE STATE OF CALIFORNIA REQUIRES A FIFTH YEAR OF STUDY, AFTER COMPLETION OF THE BACHELOR'S DEGREE, TO EARN A CALIFORNIA TEACHING CREDENTIAL AT SAN FRANCISCO STATE; THIS FIFTH YEAR OF WORK IS DONE IN THE COLLEGE OF EDUCATION. IT INCLUDES ADDITIONAL COURSEWORK IN EDUCATIONAL METHODOLOGY, CLASSROOM OBSERVATION, AND STUDENT TEACHING.

IN THE CALIFORNIA STATE UNIVERSITY SYSTEM, NO MORE THAN 70 CREDITS IN MUSIC MAY BE COUNTED TOWARD THE BACHELOR OF MUSIC DEGREE.

Degree Title: Bachelor of Music in Music Education, Diversified
(Keyboard/Choral) Concentration

Years to Completion: 4

Submitted for: Renewal of Final Approval

Basic Musicianship and Performance	Professional Education	General Studies	Electives	Total Credits
# 60 % 51	# 10 % 8	# 48 % 40	# 1 % 1	119 100%

Basic Musicianship and Performance

units

MUS 150	Concert Music [each semester in residence- [8 semesters]			0
MUS 221	Fundamentals of Ear-training and Musicianship I			2
MUS 222	Fundamentals of Ear-training and Musicianship II			2
MUS 223	Fundamentals of Ear-training and Musicianship III			2
MUS 231	Contrapuntal Analysis and Synthesis	3		
MUS 232	Diatonic Analysis and Synthesis			3
MUS 233	Chromatic Analysis and Synthesis	3		
MUS 203, 301, 302	Class Piano (1 each) on advisement	2		
MUS 270	Improvisation			1
MUS 303	Major Instruction—Piano (1)	8		
MUS 311	Class Voice I			1
MUS 313	Voice Major (1) [by audition]	1		
MUS 371-390	Ensemble Series (1 each)	7		
MUS 382	Keyboard Harmony			1
MUS 420	20th Century Techniques			3
MUS 550	Music from the Middle Ages to 1750			3
MUS 551	Classic and Romantic Music	3		
MUS 552	20th Century Music			3
MUS 351	Class Percussion I			1
MUS 612	The Voice			3
MUS 616	Woodwinds			2
MUS 618	Strings			2
MUS 620	Brass			2
MUS 640	Ensemble Conducting			<u>2</u>
				Total 60

Professional Education

units

MUS 433	Introduction to Music Technology	2		
**MUS 505	Music of the World's Peoples	(3)		
MUS 608	Early Field Experience in Music Education	2		
MUS 610	General Music			3
MUS 645	Advanced Choral Conducting and Literature	<u>3</u>		
				Total 10

Electives

Units selected upon advisement: $\frac{1}{71}$
Total for emphasis

THE STATE OF CALIFORNIA REQUIRES A FIFTH YEAR OF STUDY, AFTER COMPLETION OF THE BACHELOR'S DEGREE, TO EARN A CALIFORNIA TEACHING CREDENTIAL AT SAN FRANCISCO STATE; THIS FIFTH YEAR OF WORK IS DONE IN THE COLLEGE OF EDUCATION. IT INCLUDES ADDITIONAL COURSEWORK IN EDUCATIONAL METHODOLOGY, CLASSROOM OBSERVATION, AND STUDENT TEACHING.

IN THE CALIFORNIA STATE UNIVERSITY SYSTEM, NO MORE THAN 70 CREDITS IN MUSIC MAY BE COUNTED TOWARD THE BACHELOR OF MUSIC DEGREE.

Please see appendix IV for a listing of the GENERAL EDUCATION and COMPETENCY/SUBJECT REQUIREMENTS.

Bachelor of Music in Jazz Studies

The Bachelor of Music in Jazz Studies recognizes the variety of opportunities that result from developing professional and pedagogical skills in the area of jazz performance. The cultural and artistic importance of this uniquely American musical expression is affirmed through a focus on its roots in oral tradition, repertoire, musicianship, analysis, and socio-historical perspectives involving styles and artistic realizations of significant musicians. The goal of the program is to prepare jazz professionals for a life that encompasses the many viable popular styles emanating from the jazz tradition of the 20th century, and includes preparation for teaching, performing, writing/arranging and band leading. Campus approval for a Bachelor of Music in Jazz Studies was obtained in Spring 2002 and the first students were admitted to the program in fall 2002. The degree is highly selective and provides a more in-depth study of jazz than can be offered through the B.A. emphasis (revised and renamed in 1999 from the emphasis in "Popular Styles"). Because many classes are shared with students in the B.A. emphasis, the financial impact of the degree is minimal. Admission to the BM in jazz studies program is based on musicianship and performance skills and limited to those individuals who exhibit appropriate promise for careers related to the jazz medium.

Assessment of Compliance with NASM standards

The program complies fully with NASM standards. The length of residency for graduation from this program is eight semesters, or four academic years. The major area of studies in music account for 33% (40 units) of the degree requirements. Supporting coursework in music comprises 30 units (25%) with an additional 3 units (3%) of music electives totaling 61 units of coursework in music required for the degree.

Degree Program Results

This emphasis admits an average of one new major per academic year. Some students come from the Jazz Studies emphasis in the Bachelor of Arts degree program. Rehearsal and technical facilities are adequately covered (e.g. amplifiers, mics, audio, etc.). Sufficient advanced courses are included in the degree, such as jazz pedagogy, a jazz history seminar, two-levels of jazz theory and three-levels of improvisation courses. A variety of ensemble options provide students with the experiences necessary to develop musicianship across a wide range of styles and genres. Elective options from B.M. programs in Music Education and Composition provide additional breadth for jazz studies students with other interests. Recent graduates are working professionals in the jazz and commercial music scene in San Francisco and noted for the contributions they are making.

Assessment of strengths and areas for improvement

San Francisco State University, located in the center of the Bay Area's uniquely diverse and eclectic musical culture, has the living resources necessary in the community to uphold the most relevant kind of B.M. in Jazz for the 21st century. Due to the advantage of its location, San Francisco State has made it possible to attract the most respected professional musicians and specialists in the area to our jazz faculty. Applied music faculty who do not have earned degrees have so distinguished themselves in performance and pedagogy that they have been given special consideration in the hiring process.

Procuring complete collections of master jazz artists is necessary to courses such as the Seminar in Jazz History, which has focused at different times on the music of Miles Davis, John Coltrane, and Women in Jazz. Library materials are in need of expansion beyond the current respectable number of holdings.

In 2016, one of our two full-time, tenured faculty members in jazz area moved to the Theatre Department to supervise their program in music theater. We now have two full-time faculty, including one tenured who also supervises the World Music area, and one lecturer.

Plans for addressing weaknesses and improving results

Identifying part-time faculty who are jazz specialists on specific instruments remains a challenge. Although such individuals are available in the Bay Area, budgetary limitations and policies regarding lecturer appointments and starting pay can make establishing consistent relationships with qualified jazz faculty difficult. This is particularly true as long as the program remains relatively small. The strategic goals for the BM in Jazz Studies continue to include expanding enrollments in brass instruments to facilitate more flexibility in lecturer appointments.

The university library works with the School to identify titles that we believe are our highest priority purchases each year. Some of these priorities include adding to the number of collected works and jazz titles. In all, the program needs to expand its part-

time faculty list to provide more jazz specific instruction on specific instruments. Some improvements have been made for certain instruments.

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of units
# 45-48 % 33	# 30 % 25	# 48 % 37	# 2 % 5	120 100%

MAJOR AREA	units
MUS 201 - Class Piano I	1
MUS 202 - Class Piano II	1
MUS 203 - Class Piano III	1
MUS 206 - Jazz Piano	1
MUS 270 - Improvisation	1
MUS 224 - Ear Training and Musicianship IV	1
MUS 303/313/353 - Instrumental Major	1 (Max 8)
MUS 360 Major Repertoire	1 (6-8)
MUS 371-390 Ensembles	1 (8-10)
MUS 431 Jazz Improv I	2
MUS 432 Jazz Improv II	2
MUS 440 Jazz Harmony	3
MUS 441 Jazz Composition and Arr.	3
MUS 558 Music of John Coltrane	3
Electives	3
CONCERT MUSIC – MUS 150	0
Must be completed every semester in residence up through 8 semesters – CR/NC grading.	
SENIOR RECITAL	0
Required of all performance majors. The Junior Qualifying Exam is the required prerequisite to the Senior Recital.	

SUPPORTIVE COURSES IN MUSIC	
MUS 221 – Ear Training & Musicianship I	2
MUS 222 – Ear Training & Musicianship II	2
MUS 223 – Ear Training & Musicianship III	2
MUS 231 – Contrapuntal Analysis & Synthesis	3
MUS 232 – Diatonic Analysis & Synthesis	3
MUS 233 – Chromatic Analysis & Synthesis	3
MUS 420- 20th Century Techniques	3
MUS 542 - Music in Culture and Context	3

MUS 550 – Music from the Middle Ages to 1750	3
MUS 551 – Classic & Romantic Music	3
MUS 552 – Twentieth Century Music	3

Graduate Programs in Music

The School of Music offers two graduate music degrees, the Master of Arts (MA) and Master of Music (MM). The MA program provides advanced study for students with highly developed interest and attainment in specific areas of music; prepares teachers for certain types of college music positions; provides prospective doctoral aspirants with a sound foundation for advanced graduate study; provides advanced academic qualifications for public school teachers; and prepares students for professional careers in composition. All MA emphases require either a culminating creative project or a master's thesis.

The MM program provides graduate study for the superior performer and allows for maximum development of specialized skills in the candidate's particular area of documented achievement. Students choose one of the following emphases: classical solo performance, chamber music, or conducting. This degree is particularly appropriate for students intending to perform or conduct music professionally, to teach applied performance in college/university settings or private studio, or to pursue doctoral studies in performance.

All students must complete a 9-unit core requirement and complete an emphasis as designated below. Enrollment is required during the semester of graduation.

Applicants are required to file two applications, one with the University and one with the School of Music. Admission to conditionally classified status requires acceptance by both the University and the School of Music.

Requirements for graduate admission to conditionally classified status in music are as follows:

1. A baccalaureate degree, with a major in music or equivalent musical experience.
2. A minimum 3.0 grade point average in the last 60 units of undergraduate study.
3. A completed Application Form for graduate study in music.
4. A 200–500 word narrative statement of purpose. This statement should include a description of the applicant's previous accomplishments.
5. An official copy of the applicant's undergraduate transcripts, and graduate transcripts if the student has been previously enrolled in a program of graduate study.
6. Two letters of recommendation from current or former teachers or professionals who are familiar with the applicant's qualifications.
7. Completion of Graduate Classification Examinations in Music History, Theory, Aural Skills and, for music education candidates, the Music Education Master's Advisory Exam. These examinations must be taken prior to entry into the program. Students who demonstrate deficiencies in one or more areas may be

accepted into the program contingent upon remediation of all deficiencies within one academic year of entry into the program. Undergraduate course work taken to remove deficiencies may not be used as part of the 30 units required for the master's degree in music.

Additional Materials for specific emphases

Additional Materials for Music Education

A written description of the nature and extent of teaching experience. Applicants must also provide evidence of at least two years of school music teaching and/or a valid teaching credential.

Additional Materials for Music History

Representative examples of music research papers, such as those written for undergraduate music history classes.

Additional Materials for Composition

A minimum of two representative scores and, if possible, recordings of recent musical compositions.

Additional Materials for Classical Instrumental/Vocal Performance or Chamber Music program

A live audition before members of the Music faculty; or for applicants unable to travel to San Francisco, a high quality Vimeo video, 30-45 minutes in duration demonstrating the student's current level of accomplishment. A repertoire list is also required, including an indication of those works on the list which have been performed in recital.

Emphasis in Orchestra or Wind Ensemble Conducting

Auditions are completed in two rounds. Selected candidates may be invited for a live audition with the SF State Orchestra. Details will be forwarded when appropriate.

A streaming video, posted on Vimeo, of a rehearsal or concert. Camera should show a front view of the conductor (camera placed at rear of ensemble) from a reasonable distance, and ideally demonstrate a varied selection of repertoire.

Please include your name, a repertoire list (with timing numbers), and the performance date.

Written English Proficiency Requirement

Level One is satisfied when applicants submit writing samples, demonstrating graduate level, discipline-specific proficiency in music research. Samples may include writing assignments submitted to satisfy requirements in undergraduate history courses. Applicants with substandard writing may be considered not admissible. Students who have recently earned an undergraduate degree from SF State may be exempted from this requirement.

Level Two is satisfied with satisfactory completion of the Music History seminar from the 750 series.

Advancement to Candidacy

Advancement to candidacy occurs when an Advancement to Candidacy (ATC) form has been completed by the student and approved by the major advisor, college graduate coordinator, and the dean of the Graduate Division. Prior to completion of the ATC form, the student must have been granted fully classified status (see #7 above); have satisfactorily completed both Written English Proficiency Requirements; have completed at least 12 semester units applicable to the degree with a B average or above; and have successfully completed review of the student's program with the faculty advisor.

Master's Examination

All candidates for all Masters degrees in Music degree must pass a comprehensive examination that demonstrates their ability to communicate, both orally and in writing, their command of music theory, history, research and analytical skills, and musical repertoire. Candidates for the Master of Music must also perform a public recital demonstrating competency in a wide variety of historical periods and styles.

Development of breadth of competence in graduate degree programs

Core requirements include advanced courses in Music History and Music Theory. Most majors are advised into at least one three-credit elective outside of music. Ensemble participation is required for graduate students in the M.M. graduate degrees include the core of MUS 700 and 710. The classification exams are meant to ensure that incoming students already have, or are advised to appropriately remediate, the broad skills inherent in any music program--theory/analysis, historical perspective, ear training/musicianship. The purpose of the oral exit exams is to ensure that students finishing our graduate programs can draw together these areas, along with their specialized knowledge in their area of emphasis, and synthesize it all into a cohesive body of knowledge.

Except for the MA in Music Education, we do not offer pedagogy classes on the graduate level. We assume, not always correctly, that anyone who has an undergraduate degree in piano or voice especially has had an undergraduate class in pedagogy. Those graduate students who teach our MUS 120 lab course certainly must develop some classroom teaching skills, which often amounts to on-the-job training. We do not offer teaching assistantship seminars or instruction in the sense in which they're typically known in the U. S. We attempt to address teaching skills by modeling how to teach in classes in which they are enrolled, and by striving to give them tools which will enable them to find solutions to teaching challenges. We also address professionally-related skills through program breadth in every class, every lesson, every seminar, every coaching session.

In the Spring of 2017, with one full-time ethnomusicologist on faculty, the School voted on a new M.A. emphasis in Ethnomusicology, believed to help with recruitment, as well as to expand graduate studies in areas not traditionally covered in the program. Two new courses were forwarded (MUS 742 Seminar in Ethnomusicology, and MUS 724 Issues in Ethnomusicology), along with one revision (MUS 852 Directed Fieldwork in Music, from Directed Experiences in Music). Unfortunately, this timing coincided with the College's enforcement of the new system-wide EO 1071, in which emphases within a degree program must share a minimum number of units or be considered as separate degrees. Our response to this (still evolving) has been to propose a slightly revised, slightly enlarge core, to eliminate the emphases and replace them with certificates. Under the new plan, the coursework would not change, though students could elect to enroll in the certificate only, without matriculating and earning the degree. Certificate subject areas will be listed on transcripts (current MM and MA students have no emphasis areas listed on diplomas or transcripts) and we hope to recruit certificate-only students into matriculated status in the MM or MA.

Master of Arts in Composition

The Master of Arts in Music in Composition provides students with advanced preparation in Musical Analysis, Counterpoint (including canon and fugue), Advanced Harmonic Procedures, Twentieth-century Techniques, Orchestration, Instrumental/Choral Conducting, and Electronic Music, while requiring consistent creative work of professional quality.

Assessment of compliance with NASM standards

The Master of Arts in Composition degree is divided into three categories---the core, other studies, and electives. The core is comprised of 9 units (30%) with an additional 14 units (47%) of other studies in music. Electives account for 23% (7 units) of the degree total. These percentages are in compliance with NASM standards. MA students complete a final composition project as their culminating experience. Students must pass a foreign language competency exam to enter this program. Prior to their last semester of enrollment, all graduate composition students submit and have approved by the composition faculty a proposal for their master's thesis composition. This composition is expected to display a high degree of proficiency at all levels: conception, formal design, orchestration, as well as aesthetic consistency, rigor, originality and overall far-reaching compositional scope. The above requirements should combine in a work that greatly contributes to the enrichment of the available repertoire.

Degree Program Results

The program steadily produces graduates who establish professional careers in music composition. Several current students already have active careers as composers of instrumental music, as reflected by a number of professional performances of their compositions beyond the SF State campus and performances of their works at music festivals around the nations. Some students are active composing professionally for the film industry and for various companies producing digital technology in the Bay Area. A number of recent graduates have gained admission to doctoral programs at prestigious universities.

Assessment of strengths and areas of improvement

The members of our current composition faculty have very active and successful professional careers. They are often the recipients of awards in composition and their music is widely performed across the continent. The reputation of our faculty is attracting more serious students to our program, including a number of international students. The program provides composition students with opportunities to collaborate with instrumental majors in the preparation of works in progress. There are various performance opportunities for works composed by students at composition recitals taking place at least once every semester. Student composers write for student ensembles enrolled in the chamber music program; the University Orchestra and Wind Ensemble sometimes read and sometimes perform student compositions; all students will also benefit from working with a professional contemporary music ensembles, whose residencies with the Morrison Chamber Music Center (referenced above), will include student-composer activities.

Additional funding from the college is available to fund, travel expenses for graduate students attending music festivals or performances of their compositions.

Master of Arts in Music History

The Master of Arts in Music History offers a humanistic approach to the study of music history as a significant part of human tradition, and as preparation for a professional career in music for teaching at all levels and for further graduate studies. The Master of Arts in Music History is organized as a liberal arts curriculum in music and provides the student with a broad and thorough knowledge in music history, literature and style, as well as cognate areas outside of music. Students who have significant preparation and background in music and who are interested in a scholarly pursuit focusing on music history, literature and style are encouraged to enter into this program. The curriculum includes ample opportunities for classroom learning, dialogue, research, and writing about Western musical tradition. Students are taught and encouraged to integrate their knowledge in a way that informs their musical skills, and provides insight and perspective on the role music plays in intellectual and cultural life.

Assessment of Compliance with NASM standards

This degree fully complies with NASM standards. Core studies in the degree account for 30% (9 units) of study. An additional 13 units of study (43%) comprise other studies in music. Electives account for 8 units (27%) of the degree program and are tailored to individual student needs and interests. Students must pass a foreign language competency exam to enter this program.

Results of progress related to goals and objectives

This degree continues to meet the needs of a limited number of students who have a strong and very specific interest in music history. Most are preparing to enter a doctoral program in historical musicology at another institution that offers the PhD. Candidates for the Master of Arts in Music History have the opportunity to acquire a broad based knowledge of history, literary and stylistic features of music in the Euro Western tradition

through lectures, research and writing, as well as opportunities for specialization vis-à-vis electives, special study courses and their Master's Thesis. A broader, related knowledge base is acquired through non-music cognate studies and the foreign language competency requirement.

Assessment of strengths and areas for improvement

This is a solid program, which provides a strong musical foundation in the history, literature and stylistic features of the Western tradition. Students receive individualized attention and encouragement. Recent graduates have been admitted to doctoral programs at the University of California, Berkeley and Columbia Universities. A second tenure track faculty in music would help develop a more cohesive and intimate program and experience. There is a critical need for additional full-time faculty in the area of music history. We currently have only one full-time music historian who must divide time between undergraduate and graduate music majors, as well as G.E. students, thus limiting and compromising the time that might otherwise be devoted to graduate students in this degree program. Currently, tenured faculty whose expertise and background is in performance, not musicology and adjunct faculty currently teach most of our graduate level history courses, in addition to two of the three courses in the music history survey sequence. While this faculty provide excellent teaching, it is extremely difficult to build a program and recruit students in the music history area without a solid core of musicology faculty. It is our hope, however, that a second tenure-track hire in music history will be forthcoming. This area also needs to assess the manner in which we present curriculum to students in the twenty-first century, many of whom have not had extensive exposure to the repertoire, terminology and literature of the western tradition.

Plans for addressing weaknesses and improving results.

Additional budgetary resources, supported by a strong commitment from the School of Music faculty (and of course the College and University) are essential. There are current efforts to develop non-state funding that has the flexibility to be used for program enhancements rather than strictly scholarships. As with the curriculum as a whole, we are embarking on a process to assess how we present the important and valuable curriculum in this area and examine how we might present a cultural 'portal' to those students who might benefit from it, but do not have the traditional preparation we would have expected from incoming music majors in the past.

Master of Arts in Music Education

The Master of Arts in Music education, offers music educators (generally K-12 teachers) the opportunity to pursue advanced study in curriculum development, complete research in music education, advance their theoretical analytical and historical knowledge, as well as engage in limited study in a cognate area outside of music. Students successfully completing this degree are prepared to continue their studies at a more advanced graduate level.

Assessment of compliance with NASM standards

The Master of Arts in Music education degree is divided into three categories----the core, other studies, and electives. Core studies account for 30% (9 units) of the total degree

requirements. Other studies in music comprise 40% (12 units) of the total with an additional 9 units (30%) selected on advisement from education-related or other appropriate non-music coursework. These percentages are in compliance with NASM standards. All students complete a thesis as their culminating experience.

Degree Program Results

The program meets the needs of music teachers in Bay Area schools and its consistent enrollments substantiate this role. Graduates comment on the quality of their instruction and the breadth and depth of the curriculum as well as the practical nature of the course work. In addition students note how the program has enough flexibility to allow students a degree of individualization. The degree program is regularly reviewed through consultation with graduates of the program and as part of the university's outcomes assessment program.

Assessment of strengths and areas for improvement

The primary strength of this degree program is its flexibility. Students are able to individualize the program to meet their needs but at the same time, meet core requirements of an advanced degree program. Because of budget constraints and a limited number of graduate students, it has been difficult to offer the two principal music education courses, Research in Music Education and Designing Curriculum in Music. When students reach the point of needing to take these courses, they have been offered as independent projects, or students have been allowed to substitute a similar research methods or curriculum design class in the College of Education. When students use a substitute course in the College of Education, music education faculty work with the students to help refine course content in a music context. This is not wholly satisfactory but has met the needs of students while maintaining excellent academic standards and the educational focus of the degree program.

Plans for addressing weaknesses and improving strengths.

Efforts at recruiting additional graduate students in music education are necessary. To assist potential graduate students in handling the financial demands, avenues are being explored for certain paid internships that occur within the context of their regular employment. These internships could also provide an opportunity for practice-based research and curriculum development Projects.

Master of Music in Performance

The Master of Music in Performance prepares advanced singers and instrumentalists to continue their musical studies in music performance, teach, or pursue doctoral studies. Artist teachers provide intense instruction, which culminates in a graduate recital. While the focus is placed on solo performance, concomitant growth in ensemble performance, knowledge of literature, musical analysis and music history is expected.

Assessment of compliance with NASM standards

The Master of Music in Performance is in compliance with NASM standards. Major area studies account for 37% (H units) of the degree total. Other studies account for 30% (9 units). Elective units comprise 33% (10 units). Performance majors take at least one

seminar in music history, and take part in performance ensembles each semester. Of 30 required units in the major, these supportive studies make up a minimum of 10 units. Another 20 units are comprised of coursework in repertoire and literature study. Students enrich their studies by fulfilling elective requirement with courses in these and related areas. Jury examinations each semester provide opportunity for evaluating progress. All candidates are admitted “conditionally” and the first jury examination is an important determination of the student’s ability to proceed with the degree. A prerequisite for the master’s degree in vocal performance is a B.M. in Vocal Performance or the equivalent. The baccalaureate degree must have included coursework in Lyric Diction to ensure that students admitted to the MM. have sufficient background to deal with matters of language and phonetics.

Degree Program Results

Because admission is selective, the program rigorous, and the faculty standards high, graduates of the M.M. program are generally successful in gaining admission to prestigious doctoral programs or in defining careers that utilize their musical studies. Graduates are now members of professional orchestras and choral ensembles, church musicians, recitalists, and teachers in community colleges, private studios, and public and private schools.

Assessment of strengths and areas for improvement

The quality and attentiveness of the faculty contributes most significantly to the strength of this program. The presence of gifted graduate students is a boon to our ensembles and a source of pleasure and pride to our faculty. One area of weakness is the lack of graduate students in each of the instrumental studios. Attracting these additional instrumentalists would strengthen the overall music program and provide needed musical leadership in ensembles and chamber music.

Plans for addressing weaknesses and improving results

Efforts at recruiting graduate students are part of the strategic plans of the School. The use of scholarship funds to entice students in areas that would strengthen the overall music program is a strategy that will be employed as we consider ways to make the use of scholarships and other aid more effective.

Master of Music in Chamber Music

This Chamber Music degree program emphasis is designed to afford superior musicians the opportunity to earn a Master of Music degree while focusing specifically on developing the skills required to succeed in small conductor-less and self-directed ensembles. Graduates of this program are expected to achieve an extremely high level of technical and interpretive proficiency and gain a knowledge of a wide grasp of the literature for chamber ensembles, specifically for their instrument in a variety of mixed ensembles, including multiple styles and genres. Particular effort is placed on cultivating interpersonal communication skills, effective and persuasive public presentation skills in both traditional and non-traditional settings, both between fellow ensemble members as well as the audience.

Assessment of Compliance with NASM standards

This program complies fully with NASM standards for performance. Admission standards and processes are the same as described for the Master of Music in Performance. Major area studies comprise 47% (14 units) of the degree total. Other studies comprise 30% (9) units with an additional 7 units of electives on advisement in other music studies. In order to maintain comparably rigorous standards, candidates in the Chamber Music program are required to perform two full-length graduate recitals demonstrating a range of repertoire and style periods.

(Since candidates in solo performance are required to memorize much of their recital repertoire in only one recital, this was deemed to be an appropriate “equalizer.”) It is generally considered insensitive to perform chamber literature from memory, unless everyone in the ensemble does so, at risk of inviting any interpretation of relative soloist/accompanist roles within the presentation.

Degree Program Results

The success of the program is evident in the musical growth of these musicians, their personal confidence as artists among their peers and audiences alike, and in the standards of public performances in formal recitals and more flexible non-traditional venues, as well as in the depth, breadth and complexity of the literature performed. Each of these graduates has gone on to demonstrate heartening and in some cases spectacular success in their chosen fields, teaching in programs as far flung as the Philippines and Israel and closer to home in the Hillsborough and San Mateo school districts. In addition to traditional individual applied instruction, the chamber music faculty work rigorously with each student ensemble, coaching specific works for regular performances on campus, and involving the widest possible range of repertoire and instrumentation.

Assessment of strengths and areas for improvement

The opportunity to work closely with the Alexander String Quartet, in most cases at least twice weekly is the greatest strength of the program. In coaching sessions, the Chamber Music forum (a weekly symposium) and in private instruction, the intensity and focus of the program is unparalleled. The ASQ is well renowned for its outreach activities within the larger community, and for their ability to articulate and illuminate unfamiliar music and time-honored performance traditions to neophyte listeners in non-traditional spaces. Cultivating these skills is considered an essential component of responsible preparation for a career in chamber music and developing the ability to speak persuasively and insightfully about the repertoire is a serious pursuit.

Graduate students working in the larger Chamber Music program develop leadership skills and often serve as coaches to undergraduates who participate in chamber music ensembles. It is clear that developing and inculcating strong chamber music skills among music students yields benefits in their larger ensemble activities. This is not limited to orchestral studies, but also to wind, jazz and vocal areas. Consequently, all music students are encouraged to audition to participate in the regular chamber music program. Of a dozen ensembles in a given semester, participants will typically include at least one wind or brass ensemble, and mixed winds strings and keyboard as well as vocalists, in

addition to string ensembles. All of the chamber music students benefit from regular opportunities to engage with audiences outside of the traditional recital hall. Student ensembles accompany the ASQ to various schools in the San Francisco Unified School District, performing for students in ESL, social history, English literature surveys, foreign language and music classes. Other performances range from Veterans Hospital (hospice care) to on-campus SF State's conference center to performing invocations at on-campus Academic Senate meetings.

An important component stressed in the program is the vital interface with our composition department. Chamber groups are tasked to work every semester with a student composer who will write a short work for the specific configuration. Over the course of the semester, the student composer will attend several rehearsals of the assigned mainstream repertoire, studying the instrumentation and challenges as experienced by the players while getting to know and appreciate the specific strengths and abilities of the musicians. The composition student works with their respective professor/mentor on their new work and the ensemble is coached in the new work also by the ASQ. The ASQ's celebrated history of commissioning and introducing new works is particularly helpful in this specialized area within the program. The new student work is typically presented to the ensemble over the semester in various stages of completion, affording a chance to hear various experiments and make informed choices about the final and precise notation and instrumentation and distribution of the material among the players. The finished work, completed within 13 weeks is performed in a special semester's-end concert of new works by student composers. More consistent and plentiful scholarship resources would make recruitment to this program more successful.

Master of Music in Conducting

The Master of Music, Conducting Emphasis offers intensive work in conducting for advanced students, primarily musicians who already bring experience and commitment to this professional activity. The goal of the emphasis is to offer advanced techniques in conducting, score analysis, and rehearsal methods. Students have the opportunity to specialize in either instrumental or choral conducting. Candidates for this degree have the opportunity for regular conducting experience with one or more of the university's major ensembles under the supervision of their major instructor. The culminating experience is a public recital.

Assessment of Compliance with NASM standards

This degree complies fully with NASM standards, with candidates for this program demonstrating substantial preparation for advanced work in conducting, most often through prior experience in community, church, or education-based ensembles. Choral conducting majors' language skills are assessed on entry into the program. Those with insufficient backgrounds in standard languages are advised into the two-semester undergraduate diction course series. (There is no graduate level diction course). In these courses, they learn basic rules for language pronunciation and the International Phonetic Alphabet (IPA), which serves as a phonetic system that can be applied in a general way to any language.

Conducting students take at least one seminar in music history, and take part in performance ensembles each semester. Of 30 required units in the degree, major studies comprise 14 units (47%) of the requirements with an additional 9 units (30%) of other studies in music. Electives comprise 7 units (23%) and are chosen in consultation with the advisor. Students may enrich their studies by fulfilling elective requirement with courses in music or through collaborations with the Theater Department. By working with a university ensemble the candidate for this degree has a laboratory for applying new techniques. The candidates conduct some portion of the ensemble's regular concerts prior to their own final recital project. The candidate is also expected to produce excellent program notes for the culminating recital.

In either the third or fourth semester of study, conducting students present a public concert of approximately 60 minutes. This concert is prepared under the supervision of their major advisor with the participation of the university ensemble(s) to which they are assigned and other ensembles at the discretion of the faculty advisor. In addition to this culminating experience students have the opportunity to conduct portions of concerts in the preceding semesters.

Degree Program Results

Graduates of this program have been successful in obtaining conducting positions after their completion of the program. There is a general consensus that this is a rigorous program which prepares conductors well for work in the world. Upon their graduation graduates are surveyed about their experiences, and their suggestions for improvement contribute to revisions in the program.

Assessment of strengths and areas for improvement

Because this is an intense one-on-one instructional program, faculty are able to diagnose student needs and devise individual courses of study in conducting lessons. This individualization and personalization of study is a strength of the program. SFSU conducting students are able to take advantage of San Francisco's vibrant artistic life. They observe professional ensembles in rehearsal and performance, and discuss their observations with supervising faculty.

Areas for improvement include literature and rehearsal methods courses, where only one course (MUS 701) is presently incorporated in the program. Though these subjects are addressed in private lessons/conducting seminar (MUS 780/781), students would no doubt benefit from a more complete understanding of the body of material in their discipline.

Plans for addressing weaknesses and improving results.

A weakness in the program is the ability to only include one semester of literature study. We believe this alone is insufficient to prepare an individual to an appropriate level. Because adding a course isn't an option at this point we are trying to address it in the context of private lessons.

C. Text Outline

Music Studies in General Education

Basic Music, MUS 120 combines live on-line instruction with laboratory instruction to give students hands-on experience in making music. fundamentals of music are applied through the development of basic skills in music reading, writing, listening, and singing or playing selected instruments. The School of Music's performance ensembles welcome participation from both the general student body and the community at large, including University faculty and staff, and seek, through introduction of musical concepts and repertoire, to develop a greater understanding of music and musical performance discipline. Members of the community may enroll in music courses on a space available basis. The University also offers several programs for mature learners, Eldercollege, Sixty-Plus, Over 60 Degree Program, and Osher Lifelong Learning Institute whereby senior citizens may pursue university courses and/or degrees at little cost. Students in the nearby School of the Arts and other San Francisco high schools are encouraged to participate in our ensembles. The chamber music, jazz, wind ensemble, and orchestra usually have advance high school students as regular participants. Most of the School's General Education Courses are taught by regular full-time and part-time faculty. Certain lower division courses are taught by graduate teaching associates when individuals with the appropriate qualifications are available. Due to prohibitive costs associated with individual lessons, and no mechanism to pass instructional costs on to students for individual instruction, non-majors are not allowed to enroll in private studio lessons. Occasionally a faculty member has allowed a non-major to enroll for lessons through the College of Extended Learning. However, students accepted in this manner are not factored into that faculty member's teaching load and CEL gives the faculty member a small stipend for delivering the instruction. Most faculty consider this not worth the time and effort.

All San Francisco State University students are invited to audition for the symphony, wind ensemble, university chorus, chamber singers, opera workshop, jazz choir, and chamber and jazz and world instrumental ensembles. In the choral area, students are welcome to join the women's and men's chorus with no regard to audition results.

Courses for music majors will admit qualified students when there is room. However, these courses must first meet the needs of music majors. Most of our core courses are fully subscribed each semester and it has been increasingly difficult to accommodate non-majors in core classes.

SECTION III

A. Musical Unit

1. Describe how the music unit evaluates, plans, and makes projections.

San Francisco State University mandates periodic internal program review. The University is beginning its [seventh cycle](https://senate.sfsu.edu/policy/guidelines-seventh-cycle-academic-program-review-0) (<https://senate.sfsu.edu/policy/guidelines-seventh-cycle-academic-program-review-0>) of internal review. Where departments or programs are accredited by external agencies, such as NASM, the internal review is less rigorous.

The School of Music uses evaluates and plans using data (air.sfsu.edu) (<https://csusuccess.dashboards.calstate.edu/public/app/dashboard/dashboard-index.php>) including historical enrollments, projected enrollments (AdAstra proprietary software), student performance in course-based assessments, student evaluations of teaching effectiveness (<http://sete.sfsu.edu> these are course evaluations and include narrative comments) assessment of incoming student need and graduate employment prospects.

B. Students

Student achievement is evaluated regularly and rigorously, throughout their degree: in rehearsal and individual lessons, at end-of-semester juries, capstone project performance and writing projects. Faculty regularly discuss the ways we can assess student achievement across courses, including how the skills taught in early core courses (keyboard, theory, ear-training) are manifesting in other areas.

C. Projected Improvements and Changes

We are experiencing revitalized faculty engagement and improved collaborative esprit thanks to the appointment of our new Director. His refreshingly ambitious and challenging leadership demands individual self-awareness and sympathetic cooperation as we better assess our collective strengths and weaknesses.

We have a stronger, more comprehensive sense of place within the College of Liberal and Creative Arts thanks in part to the appointment of a new and communicative Dean. Meanwhile, thanks to his close work with the University's Senate, our Director brings a rich and current understanding of the School's place in the larger context of the University as a whole.

We are enjoying fruitful collaborative engagement and interdependent coordination between areas including composition, electronic music/scoring for games, chamber music, recording sciences, vocal and opera. There has been recent and purposeful growth in BA enrollment which creates opportunities and challenges we look forward to dealing especially as we cope with reduced space and make our case at the college level for new faculty hiring priorities

We are engaged in ongoing discussions about how we can serve the music student of the

twenty-first century and how our curricular offerings might improve to achieve this, given the facilities, budget and traditional curriculum we now offer. We continue to engage with professionals working in the industry and to bring new faculty, with expanded contemporary competencies, to work with our students.

We continue to leverage the advantages of web-based resources for teaching, outreach, advising and publicity. The moodle- based Learning Management System, iLearn, is continually updated to provide a more useful interface and faster direct faculty-to --student communication and oversight interaction and engagement.

D. Future Issues

All the challenges we face are also opportunities. The most pressing challenge for the SFSU School of Music is populating our programs to the extent that each of our areas of study and degree programs can receive the requisite funding and be allowed to continue. This includes sharpening our recruiting, responding to the new paradigm under which potential applicants receive their pre-college training, the economic challenges of living in the expensive bay area.

We continue to look for thoughtful improvements of our programs and services to students, more aggressive and effective recruitment, and successful partnering with alumni, private donors and the business community. In any case, these are the things we can be proactive about. We are fortunate to be located in a thriving community which should present many opportunities for innovative partnerships, artistic and technological. We have a marvelous tradition of excellence and service to all communities which needs to be cherished and trumpeted. Our traditional leadership in Music Education can be re-asserted during a time of resurgence in employment opportunities in this area. We have the opportunity to be more relevant within the campus community, drawing more broadly for our audiences and partnering with other areas of study. We have the possibility to exploit social media toward our goals of recruitment, audience development, and outreach to our alumni and the greater community. This can and should be a time for great optimism.

SECTION IV Management Documents Portfolio

MDP I—PURPOSES AND OPERATIONS

A. Purposes

1. Institutional catalogs (undergraduate, graduate, community education, etc., as applicable). <http://bulletin.sfsu.edu/colleges/liberal-creative-arts/music/>
2. Statement of purposes and specific aims—usually, mission, goals, and objectives for the music unit, and if applicable, for the entire institution.
3. Definitions of the institution’s terminology for designating wholes and parts of curricula such as: major, minor, concentration, track, emphasis, etc.

<http://bulletin.sfsu.edu/undergraduate-education/>

B. Size and Scope

HEADS Data Survey(s) containing factual information on enrollment and finances. First-time applicants must provide a completed Data Survey current to the year of self-study. Institutions holding Associate Membership or Membership in NASM applying for renewal of accreditation must provide HEADS Data Surveys for three academic years—the year in which the on-site visit occurs plus those for the previous two years.

C. Finances

1. *Financial statements or data providing a composite picture of music unit finances for the past three years.*

The music unit is not an independent financial unit. Budgets are controlled at the college level.

<https://sfsufdn.sfsu.edu/auditedfinancialstatements>

D. Governance and Administration

1. A table clearly outlining the internal organization of the music unit. If applicable, outline the administrative and operational relationships of the music unit to the parent institution. Include names as well as titles of individuals.

https://air.sfsu.edu/sites/default/files/Campus%20Org%20July%202016_Final.pdf

<https://ucorp.sfsu.edu/organizational-chart>

3. *Description or outline of the music executive's responsibilities and authority including teaching, creative work and research, performing, and community service, as well as administration.*

Music Unit Administration: Director, Cyrus Ginwala. Director is a faculty member, with a .4 teaching load, employed on a 12 month contract. Director reports to Dean of the College of Liberal and Creative Arts. Faculty members serve on standing and subcommittees, with terms ranging from 1-3 years. These include finance, scholarship,

4. Outline the governance and administrative responsibilities and relationships among faculty, staff, and administration.

http://facaffairs.sfsu.edu/sites/default/files/FacManual_F2017.pdf

5. Present policies regarding the term of the chief music executive and reviews of the chief music executive.

<https://senate.sfsu.edu/content/untitled-7>

E. Faculty and Staff

1. Policies and procedures: (a) for calculating faculty loads, including credit for the direction of graduate dissertations, projects, ensembles, etc.;

<https://www.calfac.org/resource/collective-bargaining-agreement-contract-2014-2017#workload>

(b) for evaluating teaching effectiveness of music faculty;

<https://www.calfac.org/resource/collective-bargaining-agreement-contract-2014-2017#evaluation>

(c) regarding faculty development;

<https://www.calfac.org/resource/collective-bargaining-agreement-contract-2014-2017#professional-development>

2. A chart or other format providing the following for each faculty member: (a) name; (b) year hired; (c) rank; (d) tenure status; (e) degrees or credentials earned with institution, majors, and emphases; (f) a short biographical summary – if this information is published in the catalog or on the institution's website, please provide a citation here;

<http://music.sfsu.edu/people>

and (g) if music education faculty, Pre-K–12 teaching experience.

<https://sfsu.academia.edu/WendellHanna>

3. A list of current faculty teaching assignments, including, if applicable, the number of classroom/lecture, applied lessons, and/or ensembles per week per semester.

Spring 2018 teaching assignments:

<https://webapps.sfsu.edu/public/classservices/classsearch/results>

4. *Duties performed by graduate assistants.*

Graduate Assistants are given a description of duties at the beginning of each semester. GA's are attached to courses and duties may include: ensemble librarian, tutoring, running sectional rehearsals, grading papers, keeping attendance records, etc.

G. Library and Learning Resources

1. *A description of music library holdings and learning resources, including electronic access, as published by the institution.*

2. *Information concerning student and faculty access (a) to the institution's library in terms of hours of operation, catalogs and indexes; and (b) to the holdings of other institutions through various means.*

3. *If the music unit relies substantially on libraries or learning resources beyond the institution for information access, collections, or facilities, information concerning (a) accessibility; (b) collections in relationship to major areas of study, curricular offerings and levels; (c) agreements regarding student/faculty use of these facilities; and (d) student use of these facilities.*

4. *Expenditures for music acquisitions as documented by the institution—ideally, a breakdown with expenditures (a) the year before last, (b) last year, and (c) budgeted for this year in the following categories: books, collected editions, periodicals, videotapes, scores, recordings, microfilm/microfiche, electronic access, and other holdings (specify). Also, a total for each year.*

5. *Number of staff dedicated to the music collection and the qualifications for each position.*

6. *Policies and procedures for acquisitions, preservation, and replacement, including music faculty involvement.*

7. *Plans for library equipment acquisitions and maintenance.*

H. Recruitment, Admission–Retention, Record Keeping, Advisement, and Student Complaints

1. Policies, procedures, and music unit standards used for recruitment and admissions at each applicable program level (i.e., non-degree-granting, associate, baccalaureate, graduate). The information must provide proficiency expectations for admission to candidacy for the program or the degree.

2. Policies, procedures, and music unit standards regarding retention at each applicable program level.

3. Policies and procedures used for the advisement and counseling system at various program levels, including those employed to address (a) program content; (b) program completion; (c) music -specific student services associated with individual students' programs.

All music majors are assigned a faculty advisor. In addition, these resources are available through the university:

<http://advisinglca.sfsu.edu/>

<https://advisinghub.sfsu.edu/lca/musicba>

<https://advisinghub.sfsu.edu/lca/musicbm>

<http://grad.sfsu.edu/content/current-students/graduate-studies-advising>

4. Policies concerning the submission, processing, and consideration of student complaints offered in substantial number over an extended period of time with regard to a specific issue, including communication of the outcome of consideration and any action taken.

Depending on the nature of the complaint and potential Title IX or legal issues, students start by scheduling a confidential meeting with the Director, after self-referring or referral by faculty member.

5. Information concerning counseling for students (a) preparing to be elementary/secondary specialist music teachers, (b) preparing for careers, and (c) anticipating continuation of studies.

These discussions take place in advising sessions with area faculty and the Director

6. Student record-keeping policies and procedures at various program levels, including issues such as courses taken, grades, repertory studied, performance, and special evaluations.

Academic record keeping is performed automatically by the online Student Center. Placement exam results are maintained by SOM internal spreadsheet.

7. Policies concerning maintenance of final project documentation for graduate degrees. Recitals are recorded. Copies of all theses are retained in the library

<http://grad.sfsu.edu/sites/default/files/assets/forms/creative-work-guidelines.pdf>

<http://grad.sfsu.edu/sites/default/files/assets/forms/thesis-dissertation-checklist.pdf>

K. Articulation with Other Institutions

<http://web2.assist.org/web-assist/SFSU.html>

MDP II — Instructional Programs - Hyperlinks included in the body of report

MDP III — Instructional Programs - Hyperlinks included in the body of report

Memorandum

TO: Institutions with Spring 2018 Visits

FROM: Kyle Dobbeck, Accreditation Assistant

RE: NASM Self-Study Submission

According to NASM records, your institution is slated to host an on-site visit during Spring 2018. Self-Study materials are due to the National Office and visiting evaluators

four weeks prior to the on-site review. Please note the following reminders for your final preparation and shipment.

1. Three hard copies of the narrative (Sections I, II, and III) must be sent to the National Office.
 - Copies must be three hole punched.
 - No staples or paper clips should be used.
 - Please do not bind or place National Office copies in binders. You may wish to use brass fasteners, shrink-wrap, or packaging paper to secure the pages in shipment.
2. The Management Documents Portfolio (MDP) (Section IV) and any Appendices (Section V) must also be included and may be sent in hard copy or an electronic format (CD, Flash Drive, etc.).
 - Please be sure to send three copies of any electronic or digital storage media and supplementary materials.
3. Include three copies of the Application for Membership. Please note all institutions must fill out this application, including current member institutions:
<https://nasm.arts-accredit.org/accreditation/accreditation-materials/forms/application-form/>
4. Institutions applying for the first time must enclose the application fee. Existing members have been invoiced.
5. Visiting evaluators each receive one bound copy of the Self-Study, mailed directly from the institution. The institution should retain one complete copy of the Self-Study for future reference.

Materials should be mailed to:

NASM

Attn: Kyle Dobbeck

11250 Roger Bacon Drive, Suite 21

Reston, VA 20190

Please see the Association website for submission information: <https://nasm.arts-accredit.org/accreditation/comprehensive-review-process/self-study/submitting-application-materials/>.

Course Syllabi at: <https://sfsu.box.com/s/4l6vh4ckrpbcmn4hsy2eyfnf2meos8v4>