

National Association of Schools of Music

SELF STUDY

in
Format A

Presented for consideration by the
NASM Commission on Accreditation

By

Sonoma State University
1801 East Cotati Avenue
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<http://web.sonoma.edu/music/>

Degrees for which Renewal of Final Approval are sought:

Bachelor of Arts in Music
Liberal Arts Concentration

Bachelor of Music
Jazz Studies Concentration
Music Education Concentration
Performance Concentration

Degree for which Plan Approval is sought:

Bachelor of Arts in Music
Composition and Technology Concentration

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

(Date)

Chair

(Signature of Reporting Officer)

Dr. Brian S. Wilson, Music Department

(Name and Title of Reporting Officer)

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**National Association of Schools of Music
Sonoma State University Renewal Document
SELF STUDY**

SECTION I: OPERATIONS

I. 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.*

MISSION, GOALS AND OBJECTIVES

Our Philosophy

At Sonoma State University, developing artists cultivate their individuality in a humane environment that emphasizes personalized instruction. Classes are small, averaging twelve students per faculty member. Studio instruction for musicians is one to one. Many ensembles are “chamber” scaled, reflecting our belief that intimacy is the best guarantee of quality. Even our large ensembles strive for this intimacy. The faculty know their students by name and are accessible to their needs and concerns.

Acknowledging that an artist’s life can be a difficult one to navigate, we ground our students in a broad range of real-world skills and perspectives and encourage innovative career planning as the best path to productive, fulfilled lives as working artists.

A commitment to active involvement stands at the heart of the music curriculum. We value music of different cultures, ethnic groups, formal styles, and historical periods.

Our Curriculum

The rigorous degree programs require private voice/instrument lessons of all music majors. All students attend a weekly repertoire class where they can play and sing for each other, participate in a master class or talk about aspects of performing before an audience.

Major ensembles are open to music majors and non-majors alike, and include Symphonic Wind Ensemble, Symphonic Chorus, Jazz Orchestra, Symphony Orchestra and Music Theatre production. Numerous smaller ensembles specialize in the performance of everything from classical guitar to Rock Collegium.

The department is housed in the Green Music Center's Music Education Hall and offers Bachelor of Music degree programs in Performance, Jazz Studies and Music Education as well as a Bachelor of Arts in Music, Liberal Arts Music Concentration.

The core curriculum for music majors provides a thorough foundation in such essential skills as keyboard facility, theoretical understanding, aural perception, and analysis of a wide range of music literature. All majors gain experience with both the intuitive and the intellectual processes of the art. The curriculum is designed to place the specialized study of music in the setting of a liberal arts education and to serve as a firm basis for careers in a wide variety of professions in music and those related to music.

These goals are the driving force behind all curricular planning, all operational decisions and all artistic endeavors in the Department.

The Music faculty's active participation in formulating this vision has served to renew and reinforce the founding values that have never left us and guided our development to the present day.

On page 105 of SECTION IV: MANAGEMENT DOCUMENTS PORTFOLIO (MDP) are found url links to the institutional catalogue, the music department's catalogue, mission, goals and objectives as well as the university's definitions of the major and minor.

I. B. SIZE AND SCOPE

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.*

1. Enrollment

Since our last self-study report our enrollment has remained steadily in the range of between 100 and 125 majors across the four areas of Performance, Jazz Studies, Music Education and BA Music Liberal Arts. (See Section I. B. Documentation HEADS reports). What is particularly notable for us is not only the quantitative growth but the qualitative growth of our student body. Entrance Auditions, held three times a year in November, January and March, are at an all time high and we are quickly becoming a destination campus for music within the CSU.

2. Faculty and Resources

With nine Full Time tenure or tenure-track faculty and twenty-five adjunct professors (varies slightly from semester to semester) delivering the private instruction and other pertinent portions of our curriculum we are confident that we are currently delivering our mission appropriately and effectively. With the recent hiring of our newest tenure-track faculty member in the area of Composition and World Music we have kept pace with retirement replacements. Plus we have two additional full-time tenure-track positions that we are slated for in the coming years, most likely in the areas of Music Education and Entry level Theory and Piano Proficiency and Chamber Music. This will keep pace with our quantitative and qualitative growth. Our faculty-to-student ratio in our core classes is increasing to the point where we will want additional sections rather than increased class size.

Whereas a portion of the instructional faculty (specifically private instructors) were paid from our endowment in our 2006 report, I am happy to report that all faculty are supported through the General Fund. This is primarily due to our new Dean of Arts and Humanities and his recognition that private instruction is core curriculum and must be supported. In addition, in our 2006 self-study we reported only six full-time faculty members with essentially the same number of majors.

3. Advanced Courses

The curriculum is programmed to include sufficient advanced courses appropriate to major areas of study. Dual theory tracks are in place for the jazz and classical areas. In the classical area, the first two semesters focus on harmony and voice leading and the second two on

analysis of large scale works. In the jazz area, the first two semesters focus on traditional harmony and voice leading and the subsequent semesters focus on jazz composition and arranging.

All students take four semesters of Musicianship (ear training), the third and fourth semesters of which deal with advanced chromatic and 20th-century sight singing and dictation. All students take four semesters of programmed piano proficiency. In the second two, they have the option of taking classical or jazz piano.

The Music Education program and curriculum has grown significantly, its annual number of graduates (with nearly 100% job placement) increasing substantially. To that end we have honed the curriculum in order to provide advanced courses to both vocal and instrumental students. Instrumentalists take two semesters each of brass, woodwind and strings pedagogy methods courses and a separate semester of instrumental methods aside from instrumental conducting. And in parity, vocal music education majors take choral arranging, two semesters of diction and a separate semester of choral methods aside from choral conducting. The Jazz Studies program continues to offer its own two-semester keyboard sequence; Level Three remains a pre-requisite to entering the sequence and Performance, Music Education and BA students have the option of taking these two courses to complete their piano proficiency.

We require five semesters of music history, including one semester in the study of US Music, one semester of World Music, two semesters of classical music history and an advanced seminar in a focused music history topic that varies from semester to semester. The seminar is a small class requiring in-depth student presentations. Examples of seminar topics have included “The Ring Cycle,” “The Music of Stephen Sondheim” and “Mahler Symphonies.”

Our jury system makes a clear distinction between lower-division and upper-division performance expectations through a Junior Qualifying Jury. Each semester, all students study three major and three minor scales (all three forms); the jury panel will choose one of each. Thus, by the end of their sophomore year, students master all 24 scales. Additionally, students performing a Junior Qualifying Jury must list all repertoire studied in the previous two years, data the jury panel considers seriously. If a BM student does not pass this jury, the panel, in consultation with the student’s private instructor, may recommend that the student change to the BA Liberal Arts program. Such a decision may be re-evaluated based on progress. BA students in this circumstance may be asked to change to the Music Minor.

4. Advanced ensemble experience

For many years, the Department has enjoyed wide recognition for its fine ensembles in the areas of jazz, choral music and music theatre and, particularly since our 2006 self-study, in the area of classical instrumental music.

We have: two levels of band (Concert Band and Symphonic Wind Ensemble) and two levels of chorus (Symphonic Chorus and Chamber Singers). All string players play in Symphony Orchestra, but woodwind, brass and percussion players are placed in the orchestra through

competitive auditions. N.B. The department did not have a symphony orchestra at the time of its 2006 self-study.

We have also instituted a two-semester minimum of chamber music for all instrumental performance majors. Chamber music requires advanced level of playing without the safety in numbers one is afforded in a large ensemble.

The Jazz Studies program has also continued to build upon its reputable history with the stylistic diversification of its ensembles at various levels which include three jazz combos, Latin Band and the Jazz Orchestra. Also, with the institution of semester Juries the level of performance in all areas has increased significantly.

HEADS Data Surveys for 2015, 2016 and 2017 are found in SECTION IV: **MANAGEMENT DOCUMENTS PORTFOLIO (MDP)** of the Self-Study on page 105 and following.

I. C. FINANCES

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.*

1. Sources and Reliability of income
2. Balance of revenue to expenses
3. The extent to which regular budget allocations are appropriate and sufficient

Three reliable and distinct sources of income comprise the overall music unit's budget and adequately support its purposes, size and scope.

GENERAL FUND

The State of California for the most part covers the costs of the Department's basic curriculum. The basic division of the budget is the responsibility of the SSU President's Cabinet and by far the larger percentage of the income (about 78%) is allocated to the Office of the Provost and Vice-President for Academic Affairs. In consultation with her own Budgetary Advisory Committee (on which faculty sit as well as the Deans), the Provost allocates funding to the five Schools. The Department of Music lies within the School of Arts and Humanities, the Dean of which, in consultation with the School Council of Department Chairs, has the responsibility of distributing the funds that come to him. Much of his current budget goes to pay the salaries of existing faculty—tenured, tenure-track and adjunct. Funding for all tenured and tenure-track faculty is reliable and secured by collective bargaining state-wide through the California Faculty Association (CFA). A growth plan is in place to strategically add to the number of tenure-track faculty in three-year increments with approximately three to eight positions added to the School of Arts and Humanities each year. As previously mentioned, the Department of Music is slated to conduct a search during the 2017-18 Academic Year for an appointment in the 2018-19 Academic Year in Music Education (the area in which we've seen the largest growth of majors). The remainder of the instructional budget available to the school is amicably allocated amongst the 10 department chairs that comprise Arts and Humanities to hire the necessary adjuncts to deliver curricula. Because our curricular planning is specific and predictable the department consistently has been able to rely on sufficient funding to deliver its program. Of import here is that funding for private instruction is guaranteed by the Dean and not amongst the resources allocated with other chairs. Along with other vital components of the A & H curriculum, such as Freshmen English, it is considered a mandatory cost. We are fortunate to have a Dean with this support and understanding.

IRA - INSTRUCTIONALLY-RELATED ACTIVITY FUNDS

IRA funds are provided by student fees to support “extra-curricular” activities such as athletics and performing arts. These funds are stable and automatic for the Department of Music. They arrive into an account entity known as CPA – Center for Performing Arts and amount to approximately \$580,000 annually. This is a joint fund shared by Music and the Department of Theatre Arts & Dance. IRA funds provide primary support for most of the Music Department’s performance-related activities. The funds are decentralized to the various Professors’ programs (Band, Chorus, Jazz Orchestra) for them to administer the programs’ coaches, guest artists, tours, music and equipment purchase. They also provide funding for some permanent CPA staff positions (accompanists, publicity, production) and provide all funding for student assistant positions.

PERSON ENDOWMENT

Another stable source of income is our 2.5 million dollar Evert B. Person Endowment. The fund generates approximately \$120,000 annually which is split between the Department of Music and the Department of Theatre Arts & Dance. The terms of the MOU stipulate that 50% of this fund is to be used for student scholarships, while the other 50% is used for curricular enhancements and supplementary workshops, master classes or residencies that the Department feels are important. The money also serves as an additional source for equipment needs. Though operating expenses are relatively low, the equipment expenses are considerable in the Performing Arts. IRA funds, endowment funds, performing arts venue rental and CPA box office revenues are used strategically to cover such equipment and maintenance costs.

BOX OFFICE

This is a pooled resource from the receipts coming into the CPA fund, shared between the Department of Music and the Department of Theatre Arts & Dance. This amounts to an average of \$50,000 to \$60,000 annually split between the two departments. The funds are used to offset production costs and serve as another source for equipment budget. Finally, venue rentals to outside parties comprise a minor source of income. Repair and maintenance of equipment can also be purchased with Department \$25 use-fee funds, which students are assessed each semester.

4. Procedures for developing budget

Because of the stability described above, by May of each year, the Department is able to make a fairly accurate projection of what the next year’s budget will look like. Endowment and IRA allocation estimates are in, the School office has issued its allocations to the Departments for at least the coming fall semester, and box office and rental revenues for the year (a given year’s box office and rental revenues are usually budgeted for the next year’s use) are determined.

Two separate types of budgets are prepared and formulated. The first of these is Department-based curriculum funding with General Fund monies provided by the School office described above.

The second budget governs the distribution and management of IRA and CPA box office funds. The Department Chair and the CPA Production Manager, in consultation with the Department's Administrative Analyst and the Dean's Administrative Manager, work together to compile and allocate to the various de-centralized budget lines in a democratic fashion. Once funds are allocated, program directors have primary responsibility for managing those monies.

The music department's share of the Person Endowment fund is budgeted by the department chair in consultation with the Dean.

5. Development methods including fundraising procedures and results

The music department enjoys a close and fruitful relationship with the Office of Development. The Development Office has a development officer specifically assigned to Arts and Humanities, so all efforts are shepherded and nurtured by the same officer in the many initiatives. This same development officer also is instrumental in the planning and implementation of our annual Scholarship Showcase concert, in which primary donors come to campus to hear a concert sampling of the students their awards are supporting. The event is preceded by a donor appreciation reception. There is a concerted effort to increase the number of student scholarships and we have succeeded in the establishment of several new named awards. Since the 2006 self-study these scholarship awards have been added:

- James Abriel Memorial Scholarship Endowment
- The American Foundation for Arts Education Scholarship
- John and Peggy Donovan-Jeffry Scholarship
- Mel Graves Scholarship Fund
- Jeff Langley Honorary Scholarship Endowment Fund
- Bettina Vegara Lieber and Dr. Paul Lieber Violin Scholarship Endowment
- Lalmani Misra Memorial Scholarship
- P. Kathleen Roth Endowed Scholarship Fund
- Ezra G. Rust Scholarship for Musical Talent
- Pierce and Marie Thompson Memorial Piano Scholarship
- Vadasz Family Foundation Endowed Music Fund

Additional development efforts have included gaining support to bring elementary school students to our mid-term chamber music concert (Jim and Michelle Glenn), the sponsorship of a yearly classical guitar guest artist (Dave and Lee Stare), several piano donations, notably several Steinway grands (anonymous, Thomas English and Vicki Ono and Dolores Conklin), the Benjamin Endowment for music (estate gift), band instrument gift (Francis Ford Coppola), grant for student assistant to digitize jazz recordings (Marshal Kent).

6. Long-range financial planning, including results

The relative stability of our curricular General Fund allocation, IRA and Person Endowments has allowed us to move ahead with a steady keel. Our long-range planning

priorities include developing a larger scholarship pool, strategically planning large equipment outlay, funding the recruitment of talented students nationally and internationally. Of those, scholarship money is of paramount importance to us. With the hiring of a new development officer in 2016 we are confident that significant results are on the horizon.

Complete documentation of CPA finances for the academic years 2015-16, 2016-17 and 2017-18 may be found in **SECTION IV: MANAGEMENT DOCUMENTS PORTFOLIO (MDP)** on page 106 and following.

I. D. GOVERNANCE AND ADMINISTRATION

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.*

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

The organizational chart shows the formal flow of authority from Music Department faculty and CPA support staff to the President and it reveals the basic working relationships of a highly integrated and collaborative team. The Performing Arts at Sonoma State is far more driven by “working” relationships than by “reporting” relationships; its organizational axis is more “horizontal” than “vertical.” The organizational chart is found on page 107 of SECTION IV: MANAGEMENT DOCUMENTS PORTFOLIO (MDP)

All policies and procedures in the Music Department—and all matters relating to its curriculum—are discussed and formulated by the music faculty in our bi-weekly faculty meetings. All faculty members (and students, except when personnel or other more confidential issues are under discussion) are welcome to attend these meetings. In practice, the full-time faculty are the ones who come to the meetings and who determine policies.

The Music Department Chair has the responsibility of guaranteeing that the Department does not enact administrative policies in conflict with campus or system policies. He fulfills this responsibility in consultation with the Dean. Most campus policies are set by the Academic Senate of the Faculty and its sub-committees and take effect when ratified by the President. Policies that the system enforces are proposed by either the statewide Academic Senate or the Chancellor, acting on recommendations from his staff. These policies take effect when ratified by the Trustees, most of whom are appointees of the governor of the State. The Trustees may themselves also create policy.

Educational policies are within the control of the Music faculty except that significant curricular changes, or proposals for new degree programs, must first be approved by the Arts and Humanities Council of Department Chairs and then forwarded to the Educational Policies Committee of the Senate for review and either approval or request for revision. Once the committee has given its approval, a report is given to the Academic Senate. The Senate routinely accepts such reports, although the possibility exists for a senator to ask for a discussion and vote

in the Senate itself. Once past the Senate, the administration accepts the proposed changes and assists the Department in implementing them.

There are two exceptions to this procedure. Trivial changes can be sent directly to the Associate Vice-President for Academic Affairs, who distributes a periodic listing of such changes to all campus Department Chairs. If no one challenges a change it takes effect without further debate. The other exception relates to proposals for new degrees. Such proposals must go through the full campus procedure, as described in the previous paragraph, and then are sent to the Chancellor's Office for final approval. The Chancellor's staff assesses whether or not the proposed degree will negatively affect similar degrees on neighboring campuses and usually grants approval if no negative impact is found.

As is traditionally the case in the CSU system, a Department Chair serves as a faculty member and is not empowered as an administrator. It is the Chair's duty to refer all matters that might carry legal implications to the Dean for action in order not to be held personally liable.

Final authority in the California State University system rests with the Board of Trustees. The governor, the lieutenant governor, and the speaker of the Assembly are *ex officio* members of the Board. The general policies that the Trustees enact are implemented by the Chancellor and his staff by directive system policies and are accountable to the Chancellor and Trustees. Each campus has autonomy to govern itself insofar as its policies and procedures do not conflict with system mandates. The campus Presidents oversee the development of internal policies through their administrative structures and through their academic senates. Each President has final authority in all campus matters.

5. Provide mechanisms for communication among all components of the unit

Communication between all members of the Music Department—Chair, faculty, staff and students—is continuous and informal. The university has deemed that email is the chief method of communication between faculty, staff and students. To that end, the department hosts a list-serve which sends out email to all constituencies. The list-serve is administered by both the department chair and the Administrative Analyst.

Lively and engaging communication takes place amongst all our constituencies in the form of a weekly e-blast as well as a Facebook page. The department chair and an adjunct faculty member assigned to publicity are the managers of these entities.

Ensemble program directors request concert dates and then receive their performance and special workshop calendar dates through the Department Chair who has secured the venue in communication with the Green Music Center staff. The Production Manager, in consultation with each of the program directors, then schedules additional rehearsals. Technical needs are met for all these events by means of an electronic Production Sheet which is submitted to the Production Manager.

Students are free to talk with any faculty member, with the staff, or with the Chair. Whenever possible, the Chair, faculty and staff maintain an open-door policy. Music students are widely aware of this and, for the most part, take good advantage of staff and faculty's accessibility. The department holds its own Convocation at the beginning of each semester and all music students are present. At convocation, not only is information disseminated but students are encouraged to ask questions about any aspect of the music unit. If a student seeks an exception to normal departmental policies, he or she petitions the chair who brings the matter to the faculty, who make the final determination for the Chair to enforce. Students who seek exceptions to campus policies petition the University Standards Committee of the Academic Senate whose decisions are final. Whenever possible, issues are dealt with informally.

The Music Department solicits opinions from all students enrolled in all classes taught by all music faculty every semester, both through the Department's own evaluative questionnaire and the university's official student evaluation form. Students complete both of these at the conclusion of each course.

6. Provide the music executives sufficient time and staff to execute required duties effectively.

The Department Chair position is a three-year term. The chair is elected by the faculty and appointed by the President via recommendation of the Dean. There has never been a case in which the President refused the choice of the faculty.

The chair position, like regular faculty, is normally a 10-month Academic Year appointment. The current chair is in his third unanimously elected term. The chair receives nine units of release time of the normal twelve-unit load in order to execute the required administrative duties. In addition, the chair is paid 15 summer workdays to maintain and plan for the coming year, and movement is under way to convert the music chair to a 12-month appointment.

Routine duties have and will continue to include advising current and prospective students, hearing and resolving complaints, reviewing the performance of part time faculty and reviewing evaluations of full-time faculty, dealing with the public, maintaining communication with the Theatre Arts Department and the Center for Performing Arts, advocating for music with the Dean and the campus, monitoring compliance with policies, planning, and monitoring budgets, planning schedules, attending student performances and other Department concerts and events, signing off on student graduation applications, and overseeing the preparation of all hiring, retention and promotion documents.

In all these duties, the Chair is supported by an Administrative Analyst and a Production Manager. There is no formal review procedure for department chairs. The fact that chairs must stand for re-election is sufficient evaluation of their effectiveness.

Related documents are found in SECTION IV: MANAGEMENT DOCUMENTS PORTFOLIO (MDP) as follows:

Pages 109-115 Chair Description working draft

Pages 116 University statement on chair terms

Pages 117-119 Description and outline of support staff

I. E. FACULTY AND STAFF

Evaluate the extent to which policies, procedures, and conditions regarding faculty and staff meet NASM Standards with respect to:

- 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.*

1. Qualifications
2. Number and distribution

The full-time Music faculty consists of nine individuals including the department chair. With one exception, all of the Music Department's faculty have arrived since 2001 and have either a DMA or PhD. Links to the Full biographical sketches and current vitae can be found in SECTION IV: MANAGEMENT DOCUMENTS PORTFOLIO (MDP) on Pages 122

Each of them is a program director and they are listed below in the order of the year they arrived:

Dr. Brian S. Wilson (2001)
Theory and Composition
Department Chair, Full Professor
DMA, Conducting, University of Arizona

Dr. Lynne R. Morrow (2001)
Director of Vocal and Opera/Musical Theatre programs
Full Professor
DMA, Opera Coaching and Choral Conducting, Indiana University, Bloomington

Marilyn Thompson (2002)
Piano and Chamber Music Programs
MA, Piano, Stanford University

Dr. John R. Palmer (2007)
Musicology Program and Ear Training
Associate Professor, tenured
Ph.D. Musicology and Music Criticism, University of California, Davis

Dr. Andy Collinsworth (2008)
Director of Bands and Music Education
Associate Professor, tenured
DMA, Conducting, Arizona State University

Dr. Douglas J. Leibinger (2009)
Director of Jazz Studies
Associate Professor, tenured
DMA, Jazz Performance, University of Miami

Dr. Jenny Bent (2011)
Director of Choral Activities
Associate Professor, tenured
DMA, Choral Conducting and Literature, University of Illinois at Urbana-Champaign

Dr. Alexander Kahn (2015)
Director of Orchestral Studies
Associate Professor, tenured
Ph.D., Music History from University of California, Berkeley

Dr. Thomas Limbert (2016)
Composition and World Music
Director of the Recording Studio
Assistant Professor, probationary
Ph.D., Composition, Duke University

Each of the above full-time faculty members, in addition to being the director of a program, teaches across the core music curriculum as well as General Education courses within their 12-unit full-time load. Although the greater number of the Department's 25 or so part-time faculty teach in its Studio Program as one-on-one "private" instructors, a few of them also teach other courses or ensembles.

3. Appointment, evaluation and advancement

The Music Department is well respected on campus and consequently we have not experienced undue difficulty in advancing our faculty. Of the nine full-time professors, two are full professors, four are Associate Professors, two are Assistant Professors and one is on a renewable, distinguished full-time lecturer status.

Tenure is a six-year probationary process. Promotion, tenure and retention policies work from the department upward. A department committee makes recommendations to a School committee who forwards them, along with a Dean's recommendation, to the University committee who forwards to the President. It is a rarity that the department recommendation is not followed. The awarding of tenure comes with a 9% salary increase, as does the advancement to full professor.

All studio faculty are appointed as full professors. Their appointments are small—some

teach just one student—but by placing them well up the salary schedule we can still offer salaries high enough to draw teachers from San Francisco and the East Bay.

4. Loads

All full-time faculty carry loads of 15 semester units. Three of these units are set aside for committee work so that the actual teaching load is 12 “weighted” units. The nine full-time faculty positions teach the 12 units needed for full time faculty, while the unit loads for adjunct faculty vary from as little as one private lesson at .33 units to as many as six units (half-time). The CSU utilizes a system-wide course CS classification system that determines faculty unit allocations for a particular course based on its size, its mode of activity (lecture, activity, large or small performance ensemble etc.) and its required preparation time.

5. Student/Faculty ratio

At last census, the Music Department had 176.47 Full Time Equivalent Students (FTES). For the Fall 2016, the Full-Time Equivalent Faculty was 7.50. With adjunct loads added, our Faculty-to-Student Ratio for Fall 2016 was 17.65.

6. Graduate teaching assistants

We do not offer a graduate degree in music and therefore we have no graduate assistants.

7. Faculty development

The Office of Sponsored Programs administers a variety of campus grant opportunities to support innovative proposals. Service learning is one particularly burgeoning area that has helped departments and faculty create and launch innovative programs and projects directly linked to their research interests while giving something back to the community.

Faculty Center

The Sonoma State Faculty Center endeavors to be a vibrant, collegial, visible and welcoming place that supports and empowers faculty members by providing pathways to develop themselves as exemplary teacher-scholars. It provides an inviting space where faculty are welcome to explore innovative teaching and learning practices supported by instructional technology specialists. Activities include educational technology workshops, SSU Learning Community events, self-service test scanning, screencast recording, and more. Faculty are welcome to meet informally with colleagues or use computers in the lab.

Mission Statement

- Create opportunities for faculty to have more satisfying and productive professional lives and teaching experiences.
- Provide research-based recommendations in order to infuse educational technology.
- Promote enriching engaged practices that increase student outcomes.
- Establish a culture that encourages professional development.

Moodle Help

Faculty Center consultants are prepared to assist faculty in the use of Moodle, SSU's learning management system. Educational workshops, one-on-one assistance and troubleshooting issues are a number of ways the Faculty Center can assist. Appointments and walk-ins are both options to get the help faculty need.

Atomic Learning

Atomic Learning provides learners with access to online training resources for over 205 technology-focused applications.

The Office of Information Technologies offers on-going workshops for staff and faculty to teach the use of new computer software, of resources on the World Wide Web, and of educational databases such as PeopleSoft, the comprehensive data program now used throughout the California State University system. The Charles M. Schulz Library and Information Center also offers workshops for students and faculty on its electronic and automated data-retrieval systems.

The IT Help Desk provides support to faculty for:

- Labs & Tech Classrooms
- Media Equipment Checkout and Delivery
- Faculty Workstations
- Specialized Software Applications (such as Mathematica, SPSS and others)

The Video Production unit provides support to faculty for:

- Video recording On-Campus Lectures and Events
- Post-Production Processing
- Automated Lecture Capture
- Web Streaming
- Closed-Captioning Services. The School of Arts and Humanities provides funds for some of the traditional types of faculty development (e.g. travel funds to discipline-based conferences). These funds are guaranteed for full-time faculty, the amount varying according to the nature of the travel (presenting or attending). Probationary faculty are given priority.

Faculty development also comes in the feedback from the online SETE's that students fill out for each course. Once grades are submitted, each faculty member is encouraged to read his or her evaluations. The Chair reads all evaluations and has the opportunity to give the faculty some perspective from his overall impression. The Chair can inform faculty of the issues that are specific to a given class and of issues that are simply "in the air" among that students that semester. We collect and value qualitative comments from the students.

8. Support staff

The Music Department is supported by a full-time Administrative Analyst whose wide range of duties includes all the usual Department recording-keeping and coordination (class schedules and rosters, faculty teaching assignments, budget maintenance, communication with students and parents, student and faculty records, etc.) plus an array of administrative responsibilities unique to the music and performance area (instrument loans, equipment inventories, administration of a sizeable endowment and scholarship program, a high-maintenance studio curriculum of private instruction, a very long adjunct and studio faculty roster. Although student assistance provides help in some of these areas, there's no doubt that Music's wonderfully dedicated Administrative Analyst is by far the busiest on campus.

The Center for Performing Arts has a Production Manager who reports to the Dean of Arts and Humanities and takes day-to-day work direction from both the Chairs of the Department of Music and Department of Theater Arts & Dance. She oversees a small but productive staff that includes a Production Coordinator; two senior scene shop technical supervisors, two senior costume shop supervisors, two staff accompanists, and a part-time piano technician. As many as 40 student assistants (usually Music or Theatre Arts majors) and/or hourly temporary hires provide support to the music library, box office, usher, scene shop and costume shop operations and clerical work. Additionally, the Green Music Center has venue-specific staff for Weill Hall and Schroeder Hall and provide both front-of-house and back-of-house support.

URL Links and Related documents to this section are found in SECTION IV: MANAGEMENT DOCUMENTS PORTFOLIO (MDP) beginning on page 120.

I. F. FACILITIES, EQUIPMENT AND SAFETY

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.*

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; climate control in regard to health and 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; and health and safety information and injury prevention.

1. Facilities and Equipment

THE GREEN MUSIC CENTER

The Department of Music moved from Ives Hall to the Green Music Center in 2008. The Green Music Center's two performance venues are Weill Hall, which opened in 2012, and Schroeder Hall, which opened in 2014.

Weill Hall

The heart of the 120,000-square-foot Green Music Center is its world-class concert hall, designed to perfectly showcase acoustic music and the human voice.

Weill Hall was designed to become one of the great concert halls of the world. Modeled after Seiji Ozawa Hall at Tanglewood in Massachusetts (the summer home of the Boston Symphony Orchestra), the 1,400-seat hall was designed by Ozawa's architect, William Rawn, and acoustician Lawrence Kirkegaard. Like Ozawa Hall, Weill Hall's interior, with its rich wood paneling and flooring, enhances acoustic music and the human voice. Symphonic, chamber, vocal and choral music, and lectures all find their perfect expression in the concert hall.

As we say on this campus, for music students, Weill is our lab, our state -of-the-art lab. The music department hosts nearly 100 student, faculty and guest concerts and events each year.

In addition to its brilliant acoustics, the hall features a rear wall that opens to lawns accommodating up to 10,000 additional concertgoers. Northern California's long summer season of warm, dry weather, and the tradition of producing great wines and food, makes it the perfect open-air venue for a slate of acts. And Sonoma State University's scenic campus, with views of Sonoma County's beautiful hills, offers a natural setting for the enjoyment of live performance.

A year-round program of visiting artists administered by a venue staff through the MasterCard Performing Arts Series lights up the Green Music Center, providing enormous educational synergies for students studying music here as well as providing employment opportunities in front-of-house and technical back stage services. The GMC is managed by the newly appointed Executive Director Jacob Yarrow, an advisory board chaired by Henry Hansel, and University President Judy K. Sakaki. In addition, Weill Hall serves as the performance home of the Santa Rosa Symphony as well as campus productions including regular lectures, comedians and popular music performances. Weill Hall and adjacent support areas provide students, faculty, artists and patrons with:

- A 1,400-seat concert hall with seating on the main floor and two upper levels, surrounding the hall on four sides.
- Large lobby area adjacent to the concert hall entrance.
- Large landscaped entry courtyard.
- Adjustable acoustics.
- Large rear door that opens to the exterior landscape for additional patron seating in good weather.
- Four solo dressing rooms.
- Four group dressing/locker rooms with adjacent restrooms.
- Large ensemble room (associated with the academic wing) adjacent to the concert hall and intended for multi-uses by student groups, artists, and as the “green room” for the concert hall.
- Dedicated keyboard storage room adjacent to the concert hall stage.
- Expansive public restroom facilities for students and patrons.
- Stage lift system.
- Offices and locker rooms for technical and engineering staff.

Schroeder Hall

Schroeder Hall is a 240-seat cathedral-like recital hall, designed specifically to accentuate instruments, organ and voice in an intimate setting. Named in 2007 by Jean Schulz after Charlie Brown’s Beethoven-loving, piano-playing friend and in honor of her late husband Charles Schulz and his iconic comic strip Charlie Brown and Friends, Schroeder Hall opened in August 2014.

Designed by BAR Architects of San Francisco, the 3,420 square-foot Schroeder Hall is notable for its curved architecture featuring no 90-degree angles, soaring ceilings, and dedicated organ balcony with a 1,248-pipe Brombaugh Opus 9 organ situated on the stage-end wall. Built of red oak with accents of rare woods, the organ’s metal pipes range in size from 16 feet long to some smaller than a pencil. With 19 stops and 29 ranks on two manual divisions and pedal, the organ sounds both forceful and sweet. The rare organ – given to the University by donors BJ and Bebe Cassin in 2005 – was temporarily housed at Saint Michael’s Cathedral in Rochester, New York until the completion of Schroeder Hall in 2014.

Throughout the year, Schroeder Hall is home to the students and faculty of the Sonoma State University Music Department, who utilize the space for classes, rehearsals, recitals, and performances. The hall is also used as a classroom by the rest of the 9,000-student university, and is one of the largest academic spaces on the 269-acre campus.

Schroeder Hall's place in the overall story of the GMC is an important one. The idea to build this small recital hall was the beginning of a journey that would conclude in the creation of a world-class performance complex and a regional hub for arts and culture in the North Bay. The journey began in the 1990s, when local philanthropists and music enthusiasts Donald and Maureen Green set forth with an idea to build a choral recital hall in Sonoma County. The Greens were founding members of the Bach Choir at SSU, led by music professor Bob Worth. Over lunch in the spring of 1996, the three lamented over the campus's lack of a suitable hall for choral music. Don pledged his commitment to the building of such a facility, and a recital hall was born. In time, the initial vision of the Greens grew from a choral hall to a performing arts complex: two concert halls, music education facilities, outdoor entertainment, and more.

Academic Wing

The Department of Music is housed in the academic wing of the Green Music Center. The academic wing provides students and faculty with:

- A 240-seat recital hall, with adjustable acoustics, and a world-renowned Brombaugh Tracker Organ, Opus 9 as the major educational and performance feature of the hall.

- A 2,845-square-foot large rehearsal room, with adjustable acoustics, for use by large instrumental ensembles, musical theatre rehearsals, theatre staging rehearsals, etc.

- A jazz rehearsal room designed for use by the jazz ensembles and other amplified music groups.

- Two general-purpose smart classrooms accommodating 60 students each.

- Seven sound isolated music studios and practice rooms.

- One ensemble rehearsal/classroom of 900 square feet.

- One piano laboratory equipped with 17 clavivona keyboards, of 900 square feet.

- Seventeen studio/offices for faculty.

- Two administrative office suites for the academic departments and Green Music Center.

- Music library.

- Instrument storage rooms.

- Dedicated keyboard storage (adjacent to concert hall).

- Ticket office for the Center.

Located adjacent to the concert hall, the academic building creates an environment that is conducive to collaboration among teachers, students, and emerging and established artists, enriching the educational experience of all involved.

Executive Conference and Hospitality Center

The Green Music Center Executive Conference and Hospitality Center includes meeting rooms, and a restaurant for both indoor and outdoor dining, providing a perfect venue not only for concerts and lectures, but also for conferences, workshops and special events. The Conference and Hospitality Center provides hospitality seating for up to 150 people, bar seating for 48 patrons, restaurant indoor seating for 144, plus courtyard seating for another 100 and accommodations for weddings for up to 384 guests. The music department regularly uses these

spaces for its educational outreach activities.

Climate control

The Green Music Center boasts state-of-the-art climate control systems. Each room is outfitted with an operable window, an overhead fan, as well as radiant floor air conditioning and heating. This provides a stable temperature for students, faculty and staff, conducive to performing music and learning. In addition it provides a constant temperature for our pianos, and the recital hall is maintained at a steady temperature because of the organ. Of particular note is the innovative and silent running HVAC in the Weill Hall.

IVES HALL

Until ten years ago, Ives Hall was the primary building used by the Music Department. It is a 50,000 square-foot, three-story concrete and steel structure completed in 1967 at a cost of \$1,525,000.00 Music shared this building with the Theatre Arts and Dance faculty and other disciplines on campus until it moved to the Green Music Center.

Ives Hall is still the site of our Walford Recording Studio, a facility that underwent a major remodel and upgrade in 2015. In addition we still maintain twelve practice rooms in this building to supplement the practice rooms in the Green Music Center.

Ives Hall also houses Warren Auditorium, a proscenium-style theatre with permanent seating for 200 that can also be used for rehearsals and recitals. Its acoustics are particularly suitable for jazz. Warren Auditorium has been completely renovated for ADA compliance. The renovation included lowering the stage floor, adding new stage access ramps, new seating, carpeting, painting, stage drapery, and the installation of “smart classroom” equipment for lecture classes requiring a data projector and wireless computer control. In Ives the department also maintains dedicated special use studios (e.g. drum studio, bass studio, accompanists’ studios, harp studio).

The Evert B. Person Theatre, built in 1990, serves for all music theater main stage performances. This 475-seat facility contains up-to-date sound and lighting systems, a fly system, a motorized orchestra pit, a large and well-equipped scene shop, an excellent costume shop plus a large area for make-up and, in the auditorium proper, excellent sight-lines and good acoustics.

We have never found it necessary to assign practice room times. All campus students can use the practice rooms but students enrolled in music classes have first priority.

We have grand pianos in several of our classrooms and all of our performance venues. The remaining spaces have vertical pianos.

2. Technology

The Green Music Center has Smart Room technology in its main classrooms and rehearsal rooms. Classrooms are also equipped with turntables, compact disc players, audiocassette players, DVD players, VCR's, amplifiers, speakers, and TV and audio monitors. The entire campus is WiFi capable. The copy room, with its internet connectivity, allows faculty to scan directly to their office computers in addition to remote printing and copying capability. The Walford Recording Studio (discussed later in detail) with oversight by Professor Limbert, is outfitted with Red Net technology allowing remote recording from both Weill and Schroeder Halls.

3. Health

All instructional spaces in the Green Music Center have appropriate sound isolation.

The Sonoma State University Music Department makes available to its students information on health and safety issues in a variety of ways. These methods of appraising students are described below, including the frequency of each.

Freshman Learning Community - please note: ALL majors receive this information: Professor Alexander Kahn covers a good deal of physical and mental health issues specific to musicians. In addition, guest lecturers in Feldenkries and Alexander Technique appear each year, and Jennifer LeFever from Santa Rosa Orthopedics gave a lecture/demonstration. In addition, we make available at these classes and distribute through our list-serve to all students several articles, among which are "Overuse Injuries/RSI" and "Avoiding Eye Strain" which are appended to this response.

Chorus - please note: ALL majors must take chorus at least one semester: Professor Bent talks about vocal health regularly. She includes this in the syllabus (technique is the first and foremost goal, etc). During flu/performance season, she talks about getting rest and staying well. When students set up risers or have to move a large piece of equipment (eg. a piano or stacks of chairs), they are given a safety briefing. They are advised on how to avoid injury during performance (closed toe shoes, no perfumes, stepping carefully as the get on and off risers, notifying them of tripping hazards).

Methods Classes - please note: ALL music education majors receive this information: Instructors address playing position and posture as a matter of course, including issues of tension pain, etc. Hearing protection is addressed in all percussion-learning contexts; methods, symphonic wind ensemble, and the like.

On the percussion studio door, visible to all students, is a notice about hearing protection that lists the dB level of various activities.

Musicologist - please note: ALL music majors receive this exposure: Professor Palmer is a health-nut and often speaks of the benefits of exercise and good diet as a means to protecting one's health and improving performance.

4. Safety

All interior and exterior doors in the Green Music Center are secured by electronic keypads which require an authorized ID card swipe. We can program certain doors (practice rooms, instrument locker room) to lock and unlock automatically at specified times. Closed-circuit cameras monitor and record the hallways in the event the need arises to investigate theft.

We rely on the University Police officers on campus. They routinely monitor the building and remove anyone who does not belong there.

URL Links and Related documents to this section are found in SECTION IV: MANAGEMENT DOCUMENTS PORTFOLIO (MDP) beginning on page 123.

I. G. LIBRARY AND LEARNING RESOURCES

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:*
 1. *Current and projected curricular offerings and levels;*
 2. *The needs of students (undergraduate, graduate, general); and*
 3. *Faculty teaching and research;*
4. *Personnel;*
5. *Services;*
6. *Facilities; and*
7. *Financial support.*

1. Overall requirements
2. Governance

The music collection is part of the general collection housed in Sonoma State University's Jean and Charles Schulz Library and Information Center, serviced by general library personnel. The music scores and monographs are housed in the general and oversize holdings. Sound and video recordings and other non-printed formats are housed in the library's multimedia collections (searchable online: <http://library.sonoma.edu>). The library funds and maintains the primary music collection.

The Music Department's liaison to the library is Laura Krier, who is also responsible for managing, developing and assessing music holdings in the library. Ms. Krier is a member of the library faculty, and works closely with the music faculty in the development of a music collection that meets all curricular needs. John Muller serves informally as a knowledgeable point person on staff for multimedia collections.

3. Collections and electronic access

The music library holdings have been developed to serve a diverse clientele across a wide spectrum of musical genres and styles in both print and non-print formats. Music students have access to scores and libretti to accompany recorded sound study; to videocassette, DVD, and streaming media presentations of musical and opera productions, lectures, performances and special video series; to subject-specific books, periodicals and reference tools; and to electronic databases that provide access to scholarly literature in the field of music.

The general collection has over 750,000 volumes, covering topics in all subject

areas. Periodical subscriptions number over 56,000 in print and electronic formats. The microform collection has more than 1.3 million items.

The multimedia collection includes a vast array of streaming video, as well as the streaming service Classical Music Library, provided via Alexander Street Press. This resource includes thousands of recordings from different labels, composers, conductors, artists and ensembles. It includes vocal and choral music, chamber, orchestral, solo instrumental, and opera. Library patrons and students can use this database from any computer or mobile device. The multimedia collection also includes DVDs, CDs, audio and video recordings, and phonograph recordings. Listening and viewing rooms and stations are available for on-site use of all these materials. Multimedia items also may be checked out.

Numerous computers are located throughout the library. The library offers a variety of software for students to create multimedia projects, including some music mixing software.

The library provides searchable access to print and electronic collections via its website and library catalog, as well as subject and A-Z lists of electronic resources.

A juvenile collection on the second floor features fiction and non-fiction for children. Regional resources include primary and secondary source materials covering a wide range of topics pertaining to the local six-county region. Regional materials include books, local documents, maps, newsletters, personal papers and electronic data.

THE MUSIC COLLECTION

The library holdings include over 5,000 scores, 60 of which have been added in the last five years. Printed score holdings for major works of the Western canon exist primarily in bound, collected editions and are relatively complete, although coverage in the opera, vocal and chamber music genres is spotty. (Scores and parts for these latter categories increasingly are held in various locations in Ives Hall for easy access and regular use in Department classes and ensembles.) Relative to its overall size, Schulz has a particularly large collection of Medieval and Renaissance scores.

The library's collection of European twentieth and twenty-first century scores is spotty and limited, although there does exist a fairly representative collection of American scores of varied musical styles and idioms, from symphonic to jazz and indigenous folk. Most Broadway and American popular song collections are held in faculty offices and other locations in Ives Hall.

The bulk of the *physical* multimedia collection in the library was developed in the heyday of the long-playing record. The CD collection has, however, grown considerably and now contains about 7,700 items. The library owns equipment for onsite listening/viewing of LPs, CDs, videos and DVDs. The focus of the library now is providing *electronic* resources via the library's website. Most students still appreciate the vinyl

record collection but they will be more likely to use the library's streaming media collections. The streaming resources, as described above, are quite extensive, and have the benefit of being accessible from off campus and on many kinds of devices.

The library has recently received 5,000 classical music CDs from Hugh Trutton. This collection is being processed; about 2,000 items are currently searchable in the library catalog and available for circulation.

Acquisitions

The Schulz library collection development policy is primarily to support the curriculum. (You can read the full policy online at <http://library.sonoma.edu/collections/policies>.) Further, in the development of the music collection, the Music Department and the library staff are committed to providing a balanced representation from as wide a variety of genres as possible.

As mentioned above, Laura Krier is the liaison to the Music Department and communicates with them in order to determine the scope and focus areas for music collections. Whenever possible, the music faculty should alert Laura to weaknesses they uncover in the collection, or make recommendations for purchases in new and upcoming areas.

Cooperative Agreements

Our interlibrary loan service allows faculty, staff and students to obtain articles and books not in our collection. The participating libraries span the globe, but the library borrows materials from local libraries whenever possible for faster delivery.

The library is also a member of LINK+, a consortium of over 30 academic and public libraries from California and Nevada that provides users access to an additional eight million unique items. LINK+ items are requested directly by the user from the library's catalog and are delivered to the library via courier, usually within two-three days.

In the North Bay region, Sonoma State University's own music collections offer the greatest breadth and depth of coverage. Students from neighboring colleges often come here to work. Within our immediate community, both Santa Rosa Junior College and the Sonoma County Public libraries have relatively small music collections that nevertheless serve our commuting students to a limited degree. Several major music archives within a two-hour drive of the campus are accessible to students. These are the collections housed in the libraries of the University of California at Berkeley (which recently opened a large new music library), Stanford University, San Francisco State University and the public libraries in San Francisco and Oakland. Only San Francisco

State allows our students checkout privileges. In the other libraries, students must use the materials on-site.

Access

The campus community has full access to the print and physical multimedia collections during all hours of operation. The library is open from 7:30 am to midnight, Monday through Thursday, from 7:30 am to 5:00 pm on Friday, from 10:00 am to 5:00 pm on Saturday, and noon to 9:00 pm on Sunday. The library is closed on Sundays during the summer between the end of the spring semester and the beginning of the fall semester. The library's catalog and all electronic resources are available on campus and off, 24 hours a day, seven days a week.

4. Personnel

As mentioned, the library liaison to the Music Department is Laura Krier, a member of the Library Faculty. Laura has an MSLIS degree from Simmons College, and a BA in Literature and Women's Studies from the University of California, Santa Cruz.

5. Services

The library offers many services to faculty and students in addition to providing collections. Research assistance is available Monday through Friday by drop-in from 11:00 am-5:00 pm, or by appointment with a librarian. Online research assistance, available via a chat interface, is available 24 hours a day, seven days a week. Tours and orientations to the library are offered online and by request, and individual appointments with librarians can range from brief overviews of the collections to in-depth research project consultations.

The library also provides faculty with course reserve services, Moodle instructional design assistance, and numerous ways to publish or showcase their research, including publication in the Institutional Repository *ScholarWorks*. Librarians work with faculty to make their research and publications more accessible and discoverable.

You can see a full description of library services for faculty at <http://library.sonoma.edu/services/faculty>.

Instruction Services and Information Literacy for Students

Faculty librarians provide instruction in information literacy and use of library resources. The library's curriculum is extensive and covers basic skills for students like finding books and developing search strategies, as well as more advanced skills like evaluating media and honing critical thinking abilities.

See the Library Instruction Program website for full details:
<http://library.sonoma.edu/about/instruction/>

The library's liaison to the Music Department works closely with faculty in the Music Department to coordinate instruction in music research and resources. Instruction is tied closely to the Music Department's curriculum.

6. Facilities

Much more than a traditional library, the Jean and Charles Schulz Information Center opened in August 2000 as a collaborative, regional resource for the entire Sonoma State University community. In addition to the University Library, the Information Center houses the Information Technology unit, the Writing Center, the Center for Community Engagement, the Office of Research & Sponsored Programs, the Center for Distributed Learning and the Faculty Center, which focuses on instructional design, online teaching, as well as other types of professional development. The building consists of three large floors, two wings on each floor with a total of five acres of floor space covering 50,000 feet of shelving. Its Automated Retrieval System has a 750,000-volume capacity. The Information Center's state-of-the-art equipment includes a 24-hour computer lab and hundreds of computers with Internet access throughout the building. The building supports wireless networks throughout as well as laptop docking stations. The library also provides laptops for check-out.

The University Library has both Windows and Mac computers with a full range of software, including software for creating multimedia projects. There are over 1,000 study seats in the library as well as an Art Gallery, several display spaces and the very popular Charlie Brown's Café. Many study, viewing and meeting rooms are located throughout the building. Reservations for study rooms, group viewing rooms, and the student presentation room can be made online on the library website.

In addition to individual phonograph, cassette and CD consoles for headphone use, there are two group viewing rooms on the second floor. Rooms may be reserved in advance with no more than three consecutive time slots reserved per class. Last minute requests are accommodated whenever possible.

Sonoma State is extremely fortunate to have such a large, well-equipped and technically advanced library and information facility. Although certainly not a facility for students to go to develop their musicianship or compositional skills, Schulz is the ideal state-of-the-art environment for reading about music, studying scores, listening to

music and/or creating multimedia projects on the many available computers. All the required equipment is there, including hookups in private rooms for students' personal computers that allow them to hone their aural, reading or compositional skills, provided their computers contain the software designed for those activities. As mentioned earlier, the Music Department has recently upgraded and expanded considerably its own electronic music/MIDI studio in Ives Hall, where students can avail themselves to both Finale and Sibelius notation platforms in addition to a wide variety of MIDI sequencing and digital audio software.

7. Financial support

The library's process for allocating funds for each department is based partly on formula and partly on experience. They look at the number of FTES in the major, the number of majors, number of FTES faculty, number of graduate students, cost of materials in the fields, inflation rates for different kinds of materials, the availability of online access, circulation statistics, etc. Once the formula-based numbers are derived, the library fine-tunes the allocations based on their knowledge of changes in curricula and which programs may need attention that year.

Both the library and the Music Department are interested in the needs and preferences of students in regards to acquisitions and do their best working together to accommodate those requests. The library makes use of a selection box and an online form, as well as requests via direct email communication, in making recommendations for purchases. These recommendations are given a high priority and purchased to the extent that funding permits.

The library also maintains a "wish list" of big-ticket items for purchase when it obtains specialized funds. An example is a collection of Broadway musicals on DVD, costing a couple of thousand dollars. Once the staff is able to identify one-time funds, they will purchase the set. The library also has been able to build its music collection through targeted donations, adding many specialized music titles to the general collection. Several collections have been added over the years, including the Jaffe jazz collection and the previously mentioned Trutton classical collection.

URL Links and Related documents to this section are found in SECTION IV: MANAGEMENT DOCUMENTS PORTFOLIO (MDP) beginning on page 125

I. H. RECRUITMENT, ADMISSION-RETENTION, RECORD KEEPING AND ADVISEMENT

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 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.

1. Accuracy and integrity of recruitment and admission

The Sonoma State University Music Department meets or exceeds the NASM standards for recruitment, admission/retention, record keeping and advisement. The University recruits, provides information to, and advises all students, including prospective teachers, from a widely diverse population. The Department of Student Outreach and Recruitment sends administrative staff throughout California to visit high schools and encourage students from diverse school districts to attend the University. All information is available online at the Sonoma State University home page. The university has selected two programs for national and international recruitment, music being one of them. Significant recruitment efforts in Asia, school visits, auditions and meetings are underway.

The Music Department Chair and other Music faculty attend numerous conferences and college fairs where information about the Music program is disseminated, including the path to, and course requirements for, the baccalaureate degree in Music. Approximately 200 brochures containing the course requirements are given out to prospective students at: National Association for College Admission Counseling Performing and Visual Arts College Fair, in Los Angeles, San Francisco, San Diego, Portland and Seattle (<http://www.NACACnet.org/memberportal/exhibitorsearch.htm>); College Band Directors Association Convention, San Jose (formerly Fresno); California Music Educators Association Conference, Sacramento/Pasadena, now San Jose. The Department invested in a very attractive portable booth frame that it now transports to the various recruitment fairs and regional conferences and festivals that it attends and hosts. We also continually re-design and publish brochures to accurately portray the department. In addition one of the audiences for our website is prospective students.

The department has an aggressive print advertising campaign as well and places custom ads in the following publications;

- American Guild of Organists
- American Choral Directors Association (CA)
- California Alliance for Jazz (online)
- California Orchestra Directors Association

Midwest Band and Orchestra Conference
Santa Rosa Symphony Youth Orchestra
California Music Educators Association
Northern California Band and Choir Director's Association
California All State Music Education Conference
Cotati Community Guide
American Choral Directors Association (State and Division conference)

Each fall we send an announcement of our Audition Days to most California high schools and junior colleges as well as selected schools in Oregon, Washington, and Performing Arts High Schools across the nation. Applicants then travel to Sonoma State in November, January and March for auditions. Students are automatically considered for music scholarships at these auditions provided they bring letters of recommendation and unofficial transcripts.

Because the department has a healthy working relationship with the Office of Admissions, we are able to track students very closely from their initial application to the university through the acceptance and ultimately matriculation process.

A detailed twelve-month recruitment plan, which includes an electronic communication schedule, mailing schedule and phone call strategy is in place and refreshed each June by the department chair.

SSU Music Department hosts several major outreach festivals and invitationals each year. These include California Music Educator's Association (CMEA) Solo and Ensemble, Choral and Jazz North, which provide secondary school students from throughout the North Bay the opportunity to play for guest adjudicators in an atmosphere of collaboration and mutual involvement in our beautiful Weill Hall. Festivals led by SSU Music Department Program Directors include Jazz Day in October, the Invitational High School Choral Festival in November, and a Band and Orchestra Invitational in March. Additionally, the department hosts the annual Sonoma County Junior and Senior High School Honor Band and hosts rotationally the annual Northern California Band and Choir Directors Association Festival (NorCal) Chorus and Band.

The department is quickly becoming a destination campus in the CSU for music. At auditions students are adjudicated cautiously and a clear distinction is made between accepting students into our B. versus BM program. We audition all prospective music students regardless of their intended path (Performance, Jazz, Music Ed., BA). On occasion students will be accepted into the BA program and be informed that they can be re-evaluated at semester end juries if they wish to change to the BM program.

All auditions, live or recorded, must include two pieces in contrasting styles that can be performed within the 10-minute limit and that demonstrate accurate rhythms, pitch control and interpretive awareness. An accompanist is provided for vocalists (applicants must provide piano score). Accompaniment is not required for classical instrumentalists. Applicants bring four copies of their music for the committee.

- **Instrumentalists** prepare two major scales and one minor scale in all three forms: natural, harmonic, and melodic.
- **Jazz** students may perform with an Aebersold-style play-along CD or a live rhythm section. Jazz drummers must demonstrate various styles, including swing, jazz waltz, funk, and Latin.
- **Music Education** students write a one-paragraph statement on why they wish to teach.
- **Music Theatre** students are encouraged to bring a DVD of themselves performing (singing and acting) in a musical.
- **Composition** students, in addition to auditioning on their major instrument/voice, submit two notated scores and recordings of their original work.

Basic keyboard skills and the ability to read standard music notation are prerequisites to the music major curriculum. All entering and transfer students are given placement examinations in piano, music theory and aural skills (sight-singing and dictation) during auditions. Students with inadequate preparation in keyboard are expected to take MUS 109, Intensive Keyboard Lab I. Students without background in any of these areas are also expected to take MUS 106, Fundamentals.

Transferring Jazz Studies majors must complete MUS 420, Ear Training IV; MUS 312, Jazz Harmony and Arranging II; MUS 389, Jazz Improvisation III; MUS 489, Jazz Improvisation IV; MUS 392, Jazz Piano II; and MUS 412, Jazz Composition in residence. Transferring Performance, Music Education and BA majors must take MUS 310, Theory III and 410, Theory IV in residence.

The change in recent years in recruitment and admission philosophies has yielded the desired results: both qualitative and quantitative growth. In part, because of the construction of the Green Music Center the foremost goal of the Department is to become a first-choice destination for music in all facets.

2. **Rigor and fairness of retention**

The department's philosophy of a humanistic approach to curriculum and student success is not without rigor. We require a minimum grade of C+ in any music major course for scholarship students. The University requires that a student must maintain an overall C average in their major in order to graduate in that major.

The department requires semester end juries for all music majors regardless of program. Each semester, enrolled music majors perform a jury before the assembled Music Department faculty members. Juries typically take place during the penultimate week of classes and are intended to monitor a student's applied progress. Some of the repertoire is from a list of standard, graded works, compiled by the applied faculty. Adjudicators assess, among other things, the performers' musicality, technique, interpretation, and professionalism; expectations are based on each student's level in the program.

Composers provide the jury panel one bound two-sided copy of each score along with a one-to-two page analysis of each composition completed during the semester. Composers then briefly discuss works and provide means of hearing scores. They must be able to describe and defend their compositional process. The faculty look for continued advancement in technical and creative processes, development of an individualized voice in his/her work, and different approaches to pitch, rhythm, dynamics, and instrumentation. Composers are expected to complete two-to-four pieces each semester, depending on the medium. They must compose in different media (piano, vocal, percussion, winds, etc); the order of which is determined by the instructor.

Students are responsible for signing up for jury times and arranging accompanists as necessary. Students in the Bachelor of Music degree program must receive a jury score of 75% or better to pass, while those students in the Bachelor of Arts degree program must receive a jury score of 65% or better.

Students who fall below jury performance level expectations will be placed on Probationary status the following semester. Students on probation may, at the discretion of the faculty, be ineligible for state-supported lessons and will be required to remediate deficiencies at their own expense. At the end of the probation semester, the student must sign up for a jury and successfully pass all deficient material.

If at the end of the sophomore year two or more consecutive juries have not been passed the student can be dismissed or reassigned from the music major degree program. Bachelor of Music students can become Bachelor of Arts students, Bachelor of Arts students can become Music Minors.

The SSU Tutorial Center provides free tutoring by experienced student tutors for a wide variety of SSU undergraduate courses.

The Music Department has its own tutorial program, primarily providing assistance to students needing help with their theory and ear training classes. The music theory tutor is an upper class music major who has excelled in the core music classes and has the right temperament to provide this help.

The entire University has done a great deal in recent years to improve student retention and Music is benefiting from these efforts. Retention is a high campus priority as demonstrated by its consolidation into one division— Advising, Career and Educational Opportunity Program (ACE) Services—an entire cluster of advising and career service programs designed to address student needs and enhance their chances for success in their college experience.

The Advising Center is dedicated to assisting undeclared and Equal Opportunity Program (EOP) students through the many academic ups and downs, questions and concerns about courses, GE requirements, student life and career goals.

Career Services offers a broad array of counseling services for students needing help with job searches and more general career strategies. It helps place students in jobs both on-campus

and off, in addition to volunteer and intern positions in the community (Community Involvement). It sponsors an annual career and grad school fair on campus, presents various workshops during the year and makes available a wide array of resources for those students searching for graduate schools and/or that first job after graduation.

The Educational Opportunity Program (EOP) within the division of Student Affairs and Enrollment Management (SAEM) provides a comprehensive array of services to support student success at SSU with graduation as a goal for all EOP students. EOP and Enrollment and Student Academic Services (ESAS) advisors provide academic, career and personal advising to EOP students and assist students with concerns regarding housing, financial aid and balancing college with personal life demands while meeting graduation requirements. The EOP Academy provides academic and social support for incoming EOP First-Time Freshmen (FTF) through the creation of a learning community.

UPDATE-The Educational Mentoring Team (EMT) was conceived over ten years ago as a program that could help improve student retention at SSU and increase student satisfaction by incorporating several theoretical constructs into a program design intended to assist students' transitions into the campus community. Its incorporation of the Freshman Seminar—University 102, soon to become the Freshman Year Experience (FYE)—into a strong advising component has resulted in a dynamic student transition program that combines the best of the academic community: a faculty member, a student services professional and a peer mentor.

Finally, prior to graduation, every undergraduate is required to take the Written English Proficiency Test. As of 2016, SSU and the WEPT Program have authorized a set of writing-intensive curriculum courses (WIC) aimed at supporting students' writing abilities across the curriculum and substituting for the WEPT. MUS 351, History of Western Music 1750-present is a designated WIC course.

3. Effectiveness of record keeping

The Music Department keeps a file for each music major. The files contain the departmental Advising Checklist whereby advisors can log grade reports for all work in the major completed at Sonoma State. The file also contains transcripts of previous college work which are provided by Admissions and Records for transfer students and Jury assessment forms (with required faculty signatures). Other pertinent material, such as their original theory placement tests, copies of official university documents such as Petitions for Waiver of University Requirements, Requests for Incompletes, Change of Major forms, forms for the Substitution of Courses, Credit by Examination records, Special Studies petitions, Senior Project approval, Senior Recital assessment forms, etc., if not kept in the individual files, are kept in master files.

More importantly, all of this is tracked electronically on the university's People-Soft system. The Academic Requirement Report (ARR) tracks student progress in the major and general education area.

In addition, a large binder of all course syllabi is kept in the office for use in the advising process.

4. Effectiveness of advising

It all begins even before they arrive.

The Chair spends considerable time advising prospective students throughout the year when such students, either as high school juniors or seniors, visit the campus, usually with their parents. Many of these visits occur during the summer months when full-time faculty are off campus.

At Summer Orientation for first-time freshmen and their parents, a music faculty member (often the department chair) is in attendance at each and every orientation day to advise incoming majors. Since the music major is such a vertical major, requiring students to begin in their first semester, the department recognizes that this is of paramount importance and makes sure one of our faculty is there.

The Summer Bridge program is designed to smooth the way for historically low-income and first-generation college students from high school to the university setting. The primary focus of the program is to give the students a taste of university life while creating supportive relationships between them and other EOP students and advisors. Math and English placement are part of this, and students know before summer orientation where they have placed in these areas.

Before the start of each semester the Music Department Chair sends to all new and returning music majors a letter containing information on such subjects as auditions, schedule changes, use and instrument fees and advising resources for each Music major.

The Music faculty places strong emphasis on advising and requires that each music major meet with a faculty advisor before registration each semester. The advisors are assigned to all music majors based on area of specialty. The department can place a registration hold on a student's ability to register if that student failed to schedule a meeting with an advisor.

A rotation of course offerings is published on our website and an email to our list-serve entitled "Do you know where your advisor is..?" outlines the registration process each semester and calls attention to these pertinent webpages.

As part of his/her advising portfolio, every student receives a sample four-year curriculum for the four Music concentrations. These sample programs indicate all requirements and options. Students can also easily track their progress to degree online with the ARR tool – Academic Requirement Report.

URL Links and Related documents to this section are found in SECTION IV: MANAGEMENT DOCUMENTS PORTFOLIO (MDP) beginning on page 126.

I. I. PUBLISHED MATERIALS—WEB SITES

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

The University Catalog and the Schedule of Classes, both of which are accessible in full (and downloadable) online, remain primary publications for both the campus and the Department.

The University catalog contains the following:

- Academic Calendar
- Admission procedures and policies
- Admission requirements for undergraduate, graduate and post-baccalaureate study
- Information for international students and other applicants
- General information about admission and evaluation of academic records
- Information on determination of residence for nonresident tuition purposes
- Complete schedule of fees and expenses, including policies on refunding, accrual of debt, etc.
- Information about student services offered by Customer Services Center
- Information about financial aid and scholarship programs and other institutional and financial assistance
- Housing Services information
- Listing and explanation of University degree offerings
- Complete explanation of all degree requirements, including detailed information on
- General Education program
- Information about the six Schools of the University
- Complete information about all academic programs and curricula offered at the
- University (major/minor programs, course descriptions, etc.), organized by Department
- Information about academic centers, institutes and projects
- Information about the University Library and Information Technology (IT)
- Complete information about student services offered through the Student Affairs and Enrollment Management division
- Information about the arts at SSU and their facilities
- Information about enrollment regulations and policies, including policies on smoking and discrimination

- Support Services—Alumni Association, Office of Development, Office of Development, Office of Research and Sponsored Programs, Sonoma State Enterprises, Inc., Sonoma State University Academic Foundation and University Affairs
- Information about the California State University System
- Maps of SSU and other CSU campus locations
- Administration information
- Faculty listing
- Listing of Student Services professionals
- Index

The Schedule of Classes is published and posted online toward the end of each semester and contains a full listing of all University course offerings and all other information students need to plan their schedules and register for the *next* semester. Information provided includes course name and ID, section information, number of units, instructor, date, time and class location.

The Music Department’s website sets forth the policies and procedures of the Department. Students’ communication continually makes them aware of the website and its contents. The website is updated regularly. The Music Department site includes among its contents:

Sitemap

HOME Page

(Left hand column)

- Music Home
- Academic Programs
 - BM Performance
 - BM Jazz Studies
 - BM Music Education
 - BA Liberal Arts
 - Minor
 - Certificate in Audio and Recording Production
- Auditions (PR... photos)
 - Become a Major (Audition dates, requirements, etc.)
 - Audition request form (FORM)
 - Schedule a Visitation Day - sit in on rehearsal, take a trial lesson, attend a music class (FORM)
 - Ensemble Auditions
 - Jazz
 - Band/Orchestra
 - Choral
 - Opera/Musical Theatre
 - Other ensembles not requiring an audition

- Faculty (View, sortable by A-Z or default sort would be program, directors and by instrument)
 - Faculty profile (x30)
- Current Students
 - Current Class Schedule
 - ARR instructions (link)
 - Scholarship information
 - Catalog (link)
 - GE Pattern (link)
 - Four-year suggested repertoire lists
 - Health, Safety and Injury Prevention information and policies for musicians
 - Forms for Music Majors
 - Juries (links to PDFs)
 - Jury Entry Form for Instrumentalists
 - Jury Entry Form for Vocalists
 - Jury Entry Form for Composers
 - Jury Entry Form for Jazz Majors
 - Jury Evaluation Form for Instrumentalists
 - Jury Evaluation Form for Vocalists
 - Jury Evaluation Form for Jazz Majors
 - Jury Evaluation Form for Composers
 - Senior Recitals and Projects
 - Senior Recital Request Form
 - Senior Project Form
 - Senior Recital Evaluation Form
- Advising
 - Course Rotations
 - Applied Music and Private Instruction
 - First-Time Freshmen
 - Advising Checklists
 - BM in Performance Advising Checklist
 - BM in Jazz Studies Advising Checklist
 - BM in Music Education Advising Checklist
 - BA in Music Liberal Arts Advising Checklist
 - Minor in Music Advising Checklist
- Current Class Schedule
 - Course (x100)
- Concerts & Events (Events landing page)
 - Lots of events
- About Us
 - History
 - Mission
 - Size and scope
 - Goals
 - Objectives
 - Facilities
 - Venues
 - Directions

Quick links (below left hand column):

Concerts

Contact Us

Join our email list (form)

News and Events

- Department News
 - Concert Calendar
-

Quotes and pictures

Rotating quotes and pictures

Accordion Section

Performing Ensembles:

- Jazz
 - Jazz Orchestra, Concert Jazz Ensembles, Latin Band
 - Faculty Jazz Ensemble
 - Classical Instrumental Music
 - Brass Ensemble, Percussion and Improvisation Ensemble, Rock Collegium
 - Symphonic Wind Ensemble and Concert Band
 - Guitar Ensemble
 - Symphony Orchestra
 - Chamber Music, Instrumental Repertory Class
 - Choral, Vocal, Opera and Music Theatre
 - Chamber Singers and Symphonic Chorus
 - Opera and Music Theatre
 - Vocal Repertory Class
 - Resident Ensembles
 - Navarro Trio
 - Faculty Jazz Ensemble
 - Faculty Composers
 - Sonoma Musica Viva
-

Advising section

- Advising Checklists
- Applied Music and Private Instruction
- First-Time Freshmen
- Course Rotations

Boxes section

Degrees and Programs:

- BM Performance
- BM Jazz
- BM Music Education
- BA Liberal Arts
- Music Minor
- Certificate in Audio and Recording Production

Tab section

Tab 1 – Festivals

Tab 2 – Outreach

Tab 3 – Organ

Tab 4 – Recording Studio

Where to find section:

- Become a major
- GMC (link)
- Donate (pass-thru page with link to dev/cashnet)
- Life Long Learning (link to SEIE)
- Music Alumni
- ARR (Academic Records Report)
- Hire a Student Musician (form)
- Four-year suggested repertoire lists

The SSU Office of University Affairs publishes information on campus events and projects, faculty achievements, alumni activities and feature stories or profiles of general interest to graduates and friends of Sonoma State. This newsletter-brochure, called *Insights*, is widely distributed to alumni from all departments on campus, to community friends and donors, and to current staff and faculty. Performing Arts activities are featured frequently in this publication.

Every year the department publishes and mails 10,000 calendar brochures providing dates, times and descriptions of its varied roster of student performances and guest artist workshops and concerts.

The Department produces and regularly refreshes a recruitment brochure that provides information on its curriculum and performance programs. This brochure is widely distributed at recruitment fairs, conferences and festivals and is mailed to prospective students and parents

requesting information on the Department.

URL Links and Related documents to this section are found in SECTION IV: MANAGEMENT DOCUMENTS PORTFOLIO (MDP) beginning on page 128.

I. J. COMMUNITY INVOLVEMENT, ETC.

N/A

I. K. ARTICULATION WITH OTHER SCHOOLS

N/A

I. L. NON-DEGREE-GRANTING PROGRAMS FOR THE COMMUNITY

(Respond only if the institution offers a non-degree-granting community education program with a specific published identity and at least one specifically designated administrator. See NASM Handbook, Standards for Accreditation III.K., “Non-Degree-Granting Programs for the Community.”)

Note: The Format A outline deviates from the Standards for Accreditation outline in the NASM Handbook for this item. “Evaluation, Planning, and Projections” issues are to be addressed in Section III of Format A.

Describe and evaluate how the community education program and the postsecondary programs operate in relationship to each other, especially with regard to finances, governance and administration, faculty and staff, facilities and equipment, and if applicable, any curricular relationships among community and postsecondary programs.

Curricular relationships mean that the operation of one program is essential to the delivery of curricular instruction or provides required opportunities or experiences for another.

1. Certificate in Audio and Recording Production

The Certificate in Audio and Recording Production is open to the local community and inclined matriculated students interested in music recording and production in a studio setting. The program makes use of SSU’s Walford Recording Studio in Ives Hall Room 32, which is newly renovated and updated with high level, state-of-the-art, 24-channel Pro-Tools, Mac-based equipment, and integrated with Red-Net ability to record from the Green Music Center's Weill and Schroeder Halls. Students will use the recording studio as a lab to produce music as part of a formalized curriculum. Dr. Thomas Limbert serves as Faculty Coordinator from the Department of Music and determines the eligibility of prospective students through a screening and application process. A certificate is awarded to students who successfully complete the three courses.

MUS 259 Music Technology: Tools & Applications

MUS 800.1 Audio and Recording Production I

MUS 800.2 Audio and Recording Production II

Students learn with the latest in technology:

Imac-based Pro Tools 11 HD Digital audio workstation with

Avid Audio C 24 control surface

Sound Construction C24 Wrap Console

Sound Construction Lowboy Racks

Pro-Tools Plug-ins:

Emerald Pack Native

Sonnox Elite Plug In Bundle Special Promo

Waves Diamond Bundle Native

Microphone pre-amps and digital audio Network:

Focusrite 8 Ch. Mic Pre x3 in studio and x3 on GMC site & A/D For Rednet

Studio Monitors:

Genelec 8250A

Studio Microphones:

AKG 414 Matched Stereo Pair

AKG D112 Large Diaphragm Dynamic Microphone
AKG C2000 Small Diaphragm Condenser Microphone x2
Neumann TLM 103 Cardioid Stereo-Set
Neumann U87 Microphone W/Shock Mount
Neumann KM 184 Condenser Microphone Pair
EV RE20 Dynamic Microphone
Shure SM7 Cardioid Dynamic Studio Vocal Mic
Shure SM 81 Condenser Microphones x2
Shure SM57 Dynamic Instrument Microphone x4
Shure Beta 52A High Output Dynamic Microphone
Audix D2 Dynamic Instrument Microphone
SE 2200A Condenser Microphone w/out Shock mount
Rode NT2 Condenser Microphone w/out Shock mount

Studio Accessories:

K&M Tripod/Boom Combination
Aviom Six Mix Personal Mixing System
Sennheiser Circumaural Monitoring HiFi Headphones
JBL Speakers (4)
Kawai 500 Grand Piano

2. Summer workshops for credit

On even years in June, the renowned San Francisco-based male *a cappella* ensemble Chanticleer leads its intensive five-day workshop for choral singers at the university-level and beyond. Participation is competitive, determined on the basis of audition materials submitted to Chanticleer and Jenny Bent, Director of the SSU Choral Program. Selected singers travel to SSU from throughout the country. The music department produces the workshop and participants can earn continuing education credit through the School of Extended and International Education. A final performance with Chanticleer concludes the workshop.

Each June the music department hosts a week-long Wind Band Conducting and Music Education Symposium. Clinicians Dr. Andy Collinsworth, Director of Bands and Music Education at Sonoma State University, and a rotating guest clinician collaborate to provide high school and middle school band directors with opportunities to sharpen their conducting skills and music education pedagogy. Participants have the opportunity to conduct a live wind ensemble and receive critical feedback and suggestions from clinicians. Conducting participants focus on improving their awareness and skill in the art of conducting. The music department produces the workshop and participants can earn continuing education credit through the School of Extended and International Education.

URL Links and Related documents to this section are found in SECTION IV: MANAGEMENT DOCUMENTS PORTFOLIO (MDP) beginning on page 130.

I. M. Operational Standards for All Free Standing Music Institutions of Higher Education

N/A

I. N. Operational Standards for Proprietary Institutions

N/A

I. O. Operational Standards for Branch Campuses and External Programs

N/A

SECTION II: INSTRUCTIONAL PROGRAMS

II. A.

CERTAIN CURRICULUM CATEGORIES – TEXT OUTLINE

RESIDENCE

Sonoma State University requires students to complete 120 semester units for a Bachelor of Arts degree. The Department of Music offers three Bachelor of Music degrees and one Bachelor of Arts degree, requiring 120–30 units. Fifty units must be in General Education (seven of which double as major units), and 40 of the 120–30 units must be upper division. Any upper division units count toward the 40, but music majors must complete approximately half of the units within their majors in Upper Division courses. No student can graduate from the campus without completing a minimum of 30 semester units in residence and at least 24 of those units must be in the major. All music majors must be enrolled in private lessons, a repertory class or forum, and a major performing ensemble in their performance medium every semester they are in residence with the exception of music education majors who are required to be in repertory class for four semesters and composition and technology majors who are not required to be in Composers Forum their senior year. Students may substitute a minor performing ensemble for a major one no more than twice.

Credit/No Credit grades. A maximum of 24 units of courses with nontraditional grades may be elected. Courses fulfilling major and minor requirements must be graded A-F, except for courses not available in the AF mode.

Credit for Music classes is awarded on the basis of the CSU system-wide Course Classification System (CS Codes) which designates and defines classification categories taking into account such factors as class size, primary mode of activity, faculty preparation time and other factors as the basis for determining the awarding of student and faculty unit credit. All courses offered by the Music Department are in compliance with these course classification categories that in turn are fully compliant with NASM standards. A complete list of the CSU Course Classification Categories is included in the Documentation portion that follows this section.

Regarding transfer of credit from other institutions, Sonoma State University has a centralized Articulation Department within its Division of Admissions and Records. Articulation agreements with Music Departments of both 2-year and 4-year colleges throughout the State of California are regularly updated and available for examination online. The Music Department Chair's signature is required for all newly proposed agreements as well as for any changes made to existing agreements. Careful scrutiny is applied to all newly proposed or changed agreements—both from the Department Chair and each of the University's articulation officers. Close and frequent communication between both parties is ongoing.

ITEM TR: Associate Degree

N/A

**ITEM UP:
All Professional Degrees in Music
Common Body of Knowledge and Skills**

1. Performance

Music Majors are required to enroll in one Performing Ensemble (MUS 323–391) every semester in residence as declared majors in a performance medium (instrument or voice). In addition, all instrumentalists are required to perform in a major vocal ensemble for one semester and vocalists are required to perform in a major instrumental ensemble for one semester.

The Music Department regards continuous experience in active music-making to be an essential part of college music study. To provide this experience, the department offers a wide range of ensembles both vocal and instrumental.

All music majors must declare a major performance medium (instrument or voice) upon entering their program of study.

Every music major is required to be in at least one major performing ensemble during each semester of residence in which he or she plays his or her declared performance medium (instrument or voice).

An additional Ensemble is required for music students in all majors and concentrations.

Vocalists must participate in an instrumental ensemble (Brass Ensemble, Chamber Music, Concert Band, Percussion Ensemble, Rock Collegium, Symphonic Wind Ensemble, Concert Jazz Ensembles, Latin Jazz Ensemble, Jazz Orchestra) at least one semester.

Instrumentalists must participate in a choral ensemble (Symphonic Chorus, Chamber Singers) at least one semester.

All music majors will take studio instruction in their performance medium in accordance with their particular concentration (Performance, Jazz Studies, Liberal Arts and Music Education). It is department policy that music majors are required to study their major performance medium (instrument or voice) with an SSU faculty member or an approved instructor. Students are required to register for the corresponding Repertoire Class or Forum class each semester in residence.

Our growth in number and variety of ensembles has outpaced the size of our student body. We currently do not have enough students to fill each of the major ensembles with separate students. This has caused the current practice of placing students in multiple major ensembles. For example, an oboist is asked to play in both Symphony Orchestra as well as Symphonic Wind Ensemble. There is growing concern that this is compromising the integrity of the core courses in musicianship, history and theory, to say nothing of chamber music, raising the following questions:

When do students practice? When do they do their homework for their CORE classes - theory, ear training, history? What about the increasing number of students who must work to be here? Are we setting up a discriminatory situation for our EOP students? If students are just going from ensemble to ensemble to lesson to coaching, etc. when is there time for reflection, incubation of concepts, vocal rest, enjoying their collegiate experience? It starts to feel a little bit like summer camp, where students just go from activity to activity. And what of the very real mental health issues that are prevalent among youth these days?

Clearly the way forward is to rotate these students through the various major ensembles. This is the common practice we see at other institutions. The directors of bands and orchestra, the directors of choral activities and opera, etc. are continuing to work towards collaborating in a more deliberate and specific manner.

JURIES

Each semester, enrolled music majors perform a jury before the assembled Music Department faculty members. Juries typically take place during the penultimate week of classes and are intended to monitor a student's applied progress. Some of the repertoire is from a list of standard, graded works, compiled by the applied faculty. Adjudicators assess, among other things, the performers' musicality, technique, interpretation, and professionalism; expectations are based on each student's level in the program.

Composers provide the jury panel one bound 2-sided copy of each score along with a 1-2 page analysis of each composition completed during the semester. Composers then briefly discuss works and provide means of hearing scores. They must be able to describe and defend their compositional process. The faculty look for continued advancement in technical and creative processes, development of an individualized voice, and different approaches to pitch, rhythm, dynamics, and instrumentation. Composers are expected to complete 2-4 pieces each semester, depending on the medium. They must compose in different media (piano, vocal, percussion, winds, etc); the order of which is determined by the instructor.

Students are responsible for signing up for jury times and arranging accompanists as necessary. Students in the Bachelor of Music degree program must receive a jury score of 75% or better in order to pass. Students in the Bachelor of Arts degree program must receive a jury score of 65% or better in order to pass.

PROBATION

Students who fall below jury performance level expectations (below 75% for B.M.; below 65% for B.A.) will be placed on Probationary status the following semester. Students on probation may, at the discretion of the faculty, be ineligible for state-supported lessons and will be required to remediate deficiencies at their own expense. At the end of the probation semester, the student must sign up for a jury and successfully pass all deficiencies.

CONTINUATION JURY

If at the end of the sophomore year two or more consecutive juries have not been passed the student can be dismissed or reassigned from the music major degree program. Bachelor of Music students can become Bachelor of Arts students, Bachelor of Arts students can become Music Minors.

Spring Semester Sophomores list ALL repertoire studies in the previous two years. This serves as a Junior Qualifying jury for all students with the following possible evaluation criteria: *In consideration of your progress and jury performance, with input from your studio instructor, it is the unanimous recommendation of the panel that your degree program be changed to the B.A. Liberal Arts Music. After one full semester, this decision can be re-evaluated based on progress.*

2. Musicianship Skills and Analysis

Our program is designed to provide myriad opportunities for our students to function as listeners, creators and performers. In the required theory, musicianship and piano proficiency courses, students must deal with music both conceptually and practically; they must be able to analyze in writing and communicate orally about music, as well as perform and compose. Music Majors are in musicianship, theory, and piano proficiency classes three hours per week each, during which they develop skills in dictation, rhythmic perception and performance, music writing, sight singing and keyboard. Jazz students receive additional work in improvisation.

Our four-semester sequence of Musicianship courses (MUS 120, 220, 320, and 420) is taught by two full-time faculty members who use the same primary texts and have coordinated the coursework from the first through the last of the four courses. Students typically have had instruction from both of the faculty members by the end of the sequence, which develops skills in sight singing, dictation, rhythm reading, error detection, and aural analysis. Dictations take place both in class and as homework through the use of CD ROMs or audio files uploaded to a website. Additionally, each student leads the class in singing examples at various times during the semester.

All majors except jazz students must complete a four-semester sequence of theory courses: two lower division and two upper division. The courses cover a wide variety of styles.

Theory I: Diatonicism (MUS 110) includes detailed analysis of Western music styles including music from the popular genres (e.g. Broadway, film music, etc.). The emphasis is on melodic construction and harmonization. Phrase length, motive and cadences as well as diatonic sequences are identified in both classical and pop styles. Students recognize basic cadence types,

falling fifth, falling third and 5-6 technique sequences throughout the literature.

Theory II: Chromaticism (MUS 210) includes detailed analysis of Western music styles including music from the popular genres (e.g. Broadway, film music etc.). The emphasis is on harmonic progression, cadence formulas and periodicity. Phrase, parallel period and contrasting periods are examined across stylistic boundaries to include, for example, a Chopin waltz, a Mozart aria, the theme from Disney's *Beauty and the Beast*.

Theory III: Form and Analysis (MUS 310) includes detailed analysis of the literature of Western music from the Baroque, Classical and Romantic eras, with emphasis on harmonic structure, large-scale form, orchestration, motive identification and tracking and style. Representative works are selected to serve as concept models. They include the Bach *Brandenburg Concerti* for the study of contrapuntal procedures, fugal techniques and binary forms; the late symphonies of Mozart for the study of melodic construction and sonata-allegro form; and the symphonies of Beethoven and Mahler for the study of Romantic hybrid forms, sonata-allegro and dance forms.

Theory IV: 20th Century Analysis (MUS 410) includes detailed analysis of the literature of Western music from the tail end of the 19th century, beginning with the music of Debussy, and ending with the current music of the day, studying the early, middle, and later work of composers such as Schoenberg, Stravinsky, Bartok, Messiaen, Shostakovich, Crumb to serve as concept models. Concepts include parallelism, free atonality, serialism, primitivism, neoclassicism, and other historically significant techniques such as planing, complementation, modes of limited transposition, etc.

3. Composition and Improvisation

The Music Theory sequence (MUS 110, 210, 310 & 410) covers traditional and contemporary harmony and counterpoint. Students are exposed to a variety of musical styles and genres. Students develop the ability to write and compose in four or more voices, to build an understanding of harmony, to apply analytical techniques to music and to compose pieces in graduated exercises.

Instrumentation and Choral Arranging (MUS 314), (required for music education majors, elective for other music concentrations) students learn to prepare choral and instrumental scores and parts. The course covers transposition and notation skills, both by hand and by using *Finale* or *Sibelius* computer software. Students have the experience of arranging/composing a piano/vocal score for orchestra, arranging a piano/vocal score for chorus, and adapting a published or original work of standard instrumentation for diverse instruments, using keys and ranges appropriate to beginning- to intermediate-level musicians.

Keyboard Proficiency Labs (MUS 109, 209, 309 A&B) cover a wide range of music literature presented at increasing levels of difficulty. Students improvise harmonizations to well

known melodies, such as *Mary Had A Little Lamb* and *Happy Birthday*. The course simultaneously develops skill in improvisation and harmonization.

Jazz Improvisation courses (MUS 389, 489) are required for jazz majors. Jazz Improvisation I (MUS 289) is required for music education majors. In the Jazz Improvisation I (MUS 289) class, students play their declared major instrument with an emphasis on reading lead sheets and creating an improvised solo. Students encounter a wide range of music literature presenting at increasingly sophisticated levels. The course begins with improvising over basic II-V-I progressions and the Blues, and progresses to quartal and other dissonant substitutions. Progressive exploration of the techniques of improvisation is based on the scales and chords used in jazz compositions.

4. History and Repertory

All Music Majors in Performance, Music Education, and Liberal Arts tracks are required to complete the Music History sequence consisting of MUS 150, 251, 351 and either MUS 160 or 350. Performance and Liberal Arts majors are also required to complete a Seminar (MUS 300), and Jazz majors may complete a Seminar in partial fulfillment of their requirements.

Survey of U.S. Music (MUS 150) covers a broad range of music in the United States from the Colonial period to the present. The variety of music (religious, folk, pop, jazz, and art music) reflects the diverse population of the United States, and students learn to produce musical sounds using Melodicons. MUS 150 fulfills both a Music Major requirement and Area C1 of the General Education requirements.

The Music Humanities Learning Community (HLC) (MUS 160) is a year-long course on the musical experience. Completion of MUS 160 fulfills the Music Major non-Western Music requirement and both Areas A3 (Critical Thinking) and C3 (Comparative Perspectives) of the GE pattern.

At the core of the Music History sequence are two courses: History of Western Music: Ancient to Baroque (MUS 251), and History of Western Music: Classic to the 20th Century (MUS 351). In the span of two semesters, these courses cover a broad range of music in the Western tradition from ancient Greece to the present. The focus is on genres and forms, with in-depth analyses of representative works and study of the historical contexts in which they were composed and performed. In addition, MUS 351 has qualified as a Writing Intensive Course (WIC), and students who complete the course with a grade of C or better fulfill SSU's writing proficiency requirement.

Since 2007 the Music Department has realized its goal of offering a wider variety of topics in its Seminar series (MUS 300). Previously, the preponderance of seminars covered music outside the Western tradition, particularly Indian Classical Music. While such seminars continue to be part of our curriculum, we have expanded the topics to better augment the core Music History sequence. Since 2007, the Department has developed a series of seminars on a range of topics including American Music, Music and Spirituality, Music of Charles Ives,

Richard Wagner's *Der Ring des Nibelungen*, The Romantic-Era Symphony, History and Development of Rock Music, Opera, The Year 1967, Music of Gustav Mahler, and Music of Stephen Sondheim.

Survey of World Music (MUS 350) includes the study of traditional and contemporary music of major music cultures of the world outside of the European tradition. Students read about and listen to traditional music of the pre-Columbian Americas, Sub-Saharan Africa, India, Southeast Asia, China and Japan, as well as Flamenco, Tango, and other more recent styles. MUS 350 fulfills both a Music Major requirement and Area C3 of the General Education requirements.

In the four music history courses, students develop the skills necessary for hearing, interpreting, describing, analyzing and evaluating representative repertory from a broad spectrum of time and place. The seminars make thorough use of these essential skills, as the courses require students to give interpretive presentations to their classmates.

Workshops and ensembles devoted to classical vocal and instrumental music, jazz and rock provide students with varied experiences as performers. Private instruction enables students to develop their skills for both solo and ensemble performance. All music majors are required to attend concerts associated with their history courses to expand their musical experiences and deepen their critical faculties as listeners.

5. Synthesis

All music students must complete either a Senior Project or perform a Senior Recital. This is self-chosen and is intended to be the synthesizing experience of a student's undergraduate musical education. Many of our students prepare formal recitals (required for Performance concentration). It is in these activities that the student demonstrates a comprehensive understanding of the myriad components of his or her education.

The Music Department at Sonoma State University completes the following separate self-assessment documents.

- I. *Annual Report on Assessment of Student Learning Outcomes*, submitted yearly to the Office of the Provost, the University's chief academic officer (See Appendix B) Data collection to support the *Annual Report on Assessment of Student Learning Outcomes* includes surveys, written evaluations and discussions.
- II. *Interim (five-year) Program Review*, submitted every five years to the Office of the Provost and the Educational Policies Committee (See Appendix B)

Additionally, the Music Department's Music Education curriculum is an approved subject matter waiver program with the State of California Standards of Quality and Effectiveness for the Music Subject Matter Program.

The Music Department assesses student needs and growth in a number of ways. Many of the Department's faculty members issue student course feedback surveys at the semester's end providing student perspectives on a course's effectiveness and their suggestions for its improvement. Some faculty members prefer to embed feedback questions in their final exams. The Department complies with the University mandate to provide class time for student evaluations of the Department's courses and their faculty at the end of each semester. These evaluations are administered under student supervision. The Department chair leads a departmental Convocation for all new and returning students at the beginning of every semester, allowing opportunities for faculty to speak briefly about their programs and for incoming students to introduce themselves in a collegial setting. Through a recently developed Alumni Survey, the Department has made an effort to maintain contact with its graduates, remaining abreast of their activities and accomplishments, attending their local concerts, etc.

Consideration of learning objectives in program concentrations that include external partnerships, such as Early Field experiences in the Music Education major, formed part of the Music Department's *Five-year Program Review*. In such cases, the review process included interviews with representatives of schools where students had been placed. The Music Department considers and enacts program adjustments based on faculty discussion of program review, student achievement, assessments of prospective teachers and interviews with cooperating teachers and Music Education alumni.

In addition, some of our Lecturers teach at nearby Santa Rosa Junior College, naturally serving as continual liaisons between the two departments. The Department as a whole is interested and involved in program philosophy, design, implementation and outcomes, and is committed to ongoing, thoughtful curriculum design and progressive pedagogy in light of developments in the discipline.

The CSU, the California Commission on Teacher Credentialing, and the University itself all require periodic review of the program, including reexamination of program philosophy, purpose, design, curriculum and intended outcomes for students. Other factors informing program review and development include new pedagogies, new curricula, new state or national standards and policies, new technologies, and newly identified student, community or local school district needs. The Department continuously carries out systematic program review, which has resulted in a number of improvements.

Periodic Review:

Based on program review and assessments of prospective teachers as well as interviews from cooperating teachers, the Music Department has modified its Subject Matter Preparation program by redesigning the Conducting course sequence. In its revised form, a two-unit general course, Conducting (MUS 401) focuses on manual technique and is prerequisite to two more classes: Choral Conducting and Instrumental Conducting (MUS 402 and MUS 403). The unit load for these courses has been increased from two to three, with the aim of including more methods material and conducting experience.

Inclusion and Implications of New Knowledge:

The Music Department supported the tuition for faculty members to participate in the Yamaha Summer Technology Seminar, an intensive in-service training program offered by Yamaha Music Company on the use of its new Clavinova digital keyboard. Knowledge of the operation of the Clavinova digital keyboard has greatly enhanced the delivery of instruction in the required sequence of Keyboard Proficiency Labs (MUS 109, 209 & 309). In addition, monetary support is given to faculty both at the departmental and university level for attendance at discipline-based conferences and workshops. Several faculty avail themselves of these opportunities and regularly attend the conferences of American Choral Directors Association (ACDA), California Music Educators Association (CMEA), California Band Directors Association (CBDA) and the International Association of Jazz Educators (IAJE), among others. Exposure to new technologies and media has helped the Department to redesign its music technology requirement creating a more practical and useful class, Music Technology: Tools and Applications (MUS 259), and to add a Certificate Program in Audio and Recording Production.

Needs of Program Students and School Districts

The redistribution of units within the methods classes better reflects the needs of our students and the available jobs in the local community related to demographic trends in school populations and district funding. For this reason, in addition to those cited above, Choral and Instrumental Methods Classes (MUS 402 and 403) were increased from two to three units while the elementary methods course, Music for the Classroom (MUS 400) was reduced from three to two units.

Curriculum Policies of the State of California

As a result of the new Standards of Quality and Effectiveness for the Single Subject Matter program in Music, the Department has incorporated and absorbed Early Field Experiences into three required classes: Choral Conducting and Methods (MUS 402), Instrumental Conducting and Methods (MUS 403) and Music in the Classroom (MUS 400) so that there is a direct linkage to program coursework. Likewise, Jazz Improvisation (MUS 289) has been changed from an elective to a required class.

ITEM ME: Teacher Preparation (Music Education) Programs

1. Intern teaching program credit allotment, cooperating schools, process for selecting supervising teachers and sites, concurrent enrollment requirements

2. Certification requirements mandated by the State of California

Intern Teaching, or Student Teaching in the State of California does not lie within the purview of an undergraduate degree. A fifth "credential year" is completed in the School of Education. Entrance to our credential program is contingent upon the successful completion of an undergraduate degree in Music Education. This is sometimes referred to as a waiver program or a subject matter preparation program. The state also allows students to take a standardized test

called the CSET in lieu of the above. In any case, the one-year credential program includes Intern Teaching or Student Teaching supervised by either the Music Department's music education professor or a designated adjunct. Students receive 12 units for student teaching and it is the only class they take during the second semester of the credential program. There is a weekly seminar where all the student teachers meet and discuss their experiences. In addition the credential program includes a content-specific, three-unit course entitled Teaching In The Content Area/Music (EDSS 444). The faculty for this course is either the Music Department's music education professor or a designated adjunct. The School of Education coordinator administers the student teaching and works closely and collegially with the Music Department in site selection and supervision. The variety of cooperating schools meets state standards for diversity.

The State of California has a litany of special requirements and a 500-page document has been submitted which explains our compliance. The 10 standards for all disciplines we meet are:

1. Program Philosophy and Purpose
2. Diversity and Equity
3. Technology
4. Literacy
5. Varied Teaching Strategies
6. Early Field Experiences
7. Assessment of Subject Matter Competence
8. Advisement and Support
9. Program Review and Evaluation
10. Coordination

The six music-content standards are:

1. Artistic Perception
2. Creative Expression
3. Historical and Cultural Foundations
4. Aesthetic Valuing
5. Connection, Relations and Applications
6. Music Teaching and Learning

The matrix from this CCTC (California Commission on Teacher Credentialing) document is included in Appendix C. It is a snapshot of which aspects of our program meet which state standards. The full CCTC document is readily available to the NASM visitation team.

ITEM GR:
Graduate Programs
N/A

II.B.

**SPECIFIC CURRICULA
 Bachelor of Arts in Music
 Liberal Arts Concentration
 Renewal of Final Approval**

1. BACHELOR OF ARTS

The Liberal Arts Music concentration provides a broad basis from which a student may pursue graduate studies or a variety of careers. The concentration is a combination of work in theory, musicianship, historical surveys and seminars and a variety of performance options. It is ideal for the student who is considering graduate work in music or for one who simply wants a strong foundation in the materials of music.

2. Curricular Table

Program Title: Bachelor of Arts Liberal Arts Music Concentration

Number of Years to Complete the Program: 4 years

Program Submitted for:

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: 26

Name of Program Supervisor(s): Dr. John Palmer

Musicianship	Performance and Required Music Electives	General Studies & General Electives	General Studies Electives	Total Number of Units
44-51*	31	38 (12 GE units included in major)	0-7*	120
36-42%	25%	31% (10% GE units included within major)	0-2%	100%

*Range determined by the number of preparatory courses required of the student. If the student successfully challenges a preparatory class by exam, he or she can replace those units with GE electives.

MUSICIANSHIP

MUS 110	Theory I: Diatonicsm	3
MUS 210	Theory II: Chromaticsm	3
MUS 310	Theory III: Form and Analysis	3
MUS 410	Theory IV: 20 th Century Techniques	3
MUS 120	Musicianship I	2
MUS 220	Musicianship II	2
MUS 320	Musicianship III	2
MUS 420	Musicianship IV	2
MUS 251	History of Western Music: Ancient World to 1750	3
MUS 351	History of Western Music: 1750 to Present	3
MUS 300	Seminar (various topics)	3
<i>One of the following courses</i>		8
MUS 160A	Freshman Learning Community (required for Freshmen)	
MUS 350	Survey of World Music	
<i>One of the following courses</i>		3
MUS 150	Survey of U.S. Music	
MUS 343	Survey of Jazz	
MUS 491	Senior Project	2
<i>Two of the following courses</i>		2
MUS 309A	Keyboard Proficiency	
MUS 309B	Keyboard Proficiency	
MUS 292	Jazz Piano I	
MUS 392	Jazz Piano II	

PREPARATORY

Preparatory (credit not applicable toward major; students may challenge by exam; if students pass out of the following classes, they must replace the prescribed 7 units with those of music or general electives)

MUS 106	Fundamentals of Music Theory	3
MUS 109	Intensive Keyboard Lab I	2
MUS 209	Intensive Keyboard Lab II	2

TOTAL MUSCIANSHIP

44-51*

*Range determined by the number of preparatory courses required of the student

PERFORMANCE/REQUIRED MUSIC ELECTIVES

Private Instruction— each semester in residence	8
Major Ensemble— each semester in residence	8
MUS 151 Instrumental or Vocal Repertory Class	8

TOTAL PERFORMANCE	24
MUSIC ELECTIVES	
Music Electives	7
TOTAL PERFORMANCE/REQUIRED MUSIC ELECTIVES	31 UNITS
<u>GENERAL STUDIES</u>	
<u>Area A. Communication and Critical Thinking</u>	
English 101	4
Freshman Learning Community (<i>MUS 160B already counted under Musicianship</i>)	
<u>Area B. Natural Sciences and Mathematics</u>	
Physical Sciences	4
Biological Sciences	4
Mathematical Concepts and Quantitative Reasoning	4
<u>Area C. Humanities</u>	
Literature, Philosophies, Values	4
Fine Arts, Theater, Dance, Music (<i>MUS 150 already counted under Musicianship</i>)	
Comparative Perspectives (<i>MUS 160A/MUS 350 already counted under Musicianship</i>)	
<u>Area D. Social Sciences</u>	
World History and Civilization	3
United States History	3
U.S. Constitution and California State/Local Government	3
Contemporary International Perspectives	3
Individual and Society	3
<u>Area E. The Integrated Person</u>	3
TOTAL GENERAL EDUCATION UNITS	38 UNITS
plus 12 included in Musicianship	
GENERAL STUDIES ELECTIVES	0-7
Depending on Preparatory Courses Needed	

3. Assessment of Compliance

The BA Liberal Arts curriculum exceeds NASM's recommended standards in all areas of musicianship, performance, and music electives.

BA course units (120)

Musicianship: 36-42%

Percentages NASM standards:

far exceeds recommended 20-25%

The percentage range reflects the seven units of preparatory musicianship classes that are part of the degree, but not counted toward the major. These preparatory courses can be challenged by exam. Since 2006, the Department has increased required musicianship units from 32 to 44 units, and the percentage from 27% to 44% (51% with preparatory courses). This increase is due

to the addition of the Freshman Learning Community (160A/B), which doubles as 8 units of GE credit.

Performance & Music Electives: 25% _____ far exceeds recommended 10-20%

Since 2006, the Department increased required performance and music electives from 19 to 31 units, and the percentage from 16% to 25%.

General Studies & General Electives: 41-43% _____ below recommended 55-70%

The Department continues to align with Sonoma State University's 50-unit General Education pattern, which was also the case in 2006. 12 of these GE units count toward the major. The SSU GE pattern meets each of the competencies outlined in Standard VII.D.1 with the addition of Bachelor of Music, which required an increase in musicianship and performance courses, the number of required BA General Education Elective units decreased from 26 in 2006 to 0-7 (range determined by the number of preparatory classes required of student).

a. **Required competencies, specific content, expectations, levels**

The competencies outlined in Standard VII.D.2 & 3 are each met through our comprehensive and rigorous music curriculum. A battery of courses in musicianship, music theory and historical surveys gives broad coverage of music that leads to an intellectual grasp of the art. Required ensemble experience strengthens students' ability to function in a performance medium and allows direct application of skills acquired in the musicianship courses. There is ample leeway for music electives within the concentration. The required repertoire class (MUS 151/451) is designed to provide a weekly performance venue for students. Students perform assigned pieces for the class every week in a workshop/master class environment as a "work-in-progress" with the expectation that at the end of the semester, the entire work will be mastered. Private lessons and ensemble participation are required for each semester in residence.

b. **Levels of achievement: admission criteria, program expectations, syllabi, etc.**

In addition to the admission application process required by Sonoma State University, prospective music majors must complete an audition on their major instrument or voice. The audition consists of a performance of two stylistically contrasting pieces that demonstrate accurate rhythms, pitch control and interpretive awareness, as well as the completion of a music theory and musicianship placement exam. Additional audition criteria include the following:

- **Instrumentalists** shall prepare two major scales and one minor scale in all three forms.
- **Jazz** students may perform with an Aebersold-style play-along CD or a live rhythm section. Jazz drummers must demonstrate various styles, including swing, jazz waltz, funk, and Latin.
- **Music Education** students shall write a one-paragraph statement on why they wish to teach.
- **Music Theatre** students are encouraged to bring a DVD of themselves performing (singing and acting) in a musical.

- **Composition** students, **in addition to auditioning on their major instrument/voice**, submit two notated scores and recordings of their original work.

At this time, the Department of Music faculty audition panel assesses and determines a student's admission based on his/her musical technique, talent, and potential.

Once admitted to the Department of Music, students perform a jury for a faculty panel at the end of each semester. During this formal assessment, students are graded on various aspects of technical progress including sound quality, intonation, pedaling (if applicable), diction (if applicable), rhythmic and melodic precision, articulation, bowing (if applicable), improvisation (if applicable), interpretation, style, tempo, phrasing, expression, dynamics, and overall presentation. Composition majors are assessed on creativity, imagination, the development of an "individual voice," progress, clarity of notation, sense of form, idea/thematic development, and ability to convey intention. Students must receive an average score of 65% to pass the jury. The Senior Project (MUS 490) is the culminating experience. Group or individual projects in research, analysis, theory, or performance bring together all the skills and proficiencies developed by the student. Recent projects have included recitals and compositions.

c. **Distance Learning**
N/A

4. **Graduate Degrees**
N/A

5. **Results**

The Liberal Arts BA provides students the skills necessary to take the next step toward their professional endeavors. Many of our graduates have enrolled in graduate and/or certificate programs. In addition, they perform in the community and beyond, run successful teaching studios, conduct ensembles, and garner performance awards.

6. **Assessment of strengths, areas for improvement, challenges and opportunities**

The BA Liberal Arts degree offers a comprehensive curriculum in musicianship and performance that exceeds NASM standards of 30–45%. The SSU Department of Music regularly assesses its curriculum to ensure students have the skills necessary to succeed in the competitive field of music. In doing so, the department has added courses that increase the value of the degree. For example, since 2006 the BA voice concentration has added Lyric Diction in the languages of Italian, English, German and French.

The music faculty has taken significant initiative to foster qualitative improvement of student achievement. Such steps include the institution of department-wide end-of-semester juries in 2013 (required of both the BA and BM). Ongoing recruitment activities include ensemble tours, festival hosting, high school and community college visits/clinics, performance collaborations, festival adjudication, prestigious board memberships, and Music Department summer programs. Consequently, admission auditions continue to increase each year in number and ability. The department also continues to hire faculty members who are at the forefront of their fields, active

in the professional music community, and provide incentives for prospective students to choose Sonoma State University.

7. Rationale for continuation
N/A

8. Plans for addressing weaknesses and improving results

The Department has a new concentration beginning in the Fall of 2017 in Composition and Technology. The addition of a tenure-track Director of Composition and our state-of-the-art Walford Studio make this goal eminently feasible.

The department plans to re-assess the number of GE electives offered within the BA degree plan.

**Bachelor of Arts in Music
Composition and Technology Concentration
Submitted for Plan Approval**

1. BACHELOR OF ARTS

Music students interested in composition pursue the Composition and Technology concentration new this year. By including the technology components, an important part of music study for composers in the digital age, the concentration attracts students who are already using technological tools in music creation but need formal training in a liberal arts setting in order to be more viable as professionals and thinkers within their field of interest. The Bachelor of Arts in Music with a concentration in Composition and Technology stands to remain both academically and professionally viable.

2. Curricular Table

Program Title: Bachelor of Arts Composition and Technology Concentration

Number of Years to Complete the Program: 4 years

Program Submitted for:

Select One: X Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: 8

Name of Program Supervisor(s): Dr. Thomas Limbert

Musicianship	Performance and Required Music Electives	General Studies & General Electives	General Studies Electives	Total Number of Units
67-74*	14	38 (12 GE units included in major)	0-1*	120-126
55-61%	11%	31% (10% GE units included within major)	0-3%	100-103%

*Range determined by the number of preparatory courses required of the student. If the student successfully challenges a preparatory class by exam, he or she can replace those units with GE electives.

MUSICIANSHIP

MUS 110	Theory I: Diatonicsm	3
MUS 210	Theory II: Chromaticsm	3
MUS 320	Theory III: Form and Analysis	3
MUS 420	Theory IV: 20 th Century Techniques	3
MUS 120	Musicianship I	2
MUS 220	Musicianship II	2
MUS 320	Musicianship III	2
MUS 420	Musicianship IV	2
MUS 251	History of Western Music: Ancient World to 1750	3
MUS 351	History of Western Music: 1750 to Present	3
MUS 300	Seminar (various topics)	3
	<i>One of the following courses</i>	8
MUS 160AB	Freshman Learning Community (required for freshmen)	
MUS 350	Survey of World Music	
	<i>One of the following courses</i>	3
MUS 150	Survey of U.S. Music	
MUS 343	Survey of Jazz	
	Private Instruction in Composition (2 nd – 4 th years)	6
MUS 425	Composers Forum (1 st – 3 rd years)	6
MUS 491	Senior Project	2
	<i>Two of the following courses</i>	2
MUS 309A	Keyboard Proficiency	

MUS 309B	Keyboard Proficiency	
MUS 292	Jazz Piano I	
MUS 392	Jazz Piano II	
MUS 159	Audio and Recording Production I	1
MUS 259	Music Technology: Tools and Applications	2
MUS 359	Audio and Recording Production I	1
MUS 314	Orchestration	2
MUS 401	Conducting	2
MUS 212	Jazz Harmony and Arranging I	3

PREPARATORY 0-7

Preparatory (credit not applicable toward major; students may challenge by exam; if students pass out of the following classes, they must replace the prescribed 7 units with those of music or general electives)

MUS 106	Fundamentals of Music Theory	3
MUS 109	Intensive Keyboard Lab I	2
MUS 209	Intensive Keyboard Lab II	2

TOTAL MUSICIANSHIP 67-74

Range reflects the number of Preparatory courses needed

PERFORMANCE/REQUIRED MUSIC ELECTIVES

Major Ensemble— each semester in residence 8

And 6 units from the following: 6

MUS 312	Jazz Harmony and Arranging II (3)	
MUS 412	Jazz Composition (3)	
MUS 402	Choral Conducting (3)	
MUS 403	Instrumental Conducting (3)	
MUS 118-129	Instrumental Methods Courses	
MUS 425	Composers Forum (1)	
MUS 346	Studies in Music Theory (3)	
MUS 313	Choral Arranging (2)	

TOTAL PERFORMANCE AND MUSIC ELECTIVES 14 UNITS

GENERAL STUDIES

Area A. Communication and Critical Thinking

English 101 4

Freshman Learning Community (*MUS 160B/MUS 350 already counted under Musicianship*)

Area B. Natural Sciences and Mathematics

Physical Sciences 4

Biological Sciences 4

Mathematical Concepts and Quantitative Reasoning 4

Area C. Humanities

Literature, Philosophies, Values 4

Fine Arts, Theater, Dance, Music (*MUS 150 already counted under Musicianship*)

Comparative Perspectives (*MUS 160A already counted under Musicianship*)

Area D. Social Sciences

World History and Civilization	3
United States History	3
U.S. Constitution and California State/Local Government	3
Contemporary International Perspectives	3
Individual and Society	3

Area E. The Integrated Person

3

TOTAL GENERAL EDUCATION UNITS

38 UNITS

plus 12 included in Musicianship

GENERAL STUDIES ELECTIVES

0-1

Depending on number of Preparatory courses needed

3. Assessment of Compliance

30 to 45 minute lessons are required for all composition students in their Sophomore, Junior and Senior Years.

A Senior Project is required for all students in the Bachelor of Arts in Music with a concentration in Composition and Technology. This can take the form of a recital of their original compositions or a project carried out in the recording studio.

The Bachelor of Arts with a concentration in Composition and Technology requires 81-88 units of music for a total of 120-126 units to graduate. This lies well within the CSU norm for Bachelor of Arts degrees of 120 units.

The unit load also exceeds national accreditation standards which states: “Baccalaureate degrees meeting “liberal arts” degree standards normally requiring between 30% and 45% music content are listed as Bachelor of Arts in Music regardless of specific options for emphasis offered by the institution in the context of the liberal arts format.” The Composition and Technology program has 67-74% music content.

The percentage range reflects the 7 units of preparatory musicianship classes that are part of the degree, but not counted toward the major. These preparatory courses can be challenged by exam. Since 2006, the Department has increased required musicianship units from 32 to 40 units, and the percentage from 27% to 33% (39% with preparatory courses). This increase is due to the addition of the Freshman Learning Community (160A/B), which doubles as 8 units of GE credit. Since 2006, the Department increased required performance and music electives from 19 to 35 units, and the percentage from 16% to 29%.

General Studies & General Electives: 41-43%

below recommended 55-70%

The Department continues to align with Sonoma State University’s 50-unit General Education pattern, which was also the case in 2006. 12 of these GE units count toward the major. The SSU

GE pattern meets each of the competencies outlined in Standard VII.D.1. As the department has moved toward the addition of Bachelor of Music, which requires an increase in musicianship and performance courses, the number of required BA General Education Elective units has decreased from 26 in 2006 to 0-7 (range determined by the number of preparatory classes required of student).

c. Required competencies, specific content, expectations, levels

The competencies outlined in Standard VII.D.2 & 3 are each met through our comprehensive and rigorous music curriculum. A battery of courses in musicianship (ear training), music theory and historical surveys gives broad coverage of music that leads to an intellectual grasp of the art. Required ensemble experience strengthens their ability to function in a performing medium and allows direct application of skills acquired in the musicianship courses. There is six units of options within the concentration. The required repertoire class (MUS 425, Composers Forum) is designed to provide a weekly venue for students to share their compositions. Students share pieces for the class every week in a workshop/master class environment as a “work-in-progress” with the expectation that at the end of the semester, the entire work will be completed. Private lessons in composition are required for all but the freshman year and ensemble participation is required for each semester in residence.

d. Levels of achievement: admission criteria, program expectations, syllabi, etc.

In addition to the admission application process required by Sonoma State University, prospective music majors must complete an audition on their major instrument or voice. The audition consists of a performance of two stylistically contrasting pieces that demonstrate accurate rhythms, pitch control and interpretive awareness, as well as the successful completion of a music theory and ear training exam. Composition students in addition to auditioning on their major instrument/voice submit two notated scores and recordings of their original work.

At this time, the Department of Music faculty audition panel assesses and determines a student’s admission based on his/her musical technique, talent, and potential.

Once admitted to the Department of Music, students present their compositions at a jury for a faculty panel at the end of each semester. During this formal assessment, composition majors are assessed on creativity, imagination, the development of an “individual voice,” progress, clarity of notation, sense of form, idea/thematic development, and ability to convey intention. Students must receive an average score of 65% to pass the jury. The Senior Project (MUS 490) is the music major’s culminating experience. Group or individual projects in research, analysis, theory, or performance bring together all the skills and proficiencies developed by the student. Recent projects have included recitals and composition and recording projects.

c. Distance Learning
N/A

4. Graduate Degrees
N/A

5. Results

The Composition and Technology BA provides students the skills necessary to take the next step toward the achievement of their professional endeavors. Though the degree option is new, many of our composer graduates have enrolled in graduate and/or certificate programs. In addition, they perform in the community and beyond, run successful teaching studios, conduct ensembles, and garner performance awards.

6. Assessment of strengths, areas for improvement, challenges and opportunities

The BA Composition and Technology degree offers a comprehensive curriculum in musicianship and performance that exceeds NASM standards of 30-45%. The SSU Department of Music regularly assesses its curriculum to ensure students have the skills necessary to succeed in the competitive field of music. In doing so, the department has courses that increase the value of the degree.

The music faculty has taken significant initiative to foster qualitative improvement of student achievement. Such steps include the institution of department-wide end-of-semester juries in 2013 (required of both the BA and BM). Ongoing recruitment activities include ensemble tours, festival hosting, high school and community college visits/clinics, performance collaborations, festival adjudication, prestigious board memberships, and music department summer programs. Consequently, admission auditions continue to increase each year in number and overall talent and technique. The department also continues to hire faculty who are at the forefront of his or her field, active in the professional music community, and provide incentive for incoming students to choose Sonoma State University as his or her destination campus.

7. Rationale for continuation

N/A

8. Plans for addressing weaknesses and improving results

The new BA with a concentration in Composition and Technology has invigorated the department and the student composers. The addition of a tenure track Director of Composition and our state-of-the-art Walford Studio makes the future look bright.

The department plans to re-assess the number of GE electives offered within the BA degree plan.

II.B.

SPECIFIC CURRICULA
Bachelor of Music in Performance
Renewal of Final Approval

1. BACHELOR OF MUSIC in PERFORMANCEStatement of Purpose

The Performance Concentration is intended for students who demonstrate potential for careers as performers. It is expected that a student graduating in Performance will have reached the level of at least semi-professional competence. Studies in the Performance Concentration provide skills and techniques needed for a successful professional performing career.

2. Curricular Table**Program Title: Bachelor of Music in Performance****Number of Years to Complete the Program: 4****Program Submitted for: Sonoma State University***Select One:* Renewal of Plan Approval**Current Semester's Enrollment in Majors: 20****Name of Program Supervisor(s):** Drs. Alexander Kahn and Lynne Morrow

Major Area	Supportive Courses in Music	General Studies	General Studies Electives	Total Number of Units
51-58*	23	38 (12 GE units included in major)	1-8	120
43-48%	19%	31% (10% GE units included within major)	2-7%	100%

*Range determined by the number of preparatory courses required of the student. If the student successfully challenges a preparatory class by exam, he or she can replace those units with GE electives.

MAJOR AREA

MUS 110	Theory I: Diatonicsm		3
MUS 210	Theory II: Chromaticsm		3
MUS 310	Theory III: Form and Analysis	3	
MUS 410	Theory IV: 20th Century Techniques		3
MUS 120	Musicianship I	2	
MUS 220	Musicianship II	2	
MUS 320	Musicianship III		2
MUS 420	Musicianship IV		2
MUS 251	History of Western Music: Ancient World to 1750		3
MUS 351	History of Western Music: 1750 to Present		3
MUS 300	Seminar (various topics)		3
<i>One of the following courses</i>			8
MUS 160A/B	Freshman Learning Community (required for freshmen)		
MUS 350	Survey of World Music (transfers)		

One of the following two courses

MUS 150	Survey of U.S. Music		3
MUS 343	Survey of Jazz		
Private Instruction— each semester in residence			8
MUS 491	Senior Recital		3

PREPARATORY

Preparatory (credit not applicable toward major; students may challenge by exam; if students pass out of the following classes, they must replace the prescribed seven units with music or general electives)

MUS 106	Fundamentals of Music Theory		3
MUS 109	Intensive Keyboard Lab I		2
MUS 209	Intensive Keyboard Lab II		2

TOTAL MAJOR AREA

51-58 UNITS

SUPPORTIVE COURSES

Minor Ensemble or Chamber Music (instrumentalists only)			2
MUS 315 and 316 Diction (vocalists only) (2)			
<i>Two of the following courses</i>			2
MUS 309A	Keyboard Proficiency		
MUS 309B	Keyboard Proficiency		
MUS 292	Jazz Piano I		
MUS 392	Jazz Piano II		
Major Ensemble— each semester in residence			8
MUS 151	Vocal or Instrumental Repertory Class		8

Music Electives 3

TOTAL SUPPORTIVE COURSES 23 UNITS

GENERAL STUDIES

Area A. Communication and Critical Thinking

English 101 4

Freshman Learning Community (*MUS 160B/MUS 350 already counted under Musicianship*)

Area B. Natural Sciences and Mathematics

Physical Sciences 4

Biological Sciences 4

Mathematical Concepts and Quantitative Reasoning 4

Area C. Humanities

Literature, Philosophies, Values 4

Fine Arts, Theater, Dance, Music (*MUS 150 already counted under Musicianship*)

Comparative Perspectives (*MUS 160A already counted under Musicianship*)

Area D. Social Sciences

World History and Civilization 3

United States History 3

U.S. Constitution and California State/Local Government 3

Contemporary International Perspectives 3

Individual and Society 3

Area E. The Integrated Person 3

TOTAL GENERAL EDUCATION UNITS 38 UNITS

plus 12 more counted under Major Area

GENERAL ELECTIVES AND/OR 1-8

Depending on how many Preparatory courses are needed

3. ASSESSMENT OF COMPLIANCE

One-hour lessons are required for all students in a Bachelor of Music degree program.

A Junior Recital is required for all students in the Bachelor of Music in Performance program.

Two semesters of Diction are required for all vocalists in the Bachelor of Music Program, with concentrations in Performance and Music Education. The task of the singer is to communicate effectively to the listener. In singing, this can be a complicated physical task, and is distinct from spoken diction. Diction helps the singer properly articulate, pronounce and sustain each syllable so that the listener can understand the text. This tool is important for all languages, including English, Italian, French and German, the languages most frequently encountered by

our vocalists. The courses offer an introduction to the International Phonetic Alphabet (IPA), enabling singers to perform in languages they do not speak. Lecture and work paired with targeted reading are the modes of learning.

Instrumental Performance majors are required to enroll in a Chamber Music ensemble and/or Minor Ensemble for at least two semesters on their declared major instrument.

The Bachelor of Music in Performance requires 74 to 81 units, depending on how many Preparatory courses are needed for a total of 120 units to graduate. This lies well within the CSU allowance for Bachelor of Music degrees to up to 132 units as found in Title 5. Education.

The unit load also meets national accreditation standards which state, “Baccalaureate degrees meeting professional degree standards normally requiring at least 65% music content are listed as Bachelor of Music degrees.” The Bachelor of Music in Performance degree contains 62-67% music content depending on which preparatory courses are needed.

Specific ensemble requirements for students in the BM in Performance:

The major ensembles for vocalists in Performance and Liberal Arts (at least half of these must be in a choral ensemble) are the following:

- Symphonic Chorus
- Chamber Singers
- Musical Theatre Production
- Musical Theatre Scenes Workshop

The major ensembles for strings, woodwind, brass, and percussion in Performance and Liberal Arts are the following:

- Symphony Orchestra (required for string majors)
- Concert Band
- Symphonic Wind Ensemble
- Jazz Orchestra
- Guitar Ensemble (guitar majors only)

The major ensembles for pianists will be determined in consultation with the department chair and the area coordinator and must include at least four semesters of Chamber Music Ensembles. In semesters when students’ productions/performance are completed prior to mid-semester, students are required to participate in one of the major ensembles above.

The minor ensembles for vocalists are:

- Chamber Music
- Rock Collegium
- Concert Jazz Ensembles
- Latin Jazz Ensemble
- Jazz Orchestra

Instrumental Performance majors are required to enroll in a minor ensemble for at least two semesters on their declared major instrument. The Minor Ensembles for instrumentalists in the Performance concentration are:

Chamber Music
Percussion Ensemble
Rock Collegium
Concert Jazz Ensembles
Latin Jazz Ensemble
Jazz Orchestra

Performance majors are expected to perform well (C or above) in their academic courses as well as their performing ensembles. Advisors and ensemble directors expect Performance majors to actively participate and to be leaders within ensembles.

Admission to the Performance Concentration is by audition. Continuation in this concentration is assessed by juries at the end of each semester. Guidelines for semester recitals, as well as Junior and Senior Recitals, are the major assessment tools for the progress of Performance majors.

3c. **DISTANCE LEARNING**

N/A

4. **GRADUATE DEGREES**

N/A

5. **RESULTS**

The graduates of SSU's Bachelor of Music in Performance are well-prepared to develop careers as professional musicians. These graduates attend graduate school, perform in the local region and create their own teaching studios. Their work in performance includes the creation of their own solo projects as well as being successful soloists in local ensembles.

6. **ASSESSMENT OF STRENGTHS, AREAS FOR IMPROVEMENT, CHALLENGES AND OPPORTUNITIES**

The curriculum for the BM in Performance is thorough. The requirements for performers have continuously evolved through the process of instituting the BM. The students attain mastery of their instruments as they proceed through the course structure. They have many opportunities to perform in department ensembles and gain an understanding of performance practices. By attending performances in the Green Music Center's MasterCard series, students see up close the world of professional musicianship. The desire is to make such opportunities more regular.

7. **RATIONALE FOR CONTINUATION**

N/A

8. PLANS FOR ADDRESSING WEAKNESSES AND IMPROVING RESULTS.

Recruitment is a focus of the department. One challenge includes achieving more gender balance in the vocal ensembles. More scholarship funds will make us more competitive for desirable students in our recruitment areas.

The department is also considering adding a music business course and summer performance opportunities.

II.B.

SPECIFIC CURRICULA
Bachelor of Music in Jazz Studies
Renewal of Final Approval

1. BACHELOR OF MUSIC IN JAZZ STUDIES**Statement of Purpose**

The Jazz Studies major trains the student in the craft and art of contemporary jazz and commercial music styles. It is intended for students who want to compose, arrange, teach and perform. This degree provides a rigorous preparation for life as a professional jazz and/or commercial musician.

2. Curricular Table

Program Title: Bachelor of Music in Jazz Studies

Number of Years to Complete the Program: 4 years

Program Submitted for:

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: 17

Name of Program Supervisor(s): Dr. Douglas Leibinger

Major Area	Supportive Courses in Music	General Studies	General Studies Electives	Total Number of Units
40-51*	40	38 (12 GE units included in major)	0-2	120-129
33-43%	33%	31% (10% GE units included within major)	0-3%	100-107%

*Range determined by the number of preparatory courses required of the student. If the student successfully challenges a preparatory class by exam, he or she can replace those units with GE electives.

MAJOR AREA

MUS 289	Jazz Improvisation II	3
MUS 389	Jazz Improvisation III	3
MUS 489	Jazz Improvisation IV	3

MUS 212	Jazz Harmony & Arranging I		3
MUS 312	Jazz Harmony & Arranging II	3	
MUS 412	Jazz Composition		3
Major Ensemble— each semester in residence			8
Additional Ensembles (1 Choral/1 Classical Instrumental)			2
MUS 426	Jazz Forum		8
MUS 490	Senior Project		2
MUS 292	Jazz Piano I		1
MUS 392	Jazz Piano II		1
<i>Preparatory (credit not applicable toward major; students may challenge by exam; if students pass out of the following classes, they must replace the prescribed seven units with music or general electives)</i>			
MUS 106	Fundamentals of Music Theory		3
MUS 120	Ear Training I		2
MUS 189	Jazz Improvisation I		2
MUS 109	Intensive Keyboard Lab I		2
MUS 209	Intensive Keyboard Lab		2
TOTAL MAJOR AREA			40-47
Depending on how many Preparatory courses are needed			

SUPPORTIVE COURSES IN MUSIC

Private Instruction— each semester in residence			8
MUS 110	Theory I: Diatonicsm		3
MUS 220	Ear Training II		2
MUS 320	Ear Training III	2	
MUS 420	Ear Training IV	2	
MUS 343	Studies in Musical Genres: Jazz History		3
MUS 351	History of Western Music: 1750 to Present		3
MUS 160A/B	Freshman Learning Community (req for freshmen)		8
<i>Two of the following courses:</i>			6
MUS 150	History of US Music		
MUS 251	History of Western Music: Ancient to 1750		
MUS 300	Seminar		
MUS 350	Survey of World Music		
Music Electives			3
TOTAL SUPPORTIVE COURSES IN MUSIC			40 UNITS

GENERAL STUDIES

Area A. Communication and Critical Thinking

English 101		4
Freshman Learning Community (MUS 160B)	4	

Area B. Natural Sciences and Mathematics

Physical Sciences	4
Biological Sciences	4
Mathematical Concepts and Quantitative Reasoning	4

Area C. Humanities

Literature, Philosophies, Values	4
Fine Arts, Theater, Dance, Music (<i>MUS 343 already counted above</i>)	
Comparative Perspectives (<i>MUS 150/160/350 already counted above</i>)	

Area D. Social Sciences

World History and Civilization	3
United States History	3
U.S. Constitution and California State/Local Government	3
Contemporary International Perspectives	3
Individual and Society	3

Area E. The Integrated Person

3

TOTAL GENERAL EDUCATION UNITS 38 UNITS

plus 12 included in supportive course

GENERAL STUDIES ELECTIVES

0-2

Depending on how many Preparatory courses are needed

3. Assessment of Compliance

One-hour lessons are required for all students in a Bachelor of Music degree program

A Junior Recital is required for all students in the Bachelor of Music in Jazz Studies program.

The Bachelor of Music in Jazz Studies requires 80–91 units for a total of 120–129 units to graduate. This lies well within the CSU allowance for Bachelor of Music degrees to up to 132 units as found in **Title 5. Education**

The unit load also meets national accreditation standards: “Baccalaureate degrees meeting professional degree standards normally requiring at least 65% music content... are listed as Bachelor of Music degrees.” The Jazz Studies program has 67-75% music content depending on which Preparatory courses are needed.

a. Required competencies, specific content, expectations, levels

Performance:

The Jazz Studies major at Sonoma State offers numerous and diverse opportunities for students to hone their performance skills. Students are required to participate in at least one major jazz

ensemble every semester, and they are placed in one (or more) of the following:

1) Concert Jazz Ensembles

Small groups that concentrate on an artist, genre, or other theme. These “ensemble topics” vary from semester to semester (i.e. *Art Blakey Ensemble; Blue Note Ensemble; Funk/Fusion Ensemble.*) There are two or three of these groups per semester.

2) Latin Band

A larger group focusing on music of the Caribbean and South America. This group performs not only the traditional Afro-Cuban and Brazilian styles but the music of Haiti, the Dominican Republic, Argentina, and many others as well.

3) Jazz Orchestra

A “traditional” big band instrumentation of 16–20 students that performs a wide variety of large ensemble jazz from the early 20th century to the present. All Jazz Studies majors are required to participate in this ensemble at least one semester.

In addition, students in the jazz studies concentration must participate at least one semester in a classical instrumental ensemble such as Brass Ensemble, Chamber Music, Concert Band, Guitar Ensemble, Percussion Ensemble, Symphony Orchestra, or Symphonic Wind Ensemble.

Jazz Studies majors have numerous opportunities to hone their performance skills outside of ensembles. They constantly perform in our four semesters of improvisation class; they “sit in” with guest artists, perform special projects, read projects from our Harmony and Arranging and Jazz Composition classes (MUS 212, 312 & 412) in our weekly MUS 426 Jazz Forum class, and perform for various public events on campus and off. Sonoma County has many opportunities for the up-and-coming working musician and we have a “gig placement” system for hiring student musicians.

Improvisation:

Jazz Studies majors at SSU take four semesters of improvisation classes. Each class has a topic of concentration:

Jazz Improvisation I (MUS 189) is a survey of various approaches to jazz improvisation and pedagogy, and focuses on basic skills of the young improviser. Students learn how to read lead sheets; perform compositions in the basic jazz repertoire; and transcribe solos by master jazz musicians. This is a required class for Music Education majors.

Jazz Improvisation II (MUS 289) focuses on crafting improvisations around “voice leading” in functional harmony. Topics include active and passive tones, use of non-harmonic tones, transcription, and developing a jazz vocabulary that draws on improvisations of the masters. Students apply these concepts to compositions and chord progressions from the standard repertoire.

Jazz Improvisation III (MUS 389) is a survey of chord-scale concepts focusing on useful modes of major, melodic minor, and symmetrical scales. Students apply these concepts to standard jazz

compositions that vary in harmonic construction.

Jazz Improvisation IV (MUS 489) focuses on rhythm and advanced concepts in jazz improvisation. Topics include odd meters, subdivisions, polyrhythm and polymeter, controlling time feel within a regular pulse, and modal tunes.

Jazz Studies students also take two semesters of Jazz Piano Class (MUS 292 & 392) where they learn to improvise single-note solos, chord substitutions, and bass lines.

The various ensembles and performance opportunities mentioned above also provide venues to hone improvisatory skills.

Arranging and Scoring:

Jazz Studies majors take two semesters of Jazz Harmony and Arranging (MUS 212 & 312.) Students in these classes arrange five major projects during the sequence, culminating in a big band arrangement of a standard tune or original composition. All projects are performed and recorded by student musicians. These classes also survey topics in functional jazz harmony, counterpoint, and orchestration.

Composition:

All Jazz Studies majors take Jazz Composition (MUS 421). This class focuses on techniques in modern modal jazz composition, as well as chord substitution and advanced chord-scale concepts. Students compose and perform five original compositions incorporating various techniques.

History and Literature:

Jazz Studies majors take Studies in Musical Genres: Jazz History (MUS 343). This class is a survey of the evolution of jazz from its roots in the 19th century to the present. The class emphasizes social and cultural events and their affect on the genre, as well as listening skills.

Also, our Jazz Forum class (MUS 426) provides opportunities for our students to talk to working musicians on a regular basis, affording insight into trends in the music business, contemporary styles, and practical considerations for being a professional musician.

b. Levels of achievement: admission criteria, program expectations, syllabi, etc.

Admission to the Jazz Studies program at SSU is by audition. A potential student should have:

- 1) a passion for performing and listening to jazz
- 2) above average high-school level abilities on their major instrument, including music reading skills
- 3) some knowledge of music theory, especially spelling chords and intervals
- 4) some experience improvising

- 5) some knowledge of the standard jazz repertoire and major performers on their instrument

After admission, Jazz Studies majors are expected to:

- 1) practice their major instrument two or more hours per day
- 2) develop their professional reputation
- 3) complete their coursework in sequence
- 4) seek extracurricular opportunities to perform, write, or teach

Please see attached program syllabi.

c. Distance Learning

N/A

4. Graduate Degrees

N/A

5. Results

Our graduates have a high degree of success in the music industry and advanced academia. Our graduates have garnered awards and high star ratings in *Downbeat* magazine, have formed successful touring groups, have secured teaching assistantships at graduate institutions, have written music for commercial video games, have developed prolific teaching studios, and more.

6. Assessment of strengths, areas for improvement, challenges and opportunities

The SSU Jazz Studies program is thorough. Our graduates attain a high level of skill on their instruments and an advanced understanding of the craft. Some areas of development might include:

- 1) More opportunities for recording. Our students are beginning to record in the newly refurbished Walford Recording Studio. This will be a regular part of the curriculum in the future.
- 2) Increased instructional budget. Some of the small groups need more coaching time. It would also be useful to field more specific survey courses to fill out the elective requirement.
- 3) Increased emphasis on entrepreneurship. The music industry is changing quickly, and we must look at ways to keep the program contemporary to serve the needs of our graduates.
- 4) Recruitment. The Jazz Studies department needs to grow.

7. Rationale for continuation

N/A

8. Plans for addressing weaknesses and improving results

We are focusing more effort on recruitment strategies. 2017 is the sixth year of our “Jazz Day” event when we invite high school bands to campus to spend the day with our jazz faculty. This event has been successful; some of our students cite it as a reason for joining the program. We have expanded the event this year to host more bands. Also, the faculty is becoming more active at direct recruiting and visiting high schools.

II.B.

**SPECIFIC CURRICULA
Bachelor of Music in Music Education
Renewal of Final Approval**

**1. BACHELOR OF MUSIC IN MUSIC EDUCATION
Statement of Purpose**

The Music Education degree program provides skills necessary for teaching music in public or private schools. It is recommended for anyone planning a teaching career in music. Admission to the Upper Division in this concentration is by a performance jury. These take place at the end of the sophomore year, or for transfer students, prior to entering the junior year.

2. Curricular Table

Program Title: Bachelor of Music in Music Education

Number of Years to Complete the Program: 4 years

Program Submitted for:

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester’s Enrollment in Majors: 29

Name of Program Supervisor(s): Dr. Andy Collinsworth

Musicianship & Performance	Music Education	General Studies	Professional Education (counts as General Studies)	General Studies Electives	Total Number of Units
62-69*	24	32 (12 GE units included in major)	6	0	124-131
51-58%	20%	26% (10% GE units included within major)	5%	0	102-109%

*Range determined by the number of preparatory courses required of the student. If the student successfully challenges a preparatory class by exam, he or she can replace those units with GE electives.

MUSICIANSHIP & PERFORMANCE

MUS 110	Theory I: Diatonicism	3
MUS 210	Theory II: Chromaticism	3
MUS 310	Theory III: Form and Analysis	3
MUS 410	Theory IV: 20 th Century Techniques	3
MUS 120	Musicianship I	2
MUS 220	Musicianship II	2
MUS 320	Musicianship III	2
MUS 420	Musicianship IV	2
MUS 160AB	Freshman Learning Community (required for freshmen)	8
MUS 251	History of Western Music: Ancient World to 1750	3
MUS 351	History of Western Music: 1750 to Present	3
	<i>One of the following courses</i>	3
MUS 150	Survey of U.S. Music	
MUS 343	Survey of Jazz	
	Private Instruction— each semester in residence	8
	Major Ensemble— each semester in residence	8
	Additional Ensembles (1 Choral/Instrumental/Jazz/Mus Theater)	2
MUS 151	Repertory Class	4
MUS 491	Senior Recital	1
	<i>Two of the following courses</i>	2
MUS 309A	Keyboard Proficiency	
MUS 309B	Keyboard Proficiency	
MUS 292	Jazz Piano I	

MUS 392 Jazz Piano II
Preparatory (credit not applicable toward major; students may challenge by exam; if students pass out of the following classes, they must replace the prescribed seven units with music or general electives)

MUS 106	Fundamentals of Music Theory	3
MUS 109	Intensive Keyboard Lab I	2
MUS 209	Intensive Keyboard Lab II	2

TOTAL MUSICIANSHIP AND PERFORMANCE 62-69 UNITS

MUSIC EDUCATION (all tracks)

MUS 189	Jazz Improvisation I	2
MUS 259	Music Technology and Tools	2
MUS 400	Music for the Classroom	2
MUS 401	Conducting Technique	2
MUS 115	Vocal Methods	1
MUS 118	Guitar Methods	1
MUS 122	Strings Methods I (Violin/Viola)	1
MUS 123	Woodwinds Methods I (Clarinet/Saxophone)	1
MUS 124	Brass Methods I (Trumpet/Trombone)	1
MUS 129	Percussion Methods	1

Additional courses below as determined by track (Instrumental or Choral)

Instrumental Track:

MUS 314	Orchestration	2
MUS 403	Instrumental Conducting	3
MUS 405	Instrumental Repertoire and Methods	2
MUS 422	Strings Methods II (Cello/Bass)	1
MUS 423	Woodwinds Methods II (Flute/Double Reeds)	1
MUS 424	Brass Methods II (Horn/Euphonium/Tuba)	1

Choral Track:

MUS 313	Choral Arranging	2
MUS 315	Diction I (English/Italian)	1
MUS 316	Diction II (French/German)	1
MUS 402	Choral Conducting	3
MUS 404	Choral Repertoire and Methods	2
MUS 448	Choral and Vocal Accompanying	1

TOTAL MUSIC EDUCATION UNITS 24 UNITS

PROFESSIONAL EDUCATION (part of General Studies)

EDUC 417	School and Society	3
EDSS 418	Learning and Development in Adolescents	3

TOTAL PROFESSIONAL EDUCATION UNITS 6 UNITS

GENERAL STUDIES

Area A. Communication and Critical Thinking

English 101 4

Area B. Natural Sciences and Mathematics

Physical Sciences 4

Biological Sciences 4

Mathematical Concepts and Quantitative Reasoning 4

Area C. Humanities

Literature, Philosophies, Values 4

Fine Arts, Theater, Dance, Music (*MUS 150 already counted under Musicianship*)

Comparative Perspectives (*MUS 160A already counted under Musicianship*)

Area D. Social Sciences

World History and Civilization 3

United States History 3

U.S. Constitution and California State/Local Government 3

Contemporary International Perspectives 3

Individual and Society (*EDUC 417 already counted under Professional Education*)

Area E. The Integrated Person

(*EDSS 418- already counted under Professional Education*)

TOTAL GENERAL EDUCATION UNITS 32 UNITS

plus 18 counted under Musicianship and Professional Ed

ELECTIVES

Electives 0

TOTAL ELECTIVE 0 UNITS

3. Assessment of Compliance

One-hour lessons are required for all students in a Bachelor of Music degree program.

Two semesters of Diction are required for all vocalists in the Bachelor of Music Program, with concentrations in Performance and Music Education. The task of the singer is to communicate effectively to the listener. In singing, this can be a complicated physical task, and is distinct from spoken diction. Diction helps the singer properly articulate, pronounce and sustain each syllable so that the listener can understand the text. This tool is important for all languages, including English, Italian, French and German, the languages most frequently encountered by our vocalists. The courses offer an introduction to the International Phonetic Alphabet (IPA),

enabling singers to perform in languages they do not speak. Lecture and work paired with targeted reading are the modes of learning.

A) Requirements for Instrumental Music Education Track:

- MUS 122 Strings Methods I— Violin/Viola (1)
- MUS 422 Strings Methods II— Cello/Bass (1)
- MUS 123 Woodwinds Methods I—Clarinet/Saxophone (1)
- MUS 423 Woodwinds Methods II—Flute/Double Reeds (1)
- MUS 124 Brass Methods I— Trumpet/Trombone (1)
- MUS 424 Brass Methods II— Horn/Tuba (1)

Two semesters each of methods area as described in Choral paragraph allow students to acquire a deeper understanding of the pedagogical practices and performance skills necessary for teaching instrumental music.

- Students in the Instrumental Music Education Track take both lower- and upper-division (or 100- and 400-level) in each methods area.
- Students in the Choral Music Track take the first (100-level course) in each methods area, plus two semesters of Diction (MUS 315 Diction I & MUS 316 Diction II) and one semester of MUS 448 Choral and Vocal Accompanying.

B) Requirements for Choral Music Education Track:

- MUS 315 Diction – English/Italian (1)
- MUS 316 Diction – French/German (1)
- MUS 448 Choral and Vocal Accompanying (1)
- MUS 313 Choral Arranging (2)

Choral music educators must possess functional keyboard skills in order to teach effectively in their area of expertise. The piano accompanying course enables students to develop fluency on the instrument.

C) Requirements for Areas of Specialization in Music Education:

- MUS 404 Choral Methods and Repertoire (2)
- MUS 405 Instrumental Methods and Repertoire (2)

Students in the Choral Track take MUS 402 and MUS 404 (5 units total)

Students in the Instrumental Track take MUS 403 and MUS 405 (5 units total)

The Bachelor of Music in Music Education requires 86 to 93 units for a total of 124-131 units to graduate depending on which Preparatory courses are needed. This lies within the CSU allowance for Bachelor of Music degrees to up to 132 units as found in **Title 5. Education**

The unit load also meets national accreditation standards: “Baccalaureate degrees meeting professional degree standards normally requiring at least 65% music content... are listed as Bachelor of Music degrees.” 65% of 131 units is 85.15 units. The unit load, while high, is

accomplishable within four years given the registrars allowance for these majors to have a special semester cap of 20 units.

a. Required competencies, specific content, expectations, levels

Specific ensemble requirements for students majoring in the BM in Music Education concentration

The major ensembles for vocal students in music education are:

Symphonic Chorus

Concert Choir

The major ensembles for strings, woodwind, brass and percussion students majoring in music education are:

Symphony Orchestra (required for string majors)

Concert Band

Symphonic Wind Ensemble

Jazz Orchestra

Guitar Ensemble (guitar majors only)

The major ensembles for pianists will be determined in consultation with the department chair and the area coordinator and must include at least four semesters of Chamber Music Ensembles.

In addition, instrumentalists majoring in music education must participate at least one semester in a jazz ensemble (Concert Jazz Ensembles, Latin Jazz Ensemble Jazz Orchestra) and one semester in a choral ensemble (Symphonic Chorus or Chamber Singers). Vocalists majoring in music education must participate at least one semester in either Music Theatre Production or Music Theatre Scenes and one semester in an instrumental ensemble (Concert Band, Symphonic Wind Ensemble, Orchestra).

b. Levels of achievement: admission criteria, program expectations, syllabi, etc.

The BM in Music Education degree program at Sonoma State University promotes and develops the essential musical and educational skills required for students to become effective teachers. Students applying to the program must audition on their primary instrument/voice and must also submit a brief narrative describing why they wish to become a music education major. The department believes that good music educators must first be good musicians. Thus, the courses in the program promote the development of comprehensive musicianship. Many courses, including but not limited to MUS 150, 160A & 160B, 400, 404 and 405 lead students toward an understanding that music is an important means of communication and, in all cultures, an innate part of the human experience. The methods courses promote awareness that music is for all children, and that all children have the ability to make music.

The BM in Music Education program is divided into instrumental and choral. These individual tracks allow students to develop deeper understandings and functional pedagogical knowledge in their respective specialties.

Performance Expectation: Music education majors are expected to become proficient performers on their instrument or voice. Music education majors receive a weekly one-hour private lesson on their primary instrument or voice. As per department policy, students in the program are expected to practice a minimum of two hours daily, and to pass their semester juries at the BM performance level. Music education majors are required to prepare and perform a senior recital.

Functional Performance: All students take a core battery of methods courses: MUS 115 Vocal, MUS 118 Guitar, MUS 122 Strings I, MUS 123 Woodwinds I, MUS 124 Brass I, MUS 129 Percussion, keyboard proficiency courses (MUS 309A and 309B). These courses are taught by qualified faculty, many of whom have had public school teaching experience, and are designed to help students toward developing a basic functional knowledge across the spectrum.

In addition to the core battery outlined above, students on the instrumental track take additional semester courses: MUS 422 Strings II, MUS 423 Woodwinds II, MUS 424 Brass II. As a result, these students receive two semesters of woodwind, two semesters of brass and two semesters of string methods which afford students the opportunity to master functional working knowledge of these instruments necessary for teaching beginning instruments.

Choral music educators must possess a working knowledge of a variety of languages and functional keyboard skills in order to effectively teach in their area of expertise. Students in the choral track take two semesters of Diction in English, Italian, French, and German (MUS 315 and MUS 316). They also take a course in piano accompanying (MUS 448 Choral and Vocal Accompanying) in order to develop fluency on the instrument as well as skills related to teaching and rehearsing choral ensembles from the piano.

Conducting and Musical Leadership: All students in the program take two semesters of conducting: an introductory course (MUS 401 Conducting Technique) and an advanced course (MUS 402 Choral Conducting or MUS 403 Instrumental Conducting). In addition, students take a methods and repertoire course in their designated areas (MUS 404 Choral Methods and Repertoire or MUS 405 Instrumental Methods and Repertoire). These three courses give students a variety of laboratory experiences in ensemble conducting, exposure to a variety of teaching methods and rehearsal strategies, and explorations of quality choral or instrumental repertoire.

General Music: All music education majors are required to take MUS 400 Music for the Classroom, a course that explores a variety of teaching pedagogies, such as Kodály, Orff, Dalcroze, and Gordon. Students in the course engage in numerous field observations in Bay Area public schools to observe master teachers. Guest presenters frequent the classroom to share lesson plans and teaching strategies. Students in the class have multiple opportunities to develop lesson plans and to practice teaching using the various pedagogies.

Arranging: Instrumental students take MUS 314 Orchestration, a course that explores ranges, transpositions, timbres and color combinations of wind, brass, string and percussion instruments and techniques for orchestrating and arranging for instrumental ensembles. Students in the choral track take MUS 313 Choral Arranging to deepen their understanding of vocal arranging techniques for both accompanied and a cappella ensembles. In both courses, students engage in several arranging projects using notational software as well as handwritten exercises, which are performed in class for assessment and feedback.

Teaching Competencies: The core music education courses are geared toward preparing students to become teachers, and learning through doing is a common thread. Students become familiar with a variety of teaching materials, how to write a lesson plans, how to implement effective teaching and assessment strategies, how to offer meaningful feedback and how to determine next steps in the learning sequence. Microteaching demonstrations, in which students lead a short segment of the class, are a prominent feature of all methods courses. The conducting courses provide students multiple opportunities to lead rehearsal segments with a laboratory ensemble of their peers as a means of assessing aspects of movement and gesture as well as rehearsal techniques. Conducting sessions are video recorded so students can self-evaluate and review feedback provided by the instructor.

An exploration of child development, especially concerning elementary age students, is a thread in the methods courses, beginning with MUS 400 Music for the Classroom and continuing through the instrumental and vocal methods curriculum (MUS 115, 122, 123,124, 129, 422, 423, 424). Students also explore how to adapt teaching materials to meet the needs of individuals.

Students are encouraged to keep up with current trends in music education. By requiring students to maintain NAfME Collegiate membership, they automatically become members of the California Music Educators Association and receive journals such as *Teaching Music*, *CMEA Magazine*, as well as access to the online NAfME database. The department maintains current subscription to *Instrumentalist* magazine. As a part of many methods and conducting courses, students are often required to research and read articles pertinent to the course subject matter and write a summary and personal reflection. In addition, students explore a variety of materials and methods books. In some courses, including MUS 123 and 423, students are asked to compare different elementary method books and offer opinions regarding the quality of materials.

The State of California requires prospective candidates entering the credential program have a minimum of 45 hours of observation at various situations in the public schools. Students meet this requirement via the following courses: MUS 400 Music for the Classroom (15 hours in grades K–4), MUS 403 Instrumental Conducting and MUS 405 Instrumental Methods and Repertoire (30 hours of observations in instrumental situations, grades 5–12), MUS 402 Choral Conducting and MUS 404 Choral Methods and Repertoire (30 hours of observation in choral situations, grades 5–12). Students complete written observation forms, which are used to document the experience and for classroom discussion. These experiences offer students unique

opportunities to become immersed in a variety of school settings and to develop a familiarity with professional music educators throughout the Bay Area.

Professional development, service, and an awareness of the need for prospective music educators to remain current in the field are mainstays of the program. Music education majors are required to belong to our collegiate chapter of the National Association for Music Education (NAfME) and are expected to engage in pre-professional activities, both on and off campus. The Director of Music Education checks in with the NAfME Membership Office to ensure compliance of this requirement.

Students in the program are actively involved with the organization and operation of the many instrumental and vocal music festivals we host at SSU. These experiences not only give them valuable administrative training, but opportunities to interact with music educators and students from throughout the state. Furthermore, a majority of our students attend annual music education conferences sponsored by the California Music Educators Association, including the CMEA Bay Section Winter Conference and the California All State Music Education Conference (CASMEC).

c. Distance Learning

N/A

4. Graduate Degrees

N/A

5. Results

The success of the program can be measured by the overall growth in the program. We have seen an increase in the number of undergraduate music education majors in recent years, totaling 36 majors in Fall 2016. The number of members in our collegiate chapter of the National Association for Music Education has also steadily increased, and in 2013 we received a Collegiate Chapter Growth Award.

The Department of Music has increased the visibility of the music education program through such initiatives as educational music festival events, summer choral and conducting programs, frequent faculty visits to public schools, and an active presence at various music education conferences. Students have expressed satisfaction with the quality and scope of the program. Most importantly, we have a nearly 100% placement rate for our credential program graduates.

The SSU Music Education program maintains status as a “Single Subject Waiver Program” from the California Commission on Teacher Credentialing. A document submitted to the CCTC addresses in detail the comprehensive structure of the program, which meets the standards for students to fulfill the “subject matter competency” requirement necessary for entering a credential program. As a result, students who successfully complete the BM in Music Education

degree at SSU meet the strict standards set forth by the State of California. Graduates from the SSU Music Education program receive a “Subject Matter Waiver Letter” that automatically qualifies them to enter the teacher credential program here or at any state university in California.

As per university policy, students are encouraged to complete end-of-course surveys to assess the quality and effectiveness of instruction. While these surveys may be completed by students online, faculty are encouraged to allow students time in class at the end of each semester. In addition, some faculty members prefer to embed feedback questions within their final exams.

6. Assessment of strengths, areas for improvement, challenges and opportunities

We believe we offer a strong and successful undergraduate program, and Music Department faculty periodically review the music education program to assess areas of strength and means for improvement. Based on faculty collaborations with one another as well as with cooperating music educators in the public schools, the program was revised in Fall 2015 in the following ways:

- To create two specialty tracks in choral and instrumental music education
- To require weekly one-hour lessons for BM in Music Education students
- To split what were once singular three-unit courses in instrumental and choral conducting into two separate courses of 5 units total. MUS 402 Choral Conducting (3 units) and Methods is now MUS 402 Choral Conducting (3 units) and MUS 404 Choral methods and repertoire (2 units). MUS 403 Instrumental Conducting and Methods (3 units) is now MUS 403 Instrumental Conducting (3 units) and MUS 405 Instrumental Methods and Repertoire (2 units)
- To mandate additional, one-unit semester courses in Strings, Woodwinds and Brass methods for all instrumental music education majors: MUS 422, MUS 423, MUS 424
- To mandate two semesters of Diction in English, French, German and Italian: MUS 315 and 316, and a course in Vocal and Choral piano accompanying: MUS 448 for all choral music education majors
- To reduce the number of required semesters in the Vocal and Instrumental Repertory courses from eight to four. This was necessary to remain within the 132-unit capacity for undergraduate degrees allowed by the California State University

While we have yet to measure fully the effects of these recent changes to the program, areas for possible improvement and expansion include:

- The addition of music education courses including marching band techniques, jazz methods and repertoire; as well as other non-traditional courses such as mariachi and world percussion
- The expansion of general music course offerings and possibly the development of a general music specialty track and a jazz track.
- The need for additional music education faculty, especially in the field of general music and for the expanded instrumental methods courses

Additional challenges we face are:

- Finding an adequate number of mentors and sites for observations and student teacher placements within our local service area. Sonoma State attracts students from throughout the state of California and beyond. However, music programs at schools within our local area (Sonoma, Marin, Napa and Mendocino counties) have recently experienced a fair amount of staffing changes through retirements and job relocations. Concurrent with this trend, many districts throughout the state are reinstating or reinvigorating their music programs. While this bodes well for our future graduates seeking jobs, the number of qualified collaborating teachers and observation sites has dwindled, posing challenges for placing students with qualified mentor teachers.

7. Rationale for continuation

N/A

8. Plans for addressing weaknesses and improving results

- The Music Department is exploring the possibility of adding an additional faculty member to address needs within the department, including those in music education.
- We plan to review the recent changes to the music education program within three to five years to assess needed changes, including the feasibility of adding courses in marching band techniques and jazz education methods.

II.C.

PROGRAMATIC AREAS

ITEM MGE:

Music Studies in General Education

As applicable

- 1. The general college student**
- 2. Preparation of the professional musician**
- 3. Faculty and administrative involvement**
- 4. The local community**
- 5. The media**
- 6. Arts and arts education policy development**

GENERAL STUDIES

The music department shares the university's philosophy, goals and objectives for general education. We advise our students to use the GE program not only to broaden their perspectives by studying subjects outside of music, but also to support their musical interests by taking courses in foreign language, art, theatre, dance, physics of music, and arts-related ethnic studies.

The scope of the GE program follows a pattern mandated by the California State University system. As a liberal arts campus, Sonoma State fills out this pattern with a very comprehensive aggregate of courses. All students complete eight semester units in literacy and reasoning skills: four units each in communication skills and four in critical thinking. They satisfy the oral and written analysis requirement by completing Fundamentals of Communication, Critical Thinking, and Comparative Perspectives requirements. All students complete 12 units in college-level mathematics and natural sciences, with a maximum of four units in mathematics, and the remaining eight in the sciences (to include a laboratory course). All students complete 12 units in the humanities. For music students, seven of the 12 may be in music; the remaining six in literature and philosophy. All students complete 15 units in the social sciences to include world history, United States history, and a mandated state and local government course. Finally, all students must complete three units in a course that integrates personal experiences with some area of disciplinary knowledge. Nine of the required 50 units of GE must be upper division, and music majors acquire four of those nine through Survey of World Music (MUS 350). All students take at least one course classified as Ethnic Studies, offered by the Departments of American Multicultural Studies, Chicano and Latino Studies, and Native American Studies. Most of the GE courses on our campus are taught by full-time faculty members, and no GE course is taught by a graduate assistant or other student. This is the case with Music Department GE offerings as well.

Music for the General Public

In Area C1 we offer six courses:

<u>Course no.</u>	<u>Course title</u>	<u>No. of units</u>
MUS 105	Music Theory for Non-Majors	4
MUS 149	Rehearsal Observation Series	1

MUS 150*	Survey of US Music	3
MUS 250	Survey of Western Music	3
MUS 343*	Studies in Musical Genres (topic varies)	3
MUS 344	Studies in Specific Composers (topic varies)	3

In Area C3 we offer four courses:

Course no.	Course title	No. of units
MUS 101	Introduction to Music	3–4
MUS 160A/B*	Humanities Learning Community	4/4 (two semesters)
MUS 201	Music in Action	4
MUS 350*	Survey of World Music	4

Courses marked with an * are also required for the Music Major, thus reducing the total unit requirement for our students. MUS 343 satisfies major requirements only for Jazz Majors and only when the topic is the History of Jazz, which is currently offered annually, with plans to increase that to every semester beginning Fall 2016.

Since our last accreditation cycle, the Department of Music has added MUS 343 and 344 courses, and resurrected MUS 250. In the past, MUS 250A and B, the core Music History courses for the major, allowed the enrollment of both majors and non-majors. The course numbers are now MUS 251 and 351, into which we enroll only music majors, allowing an appropriate level of discourse during class meetings and writing assignments that require score analysis. To fill the GE spot formerly occupied by MUS 250A & B, the Department resurrected MUS 250, Survey of Western Music, continuing to provide the general student with a course on the Western canon. For upper-division GE, the Department added MUS 343, Studies in Musical Genres, a course with variable topics such as History of Opera, Vienna in the 18th Century, History of Rock Music, and History of Jazz. Additionally, the Department added MUS 344, another upper-division variable-topics GE course focusing on individual composers, including Mozart, Beethoven, and J. S. Bach, thus far.

Rehearsal Observation Series (MUS 149) affords non-majors a look into the rehearsal process, communicating to them the amount and kind of work necessary to produce music performances, and perhaps prompting them to participate in an ensemble themselves.

In 2012 the School of Arts and Humanities began offering courses entitled "Freshman Learning Community" (FLC), which are team-taught, typically by full-time faculty members from different departments. Over the course of two consecutive semesters, the FLCs satisfy GE requirements in Areas A3 (Critical Thinking) and C3 (Comparative Perspectives and/or Foreign Languages), and students earn eight units (four in each GE Area).

First-year Music Majors are enrolled in the Music FLC (MUS 160), and the Non-Western Music component of the course satisfies the Non-Western Music requirement of the Major. Transfer students typically satisfy this requirement by completing MUS 350.

Music in Action (MUS 201) requires attendance at seven on-campus concerts, admission to which is free to SSU students. Survey of Western Music (MUS 250 also requires concert attendance and written reflections on the experience.

ASSIGNING OF TEACHERS TO GENERAL STUDIES COURSES

There isn't a member of our faculty who does not come in contact with the general student on a regular basis. If not in a GE course, then in a performing ensemble, all professors embrace the university mission that we are a public liberal arts institution.

NON-MAJOR ENROLLMENT POLICIES

Due to budget constraints we can allow only music majors to register for private instruction and we are hard pressed to include even that in our budget since our allocation for part-time instruction is dreadfully low. That is not to say that non-majors may not study with our studio faculty. They can, but they must pay out of pocket.

All ensembles are open to non-majors, who are enthusiastically encouraged to join. All ensembles have auditions, either placement or competitive.

General students are welcomed in any music course provided they have the requisite skill and provided space is available after music majors have been accommodated. For example, a general student who may have taken MUS 105 (basic musicianship/theory class) may decide to continue their studies in this area and enroll in Music Theory I. We encourage this cross-pollination among the disciplines.

THE LOCAL COMMUNITY AND THE MEDIA

The Music Department is a cultural resource to the campus and to the community both through its student performances and the professional activities of its faculty. All Department courses (except for individual applied music instruction, which is limited to music majors) are available to non-matriculated students from the community and credit is easily obtainable through the School of Extended Education's Open University. Students and faculty present more than 100 performances of musical events each season, and audience attendance includes a broad local public. In striking contrast to the conflict-ridden early days of Sonoma State's "importation" to the empty, agricultural fields that now house this stunningly beautiful mature campus, one might more aptly describe today the tenor of the relationship between campus and its surrounding community with words such as harmony and mutual pride. The Department enjoys support from the major local newspaper, *The Press Democrat*, smaller publications including *The Community Voice*, *Sonoma County Gazette* and *Cotati Community Guide*, and Classical Sonoma, an online resource of North Bay classical music activities. Music Department faculty members regularly shine light on the university by giving pre-concert lectures for professional organizations throughout the Bay Area. It remains the ongoing goal of the Music Department to increase campus participation in our programs and attendance at our events and

performances, and we are widely viewed across the campus and throughout the community as important contributors to the cultural climate of each.

ITEM PER:

Performance

General philosophy, briefly describe

- 1. Goals and objectives for performance and approaches to achieve these**
- 2. Policies and procedures regarding student performance, faculty performance, touring practices and access to other professional and student performances**

The Music Department regards continuous experience in active music making to be an essential part of college music study. To provide this experience, the Department offers a wide range of ensembles both vocal and instrumental.

All Music majors must declare a major performance medium (instrument or voice) upon entering their program of study. The Music Ed and Performance concentration majors are required to take studio instruction each semester in residence to develop proficiency in their declared major instrument or voice. Performance majors taking private lessons are required to register for the corresponding Repertory Class. Students must also pass a sophomore performance jury to proceed in the Applied major. The successful jury shows increasing technical proficiency and musical sensitivity as they enter the Upper Division.

A major performing medium enables the student to function at a sophisticated level of musicianship in one area. Our private instruction faculty work to enable their students to understand and be able to communicate expressively and with technical skill on their instrument or voice to others at sequential levels of development. Private Instruction on an instrument or voice lends itself to intensive work on tone production, technique and musicianship.

Ours is a curriculum that strikes a balance in developing both the performing skills and the intellectual understanding of the student. Ensemble leaders are given academic freedom to set group goals and objectives. Each leader is allocated a budget to use in appropriate ways. Consequently, strategies vary from ensemble to ensemble.

All music majors, regardless of concentration, are required to be in one major performing ensemble during each semester of residence in which they play their declared performance medium (instrument or voice). All instrumentalists are required to participate in a major choral ensemble for one semester, while vocalists in the performance and music education concentrations must participate in a major instrumental ensemble for one semester.

Students in performing groups are able to both hear and sit next to exemplary performers in a variety of settings as studio artists on the music faculty frequently perform with student ensembles.

Recent collaborations include (selected list):

- Brass Ensemble and Jonathan Dimmock, organ
- Latin Band and Kendrick Freeman, percussion

- University Chorus and Santa Rosa Symphony, Bruno Ferrandis, conductor
- Symphony Orchestra faculty collaborations:
 - Rhoslyn Jones, soprano
 - Zachary Gordin, baritone
 - Brian S. Wilson, composer
 - Marilyn Thompson, piano
- Symphonic Wind Ensemble faculty collaborations:
 - Roy Zajac, clarinet
 - Tony Collins, trombone
 - Dave Len Scott, trumpet
 - Laura Reynolds, oboe
 - SSU Faculty Woodwind Quintet
- Jazz Orchestra faculty collaborations
 - Doug Leibinger, trombone
 - Dave Len Scott, trumpet
 - Kasey Knudsen, saxophone

Visiting guest artists also perform onstage with student groups, among whom include:

- Joseph Ognibene, horn (Symphonic Wind Ensemble)
- Otis Murphy, saxophone (Symphonic Wind Ensemble)
- Keith Brion, conductor (Symphonic Wind Ensemble)
- Fratello Marionettes (Symphony Orchestra)
- Aaron Westman, violin (Symphony Orchestra)
- Harold Jones, drums (Jazz Orchestra)
- Terrell Stafford, trumpet (Jazz Orchestra)
- Noel Jewkes, saxophone (Jazz Orchestra)
-

The following are but of few of the visiting guest artists who have given master classes, clinics and lectures, and have also provided exemplary performance models:

- Chanticleer, vocal ensemble
- Golden West Winds (USAF Band of the Golden West)
- Darcy Elman (Certified Alexander Technique Instructor)
- Zachary Spellman, tuba (San Francisco Opera Orchestra)
- Anthony Cecere, horn (Philadelphia Brass)
- Joseph Ognibene, horn (Iceland Symphony Orchestra)
- Travis Brass Quintet (USAF Band of the Golden West)
- Marcin Dylla, guitar

Indeed, the entire full-time music faculty is comprised of active composers and performers. An annual Faculty Composers concert showcases and premieres their latest works, representing classical, operatic, avant-garde and jazz styles. Faculty performers include professionals in the fields of Indian Classical Singing, Piano, Jazz Bass, Opera, Classical and Jazz Guitar, and Conducting.

The instrumental and choral programs embark on regular tours. For example, the Symphonic Wind Ensemble tours annually, performing concerts at high schools and junior colleges in California. The Choir tours periodically, recently performing in New York City's Lincoln Center.

TRAINING OF THE PROFESSIONAL MUSICIAN

The role of the professional musician is threefold in our department. First of course there are the artist-teachers. Second are the guests that we invite to perform with or for the students and to hold workshops. Third are the professional musicians who enroll to complete degrees (often in jazz) or to complete teaching credentials.

FACULTY AND ADMINISTRATIVE INVOLVEMENT

Each faculty member is involved with the general student population whether by leading or coaching a performing ensemble or teaching an introductory level course or GE survey. The Department Chair is fully involved as a faculty member and, until recently, performing ensemble director.

ITEM OPA: Other Programmatic Activities

Festivals, special liaisons, etc.

Certificate in Audio & Recording Production About the Program

The certificate in Audio and Recording Production is open to the local community and inclined matriculated students interested in music recording and production in a studio setting. The program makes use of SSU's Walford Recording Studio in Ives Hall, Room 32, which is newly renovated and updated with high level, state-of-the-art, 24-channel Pro-Tools, Mac-based equipment, and integrated with Red-Net ability to record from the Green Music Center's Weill and Schroeder Halls. Students will use the recording studio as a lab to produce music as part of a formalized curriculum.

The certificate program consists of three courses:

- Music Technology: Tools & Applications (MUS 259)
- Audio & Recording Production I (MUS 159)
- Audio and Recording Production II (MUS 359)

A faculty coordinator from the Department of Music determines the eligibility of prospective students through a screening and application process. Students who successfully complete the three courses will be awarded a certificate.

Sonoma State Jazz Day

Sonoma State Jazz Day is a unique educational event that focuses on building skills in improvisation, ensemble playing, and listening, while fostering the jazz community. Under the leadership of Dr. Douglas Leibinger and the SSU Jazz Faculty, this event draws students Bay Area high schools. Student ensembles perform and receive feedback from faculty adjudicator/clinicians. There are instrument-specific breakout sessions: wind and rhythm section workshops, improvisation workshops, and full band clinics. All encourage interaction between the schools, and hands-on demonstrations from the faculty. This year, three bands will open for the faculty jazz ensemble on an evening concert in Weill Hall.

CMEA Music Festivals

Sonoma State University hosts a number of festival events for the Bay Section of the California Music Educators Association, including Choral, Jazz, Solo and Ensemble festivals. CMEA festivals attract hundreds of students, parents and teachers from elementary, middle and high schools in our service area (Sonoma and Marin counties) as well as those from throughout the greater Bay Area. They deliver important educational experiences for our music education majors. Festival events provide a “living laboratory” on our campus, and SSU students are exposed to a variety of music repertoire and teaching styles. SSU students interact directly with professional music educators and their students. SSU students are actively involved in the planning, organization and operation of the festival events. Our students emerge knowing how to organize and operate a music festival. SSU students observe first-hand the processes of teaching and learning that occur in the rehearsal clinics, and how adjudicator/clinicians work with

students and teachers to improve musical performance. As a result of observing the entire process, our students learn the importance of participating in adjudicated festivals when they enter the field as music educators.

Sonoma Invitational Wind Band and Orchestra Festival

First initiated in 2013, the Sonoma Invitational Festival is geared toward topnotch high school ensembles throughout California and is a non-competitive, non-rated festival, with special emphases on artistry and education. Participating ensembles receive a 30-minute performance slot in Weill Hall, followed by a 30-minute clinic with one of four adjudicators from universities throughout the country. A unique feature of this festival is that one of the adjudicators is positioned at a video monitor backstage, offering a frontal view of the conductor to provide recorded feedback for ensemble conductors. As a result, participating students and their director have direct and meaningful contact with the adjudicators. As with the CMEA festivals, SSU music education students are intimately involved in the organization and operational details of the festival, and interact with participating students and directors. The SSU Symphonic Wind Ensemble performs in concert for all of the participating students and directors. The Sonoma Invitational has blossomed from a one-day event with 12 ensembles to a two-day event with 30 ensembles in 2017, and expanding to three days in 2018.

Sonoma Summer Wind Band Conducting Symposium

Initiated in 2013, the annual Sonoma Summer Wind Band Conducting Symposium is a weeklong professional development workshop that provides middle school and high school band directors opportunities to further develop their skills in the art of conducting and music education pedagogy. The workshop is organized and led by SSU Director of Bands Andy Collinsworth, who each year brings in a nationally recognized university band director to serve as co-clinician. A wind band comprised of university students and community members provides participants with a live laboratory ensemble and the opportunity to receive feedback and instruction from the clinicians. The Summer Band Conducting Symposium has been an extremely successful venture in every sense. Participants have claimed this workshop to be their most meaningful professional development experience, and ensemble members state that they enjoy learning about the “behind the scenes” processes of conducting movement and gesture.

The Sonoma State University Choral Festival

The Sonoma State University Choral Festival, initiated in 2002, is an annual event that takes place the first Friday of November. The festival originally invited choirs from Sonoma and Marin counties; however, in recent years has expanded its reach to include choirs from the East Bay, South Bay, and San Francisco. Each choir performs three pieces for a guest adjudicator who then provides feedback via written comments and an onstage clinic. Choirs are assessed on their ability to perform an eclectic set of choral works that demonstrates healthy vocal technique, various ensemble skills, correct diction, appropriate style, musicality, and expression. In 2012, the festival was expanded to include a public command performance for three outstanding choirs that achieve these standards to the highest degree.

Chanticleer in Sonoma Summer Choral Workshop

The Department of Music is host to the prestigious Chanticleer in Sonoma Summer Choral Workshop. Hosted and managed by Dr. Jenny Bent, the Workshop welcomes approximately 65 talented and enthusiastic singers from around the country and as far away as Ireland and England. Designed for experienced choral singers at the university level and beyond, Chanticleer in Sonoma is an intensive five-day program of coachings, classes, and rehearsals provided by the men of Chanticleer (America's premier classical vocal ensemble) and their Music Director, William Fred Scott. The Workshop culminates with a public closing concert. Recent class titles and descriptions include the following:

German Diction

In addition to an introduction of the International Phonetic Alphabet, this class addressed the finer details of text pronunciation of Felix Mendelssohn's *Richte mich Gott* and Heinrich Schütz's *Selig Sind die Toten*.

Hallelujah: Feeling & Singing the Music of the African-American Tradition

This class traced the origin of the spiritual from the fields of slave country USA to the present day gospel tradition. Informative and highly interactive, the instructors taught songs that carried a people through hardships and discovered ways to make the genre's performance more realistic and "spiritual."

Original Music Reading

Back by popular request, this class offered Workshop participants and Chanticleer members a chance to sing their original choral compositions.

Interpretation of Text Through Song

This class discussed poetic interpretation in both choral music and solo songs. Topics included:

- The conveyance of text meaning through singing
- Expression of foreign language texts
- The use of imagination to convey the idea of a poem or text

Practicality of Choral Arranging

This class provided theoretical techniques and musical considerations for the choral music arranger. The class applied these skills by collaboratively composing and singing examples.

Timbre, Tuning, and Balance Considerations in Community Singing

How does a choral ensemble ring chords? Utilizing barbershop tags, this class explored a number of vocal considerations as they related to pedagogy, tuning/temperament, and balance in order to create "expansive sound."

William Barclay Memorial Scholarship Concert

Hosted by Sonoma State University and collaboratively organized by each music program of the Santa Rosa City Schools, the William Barclay Memorial Scholarship Concert is an annual event that includes over 200 singers from Santa Rosa High School, Maria Carrillo High School, Montgomery High School, Elsie Allen High School, and Piner High School. The concert serves as a fundraiser for choral student scholarships. After approximately eight hours of intense

rehearsal, the singers perform a culminating public concert of choral music selections chosen and rehearsed by a guest adjudicator. Dr. Jenny Bent was the 2013 guest adjudicator.

SECTION III: EVALUATION, PLANNING AND PROJECTIONS

A. MUSIC UNIT

1. *Describe how the music unit evaluates, plans, and makes projections. As part of the narrative, describe any basic concepts, policies, procedures, and/or schedules that fundamentally characterize or shape evaluation, planning, and projection in the music unit and at other levels that affect the music unit.*
2. *Evaluate on a fundamental level the extent to which:*
 - a. *All elements of the unit's work—purposes, size, scope, programs, resources, policies, etc.—have a logical, functioning, and productive relationship.*
 - b. *Evaluation, planning, and projection efforts*
 - (1) *support stated purposes (music unit, curricular, and institutional);*
 - (2) *are used as elements of short- and long-term decision-making; for example, manage contingencies, opportunities and constraints; maintain productive relationships among evolving priorities and resource allocations, etc.*

The Dean of Arts and Humanities characterizes the music department as “a highly functioning department” and uses us as “a model for other departments in the school.” This is in large part because of the way we make decisions and plans to move the unit forward. The department chair’s style of management is one of consensus building.

There is a mutual appreciation between the faculty and the chair. The chair’s stated sentiment, “I’ve done all your jobs – but not as well as you!” sets the general tenor of the collegial climate which we pride ourselves on.

Between the twice-monthly faculty meetings, the chair instituted a habit of meeting one-on-one with all the full-time faculty where new ideas for planning and projections most often originate. Plans brought forward by a faculty member are then brought to the faculty meeting for group discussion. In addition to this, the chair frequently makes “the rounds” and walks down the faculty hallway corridor to “bump into people.” Often this is where excellent planning ideas initiate.

With any issue introduced to the floor of a faculty meeting, the chair opens the issue typically with questions, not statements: “Can you help me figure this out?” “What do you all think we should do about issue x?” and the like.

Out of all this comes excellent, invested planning.

Occasionally, the Department forms task forces to work on an issue. Recent examples of this are a music education curricular task force. Three faculty members (band, orchestra and choral) worked on ideas to strengthen the curriculum, bringing drafts to the chair until it was ready to be presented at a faculty meeting for discussion and approval. There is the sense that, even though this would not affect all faculty that it was important to have the plan vetted by the whole. Another example is a classical instrument private lesson task force. After hearing studio instructors' concerns about the practice ethics of some students, the chair posed the question, "How can we increase the performance level of our students?" Again, this launched an invested planning discussion from which we realized good results.

The chair believes that all faculty should be involved in the steering of the music unit and that planning issues should be voiced with proposed solutions.

We are a department of program directors and the goal is to provide each of them with autonomy over their programs while at the same time fostering the big picture of the department as a whole gestalt. This must be working given our Dean's praise and the overall positive feeling that we are moving forward. Along with this program directors frequently meet with "their" faculty. For example the Director of Jazz Studies calls together all the jazz adjunct faculty for a meeting and jam. Any planning issues that come out of this are brought to the chair and follow the model outlined above. Similarly, the Director of the Vocal program meets weekly with the adjunct vocal faculty.

Other planning and evaluation takes place with a host of standing meetings with the chair. The chair meets weekly with the production manager to discuss short- and long-term issues related to budget and technical support. The chair meets weekly with the Dean of Arts and Humanities to discuss ongoing issues and long-range planning.

The chair meets twice monthly with the executive director of the Green Music Center's MasterCard series to work on academic integration with that series' artists. We strive to formalize opportunities for master classes, meet-and-greets and other opportunities for our students to interact with the world-class artists that come as part of that series. We have had some incredible successes but must meet regularly to ensure this integration.

The chair and production manager meet once a semester with each of the program directors individually. In these meetings we go over each concert and event to determine ahead of time the technical support and extra stage-time for rehearsals if needed. The chair meets almost daily with the adjunct faculty assigned to marketing and publicity to discuss all the collateral materials needed to promote concerts and recruitment.

We can say with weight and conviction is that the Department holds regular discussions about its future. As a central pillar of that future, the Green Music Center has been the subject of countless discussions. All the exciting opportunities and possibilities presented by the Center's opening have actually helped the Department to focus on the *priorities* of its future, which inevitably return us to our core mission: educating our students. But while the construction of the Green Music Center has provided the impetus for some of our decisions regarding the future

course of the Department—its curriculum, its mission, goals and objectives, size and scope, the talent and aspirations of the faculty are truly what drives us forward.

Engaging in the exercise of imagining the world at our feet has had the paradoxical effect of bringing us closer to what truly matters: highly intimate and personal student-teacher relationships and the wonders that can result from real connection.

B. STUDENTS

Describe means for using various evaluations of student achievement presented in items A. and B. of the Instructional Programs Portfolio (Section II) and applicable sections of the Management Documents Portfolio (Section IV) in the course of music unit and program improvement.

Describe means for using various evaluations of student achievement.

Wonderful planning has arisen out of the student body as well. In addition to the music convocation held at the beginning of each semester, when students have the opportunity to ask questions and voice issues, students frequently come to the chair's office to suggest ideas to strengthen the department. These are all taken seriously and brought to the music faculty meetings. Two examples come to mind: Many students began requesting to perform a Junior Recital before we required it for performance majors. After a group of students asked why a Junior Recital was not required for Performance majors, the Department faculty created and adopted the policy. The same occurred with our once-optional two semesters of diction, which are now required.

The Department has devised and participates in a number of measurement instruments designed to track the effectiveness of its curriculum and teaching from the point of view of students. These include:

Full compliance with the University's required distribution of its standardized student evaluation form at or near the conclusion of every course. This is a fully online survey. The evaluation form addresses both curriculum and instructor effectiveness and provides students the opportunity to offer their suggestions for how the course might be improved. It includes a Department-generated student evaluation form that allows for more in-depth written responses from students regarding a course's effectiveness and usefulness in meeting their own educational goals.

Many instructors distribute mid-semester questionnaires providing students the opportunity to offer feedback on a particular course in progress, including suggestions for how the course might be improved.

Regular faculty office hours, and the Department's commitment to easy accessibility of faculty to students, afford students the opportunity to meet with their instructors outside of class. Students have the option of making special appointments with faculty for advising on issues related to a particular class or other issues of personal concern.

C. PROJECTED IMPROVEMENTS AND CHANGES

Indicate areas for improvement and/or plans for change in one or more of the following categories. Respond only in the categories where improvements and changes are being considered, planned, or are in the process of completion. Please combine categories or create new ones as appropriate to the nature of the information you are providing.

- 1. Purposes, including levels of artistic, educational, and scholarly aspiration;*
- 2. Size and scope;*
- 3. Governance and administration;*
- 4. Faculty and staff;*
- 5. Facilities, equipment, technology, health, and safety;*
- 6. Library and learning resources;*
- 7. Recruitment procedures, admission-retention, record keeping, and advisement;*
- 8. Published materials and Web sites;*
- 9. Community involvement;*
- 10. Articulation with other schools;*
- 11. Evaluation, planning, and projections;*
- 12. Any current curricular issues not addressed in item II.B. of the Instructional Programs Portfolio;*
- 13. Levels of admission, retention, and/or graduation requirements;*
- 14. Plans for expanding or ending curricular offerings (with timetables if applicable); and*
- 15. Other issues important to the music unit.*

1.¶ Purposes, including levels of artistic, educational, and scholarly aspiration

We strive to increase the performance level in all facets of our program. As mentioned throughout this document, great progress has been made in this area and we continue to focus on this as a primary and ongoing goal. To that end we will continue to strengthen the meaningfulness of semester juries, private lesson content and major performing ensemble achievement.

2. Size and scope

The University has increased its overall enrollment from 8,000 to 9400 students. The department itself strives to increase the number of majors to 150–200.

3. Governance and administration

With the opening of the Green Music Center and its growing recognition as a world-renowned concert hall, we are now proposing a donor-funded Conservatory of Music within the current school of Arts and Humanities. While on the surface a simple name change, such a conservatory would elevate the academics at SSU in step with the GMC and would satisfy one of the missions of the GMC: to provide a pathway for training future career performers in music and dance at a Public Liberal Arts and Sciences University. The motto “Aim High, Reach Wide, Educate All” would be well served by the “Conservatory of Music.” In this form instead of the current 10-

month academic-year Chair of a Department there would be a 12-month Director of the Conservatory.

4. Faculty and staff

The department is projecting two searches for full-time tenure-track faculty over the next five years, one in the area of Music Education and the other to be determined but most likely in the area of chamber music.

5. Facilities, equipment, technology, health and safety

6. Library and learning resources

We are in the process of securing funding for additional Practice Room modules to install in the Green Music Center to keep up with our projected enrollment growth. While we have sufficient practice rooms now between the GMC and Ives hall, the general feeling is that more would be better. The plan is to repurpose the music library upstairs in the main office suite and install the practice room modules.

7. Recruitment procedures, admission/retention, record keeping and advisement

8. Published materials and web sites

We continue to expand our recruitment efforts in Asia and Nationally. We continue to be more aggressive and targeted in our recruitment efforts. Along with that is the continual refreshment of our materials

9. Community involvement

No new plans in this area.

10. Articulation with other schools

No new plans in this area.

11. Evaluation, planning and projections

We plan to better formalize outreach efforts with our Alumni. We have instituted a yearly Alumni Recital and we look forward to developing this initiative.

12. Any current curricular issue not addressed in item II.B.

All discussed.

13. Levels of admission, retention and/or graduation requirements

We continue to distinguish between BA admissibility and BM admissibility during the audition process.

14. Plans for expanding or ending curricular offerings

With the arrival of our new tenure-track professor in Composition we are building an advising path in Composition and Technology within the BA program. When this becomes strong enough we intend to seek degree approval. This new professor is our world-music specialist as well with expertise in African music. Therefore we are temporarily suspending our Indian Singing Ensemble (the expertise of our retired ethnomusicologist) and will consider renaming this an African Percussion Ensemble.

15. Other issues important to the music unit.

D. FURTHER ISSUE

Describe the most significant opportunities and challenges the music unit expects in the next five to ten years. Evaluate the unit's readiness to work productively with these opportunities and challenges.

The number one challenge facing us is the need to build our scholarship funds. As our reputation grows we are auditioning more and more talented students who are also being courted by large schools of music and conservatories where there are long-established endowments. To that end, we are positioning ourselves for a name change from Department to Conservatory as outlined above. Such an expansion would naturally involve additional faculty, full (tenure track) and part time (adjunct) and visiting professors and artists, support staff, a scholarship program and practice rooms. We would implement a five-year growth plan from our current 120 majors to 150 to 200 undergraduates and establish a post-graduate program, either a Masters degree or Artist Diploma. The additional two faculty positions have been outlined above.

Critical to the success and competitiveness of this conservatory is to have a more robust scholarship program. Talent-based full-tuition scholarships would be offered for students and to form Honors Brass Quintet, Woodwind Quintet, String Quartet, and Jazz Combo.

A full-time Recruitment Coordinator dedicated to recruiting the most talented musicians is essential. Other support staff could include a dedicated Technical Director (rather than the current shared position with Theater Arts & Dance) and an additional Piano Accompanist.

Our goals and proposed outcomes for a newly proposed post-graduate offering (Masters and/or Diploma) are:

- attract the cream-of-the-crop students among our graduating Bachelor of Music students
- attract the best students nationally and internationally
- honor the talents of our present music faculty and provide the extra income and joy of working with graduate students
- add two celebrity artist faculty on a rotating basis
- showcase conservatory students' artist diploma and masters recitals by completing two full-length recitals in Weill Hall
- promote and extend outreach activities currently undertaken by the music department

- provide a focal point and conduit for master class synergy with the GMC presenting series
- offer a curriculum rich in master classes, private instruction, and ensemble participation
- enable conservatory post-bachelor's students to hold teaching assistantships in the programs

SECTIONAL FOUR: MANAGEMENT DOCUMENTS PORTFOLIO has relevant planning documents beginning on page 134.

National Association of Schools of Music

SELF STUDY

**in
Format A**

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

By

Sonoma State University

**SECTION IV:
MANAGEMENT DOCUMENTS
PORTFOLIO (MDP)**

MDP I. PURPOSES AND OPERATIONS

A. Purposes

1. Institutional Catalogue

The current 2017 Institutional Catalogue is 486 pages total and can found here:

<http://www.sonoma.edu/academics/catalog>

The section for the Department of Music is on pages 204-213 and can found here:

<http://www.sonoma.edu/sites/www/files/2017-18-10mus.pdf>

Course descriptions are found in the back of the catalogue. Course descriptions for music courses is on pages 353-357 and can be found here:

<http://www.sonoma.edu/sites/www/files/2017-18-11mus.pdf>

Catalogue is updated each academic year.

2. Mission, Goals and Objectives

Music Department

The statement of purposes and specific aims for the Music Department is found on our About Us page found here:

<http://web.sonoma.edu/music/about/>

Mission, goals and objectives for the Music Department is found here:

<http://web.sonoma.edu/music/about/mission.html>

University

The mission statement of the university is found here:

<https://www.sonoma.edu/about/mission>

General Education mission, goals and objectives are found here:

<http://web.sonoma.edu/senate/committees/ge/mgos.html>

3. Definitions of institutional terminology

Sonoma State University's definition of a major and minor, concentration, track, are on pages 36-45 of the University Catalogue and are found here:

<http://www.sonoma.edu/sites/www/files/2017-18-08degreerequirements.pdf>

B. Size and Scope

On the following pages are contained the HEADS Data Surveys for the past three academic years.

HEADS Data Survey for Academic Year 2014-2015

HEADS Data Survey for Academic Year 2015-2016

HEADS Data Survey for Academic Year 2016-2017

2014-2015 HEADS Data Survey Printable Version

GENERAL INFORMATION

For more information about completing this section, please [click here](#).

Name of Music Executive/Representative to NASM	Brian Wilson Dr.
Title of Music Executive/Representative to NASM	Dept. Chair
Name of Institution (please do not abbreviate)	Sonoma State University
Name of Unit (please use full designation)	Department of Music
Street Address and/or P.O. Box	1801 E. Cotati Ave.
City	Rohnert Park
State	California ▼
Zip Code	94928
Telephone	707-664-2468 ext. _____
Facsimile	707-664-3469
E-Mail	brian.wilson@sonoma.edu

CONFIDENTIALITY

Individual Institutional financial information provided in the survey is held in confidence by HEADS. HEADS will release non-institution specific financial data in the aggregate and subsets of the aggregate through Data Summaries and Special Reports. All other data provided may be released by institution.

Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply:

- | | |
|---|--|
| <input type="checkbox"/> a. Private | <input type="checkbox"/> f. Land-Grant |
| <input checked="" type="checkbox"/> b. Public | <input type="checkbox"/> g. Research |
| <input type="checkbox"/> c. Proprietary | <input type="checkbox"/> h. Community/Junior College |
| <input type="checkbox"/> d. Not-for-Profit | <input checked="" type="checkbox"/> i. Degree-Granting |
| <input type="checkbox"/> e. Free-Standing/Independent | <input type="checkbox"/> j. Non-Degree-Granting |

2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2014? Include only local campus, not system-wide, enrollment. (Please check only one.)

- | | |
|--|--|
| <input type="radio"/> a. 1 - 500 | <input type="radio"/> g. 15,001 - 20,000 |
| <input type="radio"/> b. 501 - 1,000 | <input type="radio"/> h. 20,001 - 25,000 |
| <input type="radio"/> c. 1,001 - 2,500 | <input type="radio"/> i. 25,001 - 30,000 |
| <input type="radio"/> d. 2,501 - 5,000 | <input type="radio"/> j. 30,001 - 35,000 |
| <input checked="" type="radio"/> e. 5,001 - 10,000 | <input type="radio"/> k. 35,001 - 40,000 |
| <input type="radio"/> f. 10,001 - 15,000 | <input type="radio"/> l. 40,001 plus |

3. What is the highest program level offered IN MUSIC at your institution? (Please check only one.)

- | | |
|--|--|
| <input type="radio"/> a. Associate Degree | <input type="radio"/> c. Master's Degree |
| <input checked="" type="radio"/> b. Baccalaureate Degree | <input type="radio"/> d. Doctoral Degree |

4. What is the highest program level offered IN ANY UNIT at your institution? (Please check only one.)

- | | |
|---|--|
| <input type="radio"/> a. Associate Degree | <input type="radio"/> d. Post-Master's Degree (Not Doctoral) |
| <input type="radio"/> b. Baccalaureate Degree | <input type="radio"/> e. Doctoral Degree |
| <input checked="" type="radio"/> c. Master's Degree | |

5. Is your institution an accredited institutional member of NASM? (Please check only one.)

- | | |
|--|-------------------------------------|
| <input checked="" type="radio"/> a. Member | <input type="radio"/> b. Non-Member |
|--|-------------------------------------|

6. Is your institution involved with either of the following during the 2014-2015 academic year? (Check all that apply. If your institution is not involved with either, please leave blank.)

- | | |
|---|---|
| <input type="checkbox"/> a. Building a new music facility | <input type="checkbox"/> b. Renovating the music facility |
|---|---|

7. Does your institution offer any programs IN MUSIC in which more than forty percent of the curricular requirements are fulfilled through distance learning mechanisms?

- | | |
|---------------------------|-------------------------------------|
| <input type="radio"/> Yes | <input checked="" type="radio"/> No |
|---------------------------|-------------------------------------|

Section II.A: ASSOCIATE DEGREES

For more information about completing this section, please [click here](#).

(a) Music Major Enrollment Summer 2014	(b) Music Major Enrollment Fall 2014	(c) Number of Degrees Awarded to Music Majors July 1, 2013 - June 30, 2014
---	---	--

1. **Associate of Fine Arts Degree Programs or Equivalent**
(Enter only number of major students enrolled in music programs with at least 65% music content.)

<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpichord	_____	_____	_____
Jazz Studies	_____	_____	_____
Music History/Literature	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	_____	_____
Piano	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice - Male</i>			
Tenor	_____	_____	_____
Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.1 only)	_____	_____	_____

2. **Associate Degree Programs in Music Education, Music/Business and Music Combined with an Outside Field**
(Enter only number of major students enrolled in music programs with at least 50% music content.)

<i>Music Education</i>			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Combined tracks	_____	_____	_____
No tracks specified	_____	_____	_____

Music Industry/Music Business	_____	_____	_____
Music Technology	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.2 only)	_____	_____	_____

3. **Associate Liberal Arts Degree Programs in Music**

(Enter only number of major students enrolled in music programs with 30-45% music content.)

Liberal Arts Degree	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.3 only)	_____	_____	_____

Section II.B: BACCALAUREATE DEGREES

For more information about completing this section, please [click here](#).

	(a) Music Major Enrollment Summer 2014	(b) Music Major Enrollment Fall 2014	(c) Number of Degrees Awarded to Music Majors July 1, 2013 - June 30, 2014
1. Bachelor of Music Degree Programs or Other Professional Degree Program (Enter only number of major students enrolled in music programs with at least 65% music content.)			
Accompanying	_____	_____	_____
<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpichord	_____	_____	_____
Jazz Studies	_____	17	4
Literature	_____	_____	_____
Music History	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	_____	_____
Piano	_____	_____	_____
Pedagogy	_____	_____	_____
Sacred Music/Worship Studies	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
Theory	_____	_____	_____
Theory/Composition	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice - Male</i>			
Tenor	_____	_____	_____
Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.B.1 only)	_____	17	4

2. **Baccalaureate Degree Programs in Music Education, Music Therapy, and Music Combined with an Outside Field**
 (Enter only number of major students enrolled in music programs with at least 50% music content.)

Music Education

Choral	_____	_____	11	_____
Instrumental	_____	_____	20	9
General	_____	_____	_____	_____
Combined tracks	_____	_____	_____	_____
No tracks specified	_____	_____	_____	_____
Music Therapy	_____	_____	_____	_____
Music/Arts Administration	_____	_____	_____	_____
Music/Engineering	_____	_____	_____	_____
Music Industry/Music Business	_____	_____	_____	_____
Music Technology	_____	_____	_____	_____
Musical Theatre	_____	_____	_____	_____
Other (please specify):	Applied _____	_____	26	4
Other (please specify):	_____	_____	_____	_____
Total (Section II.B.2 only)	_____	_____	57	13

3. **Baccalaureate Liberal Arts Degree Programs in Music (B.A., B.S.)**
 (Enter only number of major students enrolled in music programs with 30-45% music content.)

Liberal Arts Degree	_____	_____	27	2
Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Total (Section II.B.3 only)	_____	_____	27	2

Section ILC: MASTER'S DEGREES

For more information about completing this section, please [click here](#).

	(a) Music Major Enrollment Summer 2014	(b) Music Major Enrollment Fall 2014	(c) Number of Degrees Awarded to Music Majors July 1, 2013 - June 30, 2014
1. Specific Master's Degree Programs (M.M.) (Enter only number of major students enrolled in music degree programs.)			
Accompanying	_____	_____	_____
Arts Administration	_____	_____	_____
<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Conducting	_____	_____	_____
Ethnomusicology	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpsichord	_____	_____	_____
Jazz Studies	_____	_____	_____
<i>Music Education</i>			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Combined tracks	_____	_____	_____
No tracks specified	_____	_____	_____
Music History/Musicology	_____	_____	_____
Music Therapy	_____	_____	_____
Opera	_____	_____	_____
Organ	_____	_____	_____
Pedagogy	_____	_____	_____
Percussion	_____	_____	_____
Piano	_____	_____	_____
Sacred Music/Worship Studies	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
Theory	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice - Male</i>			
Tenor	_____	_____	_____
Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____

Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.C.1 only)	_____	_____	_____

2. **General Master's Degree Programs (M.A., or M.S.)**
(Enter only number of major students enrolled in music degree programs.)

General Master's in Music	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.C.2 only)	_____	_____	_____

Section II.D: DOCTORAL DEGREES

For more information about completing this section, please [click here](#).

(a) Music Major Enrollment Summer 2014 (b) Music Major Enrollment Fall 2014 (c) Number of Degrees Awarded to Music Majors July 1, 2013 - June 30, 2014

Doctoral Degree Programs in Music

(Enter only **number of major students enrolled** in music degree programs.)

Accompanying	_____	_____	_____
<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Conducting	_____	_____	_____
Ethnomusicology	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpsichord	_____	_____	_____
Jazz Studies	_____	_____	_____
<i>Music Education</i>			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Combined tracks	_____	_____	_____
No tracks specified	_____	_____	_____
Musicology	_____	_____	_____
Opera	_____	_____	_____
Organ	_____	_____	_____
Pedagogy	_____	_____	_____
Percussion	_____	_____	_____
Piano	_____	_____	_____
Sacred Music/Worship Studies	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
Theory	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice - Male</i>			
Tenor	_____	_____	_____
Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____

Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Total (Section II.D only)	_____	_____	_____	_____

Section II.E: NON-DEGREE PROGRAMS

	(a) Enrollment Summer 2014	(b) Enrollment Fall 2014	(c) Number of Students Completing Program July 1, 2013 - June 30, 2014
1. <u>Undergraduate Level Non-Degree Programs (Certificate, Diploma, etc.)</u>			
Program Title:	_____	_____	_____
Program Title:	_____	_____	_____
Program Title:	_____	_____	_____
Program Title:	_____	_____	_____
Program Title:	_____	_____	_____
Total (Section II.E.1 only)	_____	_____	_____

	(a) Enrollment Summer 2014	(b) Enrollment Fall 2014	(c) Number of Students Completing Program July 1, 2013 - June 30, 2014
2. <u>Graduate Level Non-Degree Programs (Certificate, Diploma, etc.)</u>			
Program Title:	_____	_____	_____
Program Title:	_____	_____	_____
Program Title:	_____	_____	_____
Program Title:	_____	_____	_____
Program Title:	_____	_____	_____
Total (Section II.E.2 only)	_____	_____	_____

Section II.F: GRAND TOTAL MUSIC MAJOR ENROLLMENT

The grand total music major enrollment figures are derived by adding the answers from sections II.A, II.B, II.C, II.D., and II.E. You do not have to enter the figure; it has been completed for you.

For more information about completing this section, please [click here](#).

	(a) Music Major Enrollment Summer 2014	(b) Music Major Enrollment Fall 2014	(c) Number of Degrees/Certificates/Degrees Awarded to Music Majors July 1, 2013 - June 30, 2014
Grand Total	<u>0</u>	<u>101</u>	<u>19</u>

Section II.G: ETHNIC BREAKDOWN OF STUDENTSFor more information about completing this section, please [click here](#).

	Black/ African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown		Total:
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	
Associate Degrees:															
Professional															0
Liberal Arts															0
Baccalaureate Degrees:															
Professional	2				3	2	7	7	1		21	24			67
Liberal Arts	1	1	1		2	2	4	4			11	8			34
Master's Degrees:															
Specific															
General															
Doctoral Degrees:															
Specific															
General															
Non-Degree Programs															
Undergraduate															
Graduate															
Total:	3	1	1		5	4	11	11	1		32	32			101

Section III: TOTAL INSTRUCTIONAL SERVICE (IN QUARTER OR SEMESTER CREDIT HOURS)

For more information about completing this section, please [click here](#).

A. What is the projected total number of quarter credit hours OR semester credit hours generated in music courses offered during the 2014-2015 academic year (excluding summer) **by non-music major students**?

Quarter Hours (a) **OR** Semester Hours (b) 3258

B. What is the projected total number of quarter credit hours OR semester credit hours generated in music courses offered during the 2014-2015 academic year (excluding summer) **by music major students**?

Quarter Hours (a) **OR** Semester Hours (b) 1214

C. What is the projected total number of quarter credit hours OR semester credit hours generated in music courses offered during the 2014-2015 academic year (excluding summer).

Quarter Hours (a) **OR** Semester Hours (b) 4472

D. What is the projected number of students (nonduplicated headcount) involved in any curricular aspect of the music unit during the 2014-2015 academic year (excluding summer)?

1072 students

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

A. MUSIC FACULTY TEACHING A FULL-TIME LOAD: 2014-2015 DATA ONLY

For more information about completing this section, please [click here](#).

1. Male (2014-2015 Data Only)

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data. This is recorded in the "Full-Time Faculty: Male" chart only.

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Total Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				
Full Professors	1	1								1	\$ 75264	\$ 75264	\$ 75264	1
Associate Professors	3	3							3		\$ 31884	\$ 60816	\$ 150780	3
Assistant Professors											\$	\$	\$	
Instructors											\$	\$	\$	
Lecturers											\$	\$	\$	
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
Total	4	4							3	1			\$ 226044	4

If a tenure system does not exist, check here:

2. Female (2014-2015 Data Only)

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Total Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				
Full Professors	1	1								1	\$ 73092	\$ 73092	\$ 73092	1
Associate Professors											\$	\$	\$	
Assistant											\$	\$	\$	

Higher Education Arts Data Services (HEADS) Project

Professors	<u>1</u>	<u>1</u>						<u>1</u>			\$ <u>54960</u>	\$ <u>54960</u>	\$ <u>54960</u>	
Instructors	<u>1</u>		<u>1</u>							<u>1</u>	\$ <u>50130</u>	\$ <u>50130</u>	\$ <u>50130</u>	
Lecturers											\$ _____	\$ _____	\$ _____	
Unranked											\$ _____	\$ _____	\$ _____	
Visiting											\$ _____	\$ _____	\$ _____	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	<u>3</u>	<u>2</u>	<u>1</u>					<u>1</u>		<u>2</u>			\$ <u>178182</u>	<u>1</u>

3. Ethnic Breakdown of Music Faculty Teaching a Full-Time Load

	Black/ African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Full Professors		<u>1</u>												
Associate Professors											<u>4</u>			
Assistant Professors												<u>1</u>		
Instructors												<u>1</u>		
Lecturers														
Unranked														
Visiting														
Total		<u>1</u>									<u>4</u>	<u>2</u>		

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF**B. MUSIC FACULTY/INSTRUCTORS TEACHING LESS THAN A FULL-TIME LOAD**

For more information about completing this section, please [click here](#).

1. Male (2014-2015 Data Only)

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data.
This is recorded in the "Part-Time Faculty: Male" chart only.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	4	3.5	\$ 279276
ii. Adjunct Faculty and Teaching Associates	7	1.987	\$ 48418
iii. Graduate Teaching Assistants/Associates			\$

2. Female (2014-2015 Data Only)

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	3	3	\$ 187248
ii. Adjunct Faculty and Teaching Associates	4		\$ 33261
iii. Graduate Teaching Assistants/Associates			\$

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

C. MUSIC PERFORMANCE FACULTY/INSTRUCTORS TEACHING LESS THAN A FULL-TIME LOAD

For more information about completing this section, please [click here](#).

Section IV.C. seeks additional, more specific information on music performance faculty/instructors teaching less than a full-time load. Please note that Section IV.C. is an extension of Section IV.B. and, therefore, may necessarily duplicate information reported in that section.

NOTE: For the purposes of this survey, "hourly" refers to clock hours. Please report music performance faculty/instructors' wages per clock hour. Though the majority of institutions use a semester/quarter credit hour basis for the purpose of calculating part-time performance staff compensation, each institution uses a slightly different formula. By reporting hourly wages using clock hours, data may be compared on a consistent basis among institutions.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Hourly Wage	HIGHEST Individual Hourly Wage	AVERAGE Hourly Wage
	Total Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.			
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)			
Total	<u>21</u>	<u>1</u>	<u>15</u>	<u>5</u>	<u> </u>	<u> </u>	<u> </u>	<u>5</u>	<u>6</u>	<u>10</u>	\$ <u>32.84</u>	\$ <u>42.71</u>	\$ <u>35.87</u>

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

A. MUSIC EXECUTIVES

For more information about completing this section, please [click here](#).

Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff."

1. Is the music executive appointed by the administration/Board of Trustees?

	(a)	(b)	(c)	(d)	(e)	(f)
No	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

2. Is the music executive elected by faculty?

	(a)	(b)	(c)	(d)	(e)	(f)
No	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yes	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

3. Is the music executive subject to formal review by faculty?

	(a)	(b)	(c)	(d)	(e)	(f)
No	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yes	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

4. How often is the music executive subject to formal review by faculty?

(a)	(b)	(c)
Every _____ 3 Years	Every _____ Years	Every _____ Years
(d)	(e)	(f)
Every _____ Years	Every _____ Years	Every _____ Years

5. What percentage (estimate) of the music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	40 %	_____ %	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	10 %	_____ %	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	30 %	_____ %	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	10 %	_____ %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	10 %	_____ %	_____ %	_____ %	_____ %	_____ %
TOTAL (Must Equal 100%)	100 %	_____ %	_____ %	_____ %	_____ %	_____ %

6. What is the music executive's title?

(a)	(b)	(c)
Department of Music Chair _____	_____	_____
(d)	(e)	(f)
_____	_____	_____

7. What is the music executive's salary for 2014-2015? (exclusive of benefits)

(a) \$ _____ 73092	(b) \$ _____	(c) \$ _____
(d) \$ _____	(e) \$ _____	(f) \$ _____

8. Upon how many months is the music executive's salary based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11 or 12	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

9. What is the gender of the music executive?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Female	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10. Please enter the music executive's teaching load in full-time equivalence:

(a)
_____ 1 F.T.E.

(b)
_____ F.T.E.

(c)
_____ F.T.E.

(d)
_____ F.T.E.

(e)
_____ F.T.E.

(f)
_____ F.T.E.

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

B. ASSISTANT OR ASSOCIATE MUSIC EXECUTIVES

For more information about completing this section, please [click here](#).

Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff." Please ensure that all individuals are counted only once.

1. Does your institution have an assistant or associate music executive? No Yes

If no, proceed to Section C. If yes, answer questions 2 through 7.

2. What is the title of the assistant or associate music executive?

(a) _____ (b) _____ (c) _____

(d) _____ (e) _____ (f) _____

3. What percentage (estimate) of the assistant or associate music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
TOTAL (Must Equal 100%)	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %

4. What is the assistant or associate music executive's salary for 2014-2015 (exclusive of benefits)?

(a) \$ _____ (b) \$ _____ (c) \$ _____

(d) \$ _____ (e) \$ _____ (f) \$ _____

5. Upon how many months is the assistant or associate executive's salary based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11 or 12	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

6. What is the gender of the assistant or associate music executive?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Female	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

7. Please enter the assistant or associate music executive's teaching load in full-time equivalence:

(a) _____ F.T.E. (b) _____ F.T.E. (c) _____ F.T.E.

(d) _____ F.T.E. (e) _____ F.T.E. (f) _____ F.T.E.

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

C. OTHER PERSONNEL ASSIGNMENTS (including student help)

For more information about completing this section, please [click here](#).

1. Secretarial/Clerical Assistance

- a. How much staff time in the music unit is allotted for secretarial and clerical assistance? _____ 1 F.T.E.
- b. What are the total salary expenditures (**exclusive of benefits**) for secretarial and clerical assistance? \$ _____ 45000

2. Library Staff

- a. How much staff time is allotted for library personnel dealing with music holdings, regardless of budget source?
- Branch Music Library _____ F.T.E.
- Main Library _____ 0.5 F.T.E.
- Other Library _____ F.T.E.
- b. What are the total salary expenditures (**exclusive of benefits**) for music library staff? \$ _____ 6000

3. Technical Staff

- a. How much staff time in the music unit is allotted for technical/production staff? _____ 2.93 F.T.E.
- b. What are the total salary expenditures (**exclusive of benefits**) for technical/production staff? \$ _____ 82400

4. Professional and Miscellaneous Staff

- a. How much staff time in the music unit is allotted for professional/miscellaneous staff? This section should include admissions staff, and all other staff not accounted for. _____ 0.85 F.T.E.
- b. What are the total salary expenditures (**exclusive of benefits**) for professional/miscellaneous staff? \$ _____ 89000

Section VI.A: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET FOR 2014-2015

For more information about completing this section, please [click here](#).

Instructional, Operational, and Performance Budget Figures Administered by the Music Unit (for the entire fiscal year related to the 2014-2015 academic year)	BUDGET 2014-2015	N/I
a. Faculty and Professional Travel (to meetings, etc.)	\$ <u>8378</u>	<input type="checkbox"/>
b. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$ _____	<input type="checkbox"/>
c. Guest Artists	\$ <u>29142</u>	<input type="checkbox"/>
d. Instructional Supplies	\$ <u>11042</u>	<input type="checkbox"/>
e. Library (collection development other than performance materials)	\$ <u>2133</u>	<input type="checkbox"/>
f. Library (performance scores and parts only)	\$ <u>4876</u>	<input type="checkbox"/>
g. Office Supplies	\$ <u>10000</u>	<input type="checkbox"/>
h. Operating Services	\$ <u>5000</u>	<input type="checkbox"/>
i. Postage	\$ <u>4000</u>	<input type="checkbox"/>
j. Printing/Duplication	\$ <u>12765</u>	<input type="checkbox"/>
k. Public Relations and Fundraising	\$ <u>9000</u>	<input type="checkbox"/>
l. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$ <u>5000</u>	<input type="checkbox"/>
m. Student Recruitment	\$ <u>10000</u>	<input type="checkbox"/>
n. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	\$ <u>5240</u>	<input type="checkbox"/>
o. Student Wages	\$ <u>12000</u>	<input type="checkbox"/>
p. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$ <u>7851</u>	<input type="checkbox"/>
q. Technology Services (electronic media, software, fees, etc.)	\$ <u>5877</u>	<input type="checkbox"/>
r. Telephone/Fax/Electronic Communications	\$ _____	<input type="checkbox"/>
s. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$ <u>48000</u>	<input type="checkbox"/>
t. All Other Expenses	\$ <u>11000</u>	<input type="checkbox"/>
TOTAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET FOR 2014-2015	\$ <u>201304</u>	

Section VI.B: BENEFITS

For more information about completing this section, please [click here](#).

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution.

\$ 389000

Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE MUSIC UNIT IN 2014-2015

For more information about completing this section, please [click here](#).

This figure will include monies that are directly controlled by the music unit. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI).

\$ 1838225

Section VI.D: EQUIPMENT AND BUILDING BUDGET

For more information about completing this section, please [click here](#).

1.	Equipment	2014-2015 Academic Year	N/I
	a. Purchases	\$ <u> </u> 2500	<input type="checkbox"/>
	b. Leases and Rentals	\$ <u> </u>	<input checked="" type="checkbox"/>
	c. Repairs	\$ <u> </u> 1200	<input type="checkbox"/>
2.	Building		
	a. Renovation and Repair	\$ <u> </u>	<input checked="" type="checkbox"/>
	b. Leases and Rentals	\$ <u> </u>	<input checked="" type="checkbox"/>
	c. New Construction (Please describe below)	\$ <u> </u>	<input checked="" type="checkbox"/>
TOTAL EQUIPMENT AND BUILDING BUDGET <i>(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only)</i>		\$ <u> </u> 1200	

Section VI.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE MUSIC UNIT IN 2013-2014

For more information about completing this section, please [click here](#).

		Income	Endowment
1. Public Grants (special grants to the music unit from national, state, or local governmental arts funding sources)	\$ _____	<input type="radio"/>	<input type="radio"/>
2. Foundation/Corporation Support (special grants to the music unit from private foundations or corporations)	\$ _____ 35000	<input type="radio"/>	<input checked="" type="radio"/>
3. Private Gifts (gifts from individuals given directly to the music unit)	\$ _____ 12000	<input type="radio"/>	<input checked="" type="radio"/>
4. Ticket Sales, Commissions, Rentals, Etc. (earned income of the music unit related to performance)	\$ _____ 21051	<input checked="" type="radio"/>	<input type="radio"/>
5. Fund Raising (controlled by and allocated to the music unit)	\$ _____	<input type="radio"/>	<input type="radio"/>
6. Tuition (controlled by and allocated to the music unit)	\$ _____	<input type="radio"/>	<input type="radio"/>
7. Student Fees (controlled by and allocated to the music unit)	\$ _____ 14000	<input checked="" type="radio"/>	<input type="radio"/>
8. Income from Endowment (controlled by and allocated to the music unit)	\$ _____ 65000	<input type="radio"/>	<input checked="" type="radio"/>
TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE MUSIC UNIT IN 2013-2014 (Total of VI.E. 1. through 8. above)	\$ _____ 147051		

Section VI.F: TOTAL ENDOWMENT

For more information about completing this section, please [click here](#).

Provide the total endowment of the music unit restricted for use by the music unit. Include endowment principal for items such as music professorships, music scholarships, music library, music operating funds, concert series, and musical activities. \$ 1838225

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

A. DOCTORAL DEGREE STUDENTS WHO GRADUATED IN 2013-2014

For more information about completing this section, please [click here](#).

	Black/African-American		American Indian/Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/Pacific Islander		White		Other/Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Accompanying	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Brass</i>														
Horn	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trumpet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trombone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Euphonium	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Tuba	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Composition	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Conducting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Ethnomusicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Guitar	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harp	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harpichord	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Jazz Studies	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Music Education</i>														
Choral	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Instrumental														
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Combined tracks	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
No tracks specified	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Musicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Opera	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Organ	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Pedagogy	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Percussion	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Piano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sacred Music/Worship Studies	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Strings</i>														
Violin	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Viola	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Cello	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Double Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theory	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Female</i>														
Soprano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Alto	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Male</i>														
Tenor	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Woodwinds</i>														
Flute	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Oboe	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Clarinet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bassoon	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Saxophone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

Other (please specify)

Total

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

B. DOCTORAL DEGREE STUDENTS WHO DID NOT GRADUATE IN 2013-2014

For more information about completing this section, please [click here](#).

	Black/African-American		American Indian/Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/Pacific Islander		White		Other/Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Accompanying	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Brass</i>														
Horn	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trumpet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trombone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Euphonium	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Tuba	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Composition	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Conducting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Ethnomusicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Guitar	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harp	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harpichord	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Jazz Studies	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Music Education</i>														
Choral	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Instrumental														
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Combined tracks	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
No tracks specified	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Musicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Opera	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Organ	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Pedagogy	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Percussion	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Piano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sacred Music/Worship Studies	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Strings</i>														
Violin	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Viola	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Cello	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Double Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theory	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Female</i>														
Soprano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Alto	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Male</i>														
Tenor	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Woodwinds</i>														
Flute	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Oboe	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Clarinet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bassoon	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Saxophone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

Other (please specify)

Total

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Addendum: ACTUAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE EXPENSES FOR 2013-2014

For more information about completing this section, please [click here](#).

	EXPENSES 2013-2014	N/I
1. Faculty and Professional Travel (to meetings, etc.)	\$ <u>7568</u>	<input type="checkbox"/>
2. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$ _____	<input type="checkbox"/>
3. Guest Artists	\$ <u>28905</u>	<input type="checkbox"/>
4. Instructional Supplies	\$ <u>1800</u>	<input type="checkbox"/>
5. Library (collection development other than performance materials)	\$ _____	<input type="checkbox"/>
6. Library (performance scores and parts only)	\$ <u>4500</u>	<input type="checkbox"/>
7. Office Supplies	\$ <u>8500</u>	<input type="checkbox"/>
8. Operating Services	\$ <u>4500</u>	<input type="checkbox"/>
9. Postage	\$ <u>7000</u>	<input type="checkbox"/>
10. Printing/Duplication	\$ <u>8210</u>	<input type="checkbox"/>
11. Public Relations and Fundraising	\$ <u>20000</u>	<input type="checkbox"/>
12. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$ <u>2500</u>	<input type="checkbox"/>
13. Student Recruitment	\$ <u>6700</u>	<input type="checkbox"/>
14. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	\$ <u>900</u>	<input type="checkbox"/>
15. Student Wages	\$ <u>13000</u>	<input type="checkbox"/>
16. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$ <u>1300</u>	<input type="checkbox"/>
17. Technology Services (electronic media, software, fees, etc.)	\$ <u>1000</u>	<input type="checkbox"/>
18. Telephone/Fax/Electronic Communications	\$ _____	<input type="checkbox"/>
19. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$ <u>12000</u>	<input type="checkbox"/>
20. All Other Expenses	\$ <u>3100</u>	<input type="checkbox"/>
TOTAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE EXPENSES FOR 2013-2014	\$ <u>131483</u>	

2015-2016 HEADS Data Survey Printable Version

GENERAL INFORMATION

For more information about completing this section, please [click here](#).

Name of Music Executive/Representative to NASM	Brian Wilson Dr.
Title of Music Executive/Representative to NASM	Dept. Chair
Name of Institution (please do not abbreviate)	Sonoma State University
Name of Unit (please use full designation)	Department of Music
Street Address and/or P.O. Box	1801 E. Cotati Ave.
City	Rohnert Park
State	California ▼
Zip Code	94928
Telephone	707-664-2468 ext. _____
Facsimile	707-664-4332
E-Mail	brian.wilson@sonoma.edu

CONFIDENTIALITY

Individual Institutional financial information provided in the survey is held in confidence by HEADS. HEADS will release non-institution specific financial data in the aggregate and subsets of the aggregate through Data Summaries and Special Reports. All other data provided may be released by institution.

Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply:

- | | |
|---|--|
| <input type="checkbox"/> a. Private | <input type="checkbox"/> f. Land-Grant |
| <input checked="" type="checkbox"/> b. Public | <input type="checkbox"/> g. Research |
| <input type="checkbox"/> c. Proprietary | <input type="checkbox"/> h. Community/Junior College |
| <input type="checkbox"/> d. Not-for-Profit | <input checked="" type="checkbox"/> i. Degree-Granting |
| <input type="checkbox"/> e. Free-Standing/Independent | <input type="checkbox"/> j. Non-Degree-Granting |

2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2015? Include only local campus, not system-wide, enrollment. (Please check only one.)

- | | |
|--|--|
| <input type="radio"/> a. 1 - 500 | <input type="radio"/> g. 15,001 - 20,000 |
| <input type="radio"/> b. 501 - 1,000 | <input type="radio"/> h. 20,001 - 25,000 |
| <input type="radio"/> c. 1,001 - 2,500 | <input type="radio"/> i. 25,001 - 30,000 |
| <input type="radio"/> d. 2,501 - 5,000 | <input type="radio"/> j. 30,001 - 35,000 |
| <input checked="" type="radio"/> e. 5,001 - 10,000 | <input type="radio"/> k. 35,001 - 40,000 |
| <input type="radio"/> f. 10,001 - 15,000 | <input type="radio"/> l. 40,001 plus |

3. What is the highest program level offered IN MUSIC at your institution? (Please check only one.)

- | | |
|--|--|
| <input type="radio"/> a. Associate Degree | <input type="radio"/> c. Master's Degree |
| <input checked="" type="radio"/> b. Baccalaureate Degree | <input type="radio"/> d. Doctoral Degree |

4. What is the highest program level offered IN ANY UNIT at your institution? (Please check only one.)

- | | |
|---|--|
| <input type="radio"/> a. Associate Degree | <input type="radio"/> d. Post-Master's Degree (Not Doctoral) |
| <input type="radio"/> b. Baccalaureate Degree | <input type="radio"/> e. Doctoral Degree |
| <input checked="" type="radio"/> c. Master's Degree | |

5. Is your institution an accredited institutional member of NASM? (Please check only one.)

- | | |
|--|-------------------------------------|
| <input checked="" type="radio"/> a. Member | <input type="radio"/> b. Non-Member |
|--|-------------------------------------|

6. Is your institution involved with either of the following during the 2015-2016 academic year? (Check all that apply. If your institution is not involved with either, please leave blank.)

- | | |
|---|---|
| <input type="checkbox"/> a. Building a new music facility | <input type="checkbox"/> b. Renovating the music facility |
|---|---|

7. Does your institution offer any programs IN MUSIC in which more than forty percent of the curricular requirements are fulfilled through distance learning mechanisms?

- | | |
|---------------------------|-------------------------------------|
| <input type="radio"/> Yes | <input checked="" type="radio"/> No |
|---------------------------|-------------------------------------|

Section II.A: ASSOCIATE DEGREES

For more information about completing this section, please [click here](#).

(a) Music Major Enrollment Summer 2015	(b) Music Major Enrollment Fall 2015	(c) Number of Degrees Awarded to Music Majors July 1, 2014 - June 30, 2015
---	---	--

1. **Associate of Fine Arts Degree Programs or Equivalent**
 (Enter only number of major students enrolled in music programs with at least 65% music content.)

<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpichord	_____	_____	_____
Jazz Studies	_____	_____	_____
Music History/Literature	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	_____	_____
Piano	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice - Male</i>			
Tenor	_____	_____	_____
Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.1 only)	_____	_____	_____

2. **Associate Degree Programs in Music Education, Music/Business and Music Combined with an Outside Field**
 (Enter only number of major students enrolled in music programs with at least 50% music content.)

<i>Music Education</i>			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Combined tracks	_____	_____	_____
No tracks specified	_____	_____	_____

Music Industry/Music Business	_____	_____	_____
Music Technology	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.2 only)	_____	_____	_____

3. **Associate Liberal Arts Degree Programs in Music**

(Enter only number of major students enrolled in music programs with 30-45% music content.)

Liberal Arts Degree	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.3 only)	_____	_____	_____

Section II.B: BACCALAUREATE DEGREES

For more information about completing this section, please [click here](#).

	(a) Music Major Enrollment Summer 2015	(b) Music Major Enrollment Fall 2015	(c) Number of Degrees Awarded to Music Majors July 1, 2014 - June 30, 2015
1. Bachelor of Music Degree Programs or Other Professional Degree Program (Enter only number of major students enrolled in music programs with at least 65% music content.)			
Accompanying	_____	_____	_____
<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpichord	_____	_____	_____
Jazz Studies	_____	16	4
Literature	_____	_____	_____
Music History	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	_____	_____
Piano	_____	_____	_____
Pedagogy	_____	_____	_____
Sacred Music/Worship Studies	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
Theory	_____	_____	_____
Theory/Composition	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice - Male</i>			
Tenor	_____	_____	_____
Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify): applied	_____	28	9
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.B.1 only)	_____	44	13

2. **Baccalaureate Degree Programs in Music Education, Music Therapy, and Music Combined with an Outside Field**
 (Enter only number of major students enrolled in music programs with at least 50% music content.)

Music Education

Choral	_____	_____	2	_____
Instrumental	_____	_____	19	2
General	_____	_____	_____	_____
Combined tracks	_____	_____	_____	_____
No tracks specified	_____	_____	_____	_____
Music Therapy	_____	_____	_____	_____
Music/Arts Administration	_____	_____	_____	_____
Music/Engineering	_____	_____	_____	_____
Music Industry/Music Business	_____	_____	_____	_____
Music Technology	_____	_____	_____	_____
Musical Theatre	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Total (Section II.B.2 only)	_____	_____	21	2

3. **Baccalaureate Liberal Arts Degree Programs in Music (B.A., B.S.)**
 (Enter only number of major students enrolled in music programs with 30-45% music content.)

Liberal Arts Degree	_____	_____	22	1
Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Total (Section II.B.3 only)	_____	_____	22	1

Section ILC: MASTER'S DEGREES

For more information about completing this section, please [click here](#).

	(a) Music Major Enrollment Summer 2015	(b) Music Major Enrollment Fall 2015	(c) Number of Degrees Awarded to Music Majors July 1, 2014 - June 30, 2015
1. <u>Specific Master's Degree Programs (M.M.)</u> (Enter only number of major students enrolled in music degree programs.)			
Accompanying	_____	_____	_____
Arts Administration	_____	_____	_____
<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Conducting	_____	_____	_____
Ethnomusicology	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpsichord	_____	_____	_____
Jazz Studies	_____	_____	_____
<i>Music Education</i>			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Combined tracks	_____	_____	_____
No tracks specified	_____	_____	_____
Music History/Musicology	_____	_____	_____
Music Therapy	_____	_____	_____
Opera	_____	_____	_____
Organ	_____	_____	_____
Pedagogy	_____	_____	_____
Percussion	_____	_____	_____
Piano	_____	_____	_____
Sacred Music/Worship Studies	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
Theory	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice - Male</i>			
Tenor	_____	_____	_____
Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____

Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.C.1 only)	_____	_____	_____

2. **General Master's Degree Programs (M.A., or M.S.)**
(Enter only number of major students enrolled in music degree programs.)

General Master's in Music	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.C.2 only)	_____	_____	_____

Section II.D: DOCTORAL DEGREES

For more information about completing this section, please [click here](#).

(a) Music Major Enrollment Summer 2015 (b) Music Major Enrollment Fall 2015 (c) Number of Degrees Awarded to Music Majors July 1, 2014 - June 30, 2015

Doctoral Degree Programs in Music

(Enter only **number of major students enrolled** in music degree programs.)

Accompanying	_____	_____	_____
<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Conducting	_____	_____	_____
Ethnomusicology	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpsichord	_____	_____	_____
Jazz Studies	_____	_____	_____
<i>Music Education</i>			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Combined tracks	_____	_____	_____
No tracks specified	_____	_____	_____
Musicology	_____	_____	_____
Opera	_____	_____	_____
Organ	_____	_____	_____
Pedagogy	_____	_____	_____
Percussion	_____	_____	_____
Piano	_____	_____	_____
Sacred Music/Worship Studies	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
Theory	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice - Male</i>			
Tenor	_____	_____	_____
Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____

Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Total (Section II.D only)	_____	_____	_____	_____

Section II.E: NON-DEGREE PROGRAMS

	(a) Enrollment Summer 2015	(b) Enrollment Fall 2015	(c) Number of Students Completing Program July 1, 2014 - June 30, 2015
1. Undergraduate Level Non-Degree Programs (Certificate, Diploma, etc.)			
Program Title: <u>Certificate in Audio & Recording</u>	0	10	0
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Total (Section II.E.1 only)	0	10	0

	(a) Enrollment Summer 2015	(b) Enrollment Fall 2015	(c) Number of Students Completing Program July 1, 2014 - June 30, 2015
2. Graduate Level Non-Degree Programs (Certificate, Diploma, etc.)			
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Total (Section II.E.2 only)	_____	_____	_____

Section II.F: GRAND TOTAL MUSIC MAJOR ENROLLMENT

The grand total music major enrollment figures are derived by adding the answers from sections II.A, II.B, II.C, II.D., and II.E. You do not have to enter the figure; it has been completed for you.

For more information about completing this section, please [click here](#).

	(a) Music Major Enrollment Summer 2015	(b) Music Major Enrollment Fall 2015	(c) Number of Degrees/Certificates/Degrees Awarded to Music Majors July 1, 2014 - June 30, 2015
Grand Total	<u>0</u>	<u>97</u>	<u>16</u>

Section II.G: ETHNIC BREAKDOWN OF STUDENTS

For more information about completing this section, please [click here](#).

	Black/ African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown		Total:
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	
Associate Degrees:															
Professional	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Liberal Arts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Baccalaureate Degrees:															
Professional	3	_____	_____	_____	2	4	3	5	1	_____	15	4	8	4	49
Liberal Arts	1	_____	_____	_____	1	1	_____	2	_____	_____	20	7	5	1	38
Master's Degrees:															
Specific	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Doctoral Degrees:															
Specific	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Non-Degree Programs															
Undergraduate	_____	_____	_____	_____	_____	_____	1	_____	_____	_____	3	1	5	_____	10
Graduate	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total:	4	0	_____	_____	3	5	4	7	1	_____	38	12	18	5	97

Section III: TOTAL INSTRUCTIONAL SERVICE (IN QUARTER OR SEMESTER CREDIT HOURS)

For more information about completing this section, please [click here](#).

A. What is the projected total number of quarter credit hours OR semester credit hours generated in music courses offered during the 2015-2016 academic year (excluding summer) **by non-music major students**?

Quarter Hours (a) **OR** Semester Hours (b) 1875

B. What is the projected total number of quarter credit hours OR semester credit hours generated in music courses offered during the 2015-2016 academic year (excluding summer) **by music major students**?

Quarter Hours (a) **OR** Semester Hours (b) 2065

C. What is the projected total number of quarter credit hours OR semester credit hours generated in music courses offered during the 2015-2016 academic year (excluding summer).

Quarter Hours (a) **OR** Semester Hours (b) 3940

D. What is the projected number of students (nonduplicated headcount) involved in any curricular aspect of the music unit during the 2015-2016 academic year (excluding summer)?

937 students

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

A. MUSIC FACULTY TEACHING A FULL-TIME LOAD: 2015-2016 DATA ONLY

For more information about completing this section, please [click here](#).

1. Male (2015-2016 Data Only)

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data. **This is recorded in the "Full-Time Faculty: Male" chart only.**

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Total Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				
Full Professors	1	1								1	\$ 82932	\$ 82932	\$ 82932	1
Associate Professors	3	3							3		\$ 64308	\$ 67344	\$ 197327	3
Assistant Professors	1	1						1			\$ 65004	\$ 65004	\$ 65004	1
Instructors											\$	\$	\$	
Lecturers											\$	\$	\$	
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
Total	5	5						1	3	1			\$ 345263	5

If a tenure system does not exist, check here:

2. Female (2015-2016 Data Only)

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Total Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				
Full Professors	1	1								1	\$ 78384	\$ 78384	\$ 78384	1
Associate Professors											\$	\$	\$	
Assistant											\$	\$	\$	

Higher Education Arts Data Services (HEADS) Project

Professors	<u>1</u>	<u>1</u>						<u>1</u>		\$ <u>65004</u>	\$ <u>65004</u>	\$ <u>65004</u>		
Instructors	<u>1</u>		<u>1</u>						<u>1</u>	\$ <u>59196</u>	\$ <u>59196</u>	\$ <u>59196</u>		
Lecturers										\$ _____	\$ _____	\$ _____		
Unranked										\$ _____	\$ _____	\$ _____		
Visiting										\$ _____	\$ _____	\$ _____		
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	<u>3</u>	<u>2</u>	<u>1</u>						<u>1</u>	<u>2</u>			\$ <u>202584</u>	<u>1</u>

3. Ethnic Breakdown of Music Faculty Teaching a Full-Time Load

	Black/ African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Full Professors		<u>1</u>										<u>1</u>		
Associate Professors												<u>3</u>		
Assistant Professors												<u>1</u>	<u>1</u>	
Instructors												<u>1</u>		
Lecturers														
Unranked														
Visiting														
Total		<u>1</u>										<u>5</u>	<u>2</u>	

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF**B. MUSIC FACULTY/INSTRUCTORS TEACHING LESS THAN A FULL-TIME LOAD**

For more information about completing this section, please [click here](#).

1. Male (2015-2016 Data Only)

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data.
This is recorded in the "Part-Time Faculty: Male" chart only.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	<u>5</u>	<u>4.5</u>	\$ <u>350447</u>
ii. Adjunct Faculty and Teaching Associates	<u>14</u>	<u>2.33</u>	\$ <u>145559.32</u>
iii. Graduate Teaching Assistants/Associates	<u> </u>	<u> </u>	\$ <u> </u>

2. Female (2015-2016 Data Only)

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	<u>3</u>	<u>3</u>	\$ <u>193968</u>
ii. Adjunct Faculty and Teaching Associates	<u>9</u>	<u>1.32</u>	\$ <u>75116.88</u>
iii. Graduate Teaching Assistants/Associates	<u> </u>	<u> </u>	\$ <u> </u>

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF**C. MUSIC PERFORMANCE FACULTY/INSTRUCTORS TEACHING LESS THAN A FULL-TIME LOAD**

For more information about completing this section, please [click here](#).

Section IV.C. seeks additional, more specific information on music performance faculty/instructors teaching less than a full-time load. Please note that Section IV.C. is an extension of Section IV.B. and, therefore, may necessarily duplicate information reported in that section.

NOTE: For the purposes of this survey, "hourly" refers to clock hours. Please report music performance faculty/instructors' wages per clock hour. Though the majority of institutions use a semester/quarter credit hour basis for the purpose of calculating part-time performance staff compensation, each institution uses a slightly different formula. By reporting hourly wages using clock hours, data may be compared on a consistent basis among institutions.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Hourly Wage	HIGHEST Individual Hourly Wage	AVERAGE Hourly Wage
	Total Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.			
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)			
Total	<u>21</u>	<u>1</u>	<u>15</u>	<u>5</u>	<u> </u>	<u> </u>	<u> </u>	<u>5</u>	<u>6</u>	<u>10</u>	\$ <u>33.37</u>	\$ <u>43.44</u>	\$ <u>36.71</u>

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

A. MUSIC EXECUTIVES

For more information about completing this section, please [click here](#).

Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff."

1. Is the music executive appointed by the administration/Board of Trustees?

	(a)	(b)	(c)	(d)	(e)	(f)
No	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

2. Is the music executive elected by faculty?

	(a)	(b)	(c)	(d)	(e)	(f)
No	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yes	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

3. Is the music executive subject to formal review by faculty?

	(a)	(b)	(c)	(d)	(e)	(f)
No	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yes	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

4. How often is the music executive subject to formal review by faculty?

(a)	(b)	(c)
Every <u>3</u> Years	Every _____ Years	Every _____ Years
(d)	(e)	(f)
Every _____ Years	Every _____ Years	Every _____ Years

5. What percentage (estimate) of the music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	<u>40</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	<u>10</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	<u>30</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	<u>10</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	<u>10</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
TOTAL (Must Equal 100%)	<u>100</u> %	_____ %	_____ %	_____ %	_____ %	_____ %

6. What is the music executive's title?

(a)	(b)	(c)
<u>Department of Music Chair</u>	_____	_____
(d)	(e)	(f)
_____	_____	_____

7. What is the music executive's salary for 2015-2016? (exclusive of benefits)

(a) \$ <u>82932</u>	(b) \$ _____	(c) \$ _____
(d) \$ _____	(e) \$ _____	(f) \$ _____

8. Upon how many months is the music executive's salary based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11 or 12	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

9. What is the gender of the music executive?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Female	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10. Please enter the music executive's teaching load in full-time equivalence:

(a)
_____ 1 F.T.E.

(b)
_____ F.T.E.

(c)
_____ F.T.E.

(d)
_____ F.T.E.

(e)
_____ F.T.E.

(f)
_____ F.T.E.

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

B. ASSISTANT OR ASSOCIATE MUSIC EXECUTIVES

For more information about completing this section, please [click here](#).

Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff." Please ensure that all individuals are counted only once.

1. Does your institution have an assistant or associate music executive? No Yes

If no, proceed to Section C. If yes, answer questions 2 through 7.

2. What is the title of the assistant or associate music executive?

(a) _____ (b) _____ (c) _____

(d) _____ (e) _____ (f) _____

3. What percentage (estimate) of the assistant or associate music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
TOTAL (Must Equal 100%)	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %

4. What is the assistant or associate music executive's salary for 2015-2016 (exclusive of benefits)?

(a) \$ _____ (b) \$ _____ (c) \$ _____

(d) \$ _____ (e) \$ _____ (f) \$ _____

5. Upon how many months is the assistant or associate executive's salary based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11 or 12	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

6. What is the gender of the assistant or associate music executive?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Female	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

7. Please enter the assistant or associate music executive's teaching load in full-time equivalence:

(a) _____ F.T.E. (b) _____ F.T.E. (c) _____ F.T.E.

(d) _____ F.T.E. (e) _____ F.T.E. (f) _____ F.T.E.

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

C. OTHER PERSONNEL ASSIGNMENTS (including student help)

For more information about completing this section, please [click here](#).

1. Secretarial/Clerical Assistance

- a. How much staff time in the music unit is allotted for secretarial and clerical assistance? _____ 1 F.T.E.
- b. What are the total salary expenditures (**exclusive of benefits**) for secretarial and clerical assistance? \$ _____ 45720

2. Library Staff

- a. How much staff time is allotted for library personnel dealing with music holdings, regardless of budget source?
- Branch Music Library _____ F.T.E.
- Main Library _____ 0.5 F.T.E.
- Other Library _____ F.T.E.
- b. What are the total salary expenditures (**exclusive of benefits**) for music library staff? \$ _____ 6000

3. Technical Staff

- a. How much staff time in the music unit is allotted for technical/production staff? _____ 2.93 F.T.E.
- b. What are the total salary expenditures (**exclusive of benefits**) for technical/production staff? \$ _____ 8240

4. Professional and Miscellaneous Staff

- a. How much staff time in the music unit is allotted for professional/miscellaneous staff? This section should include admissions staff, and all other staff not accounted for. _____ 0.85 F.T.E.
- b. What are the total salary expenditures (**exclusive of benefits**) for professional/miscellaneous staff? \$ _____ 8900

Section VI.A: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET FOR 2015-2016

For more information about completing this section, please [click here](#).

Instructional, Operational, and Performance Budget Figures Administered by the Music Unit (for the entire fiscal year related to the 2015-2016 academic year)	BUDGET 2015-2016	N/I
a. Faculty and Professional Travel (to meetings, etc.)	\$ 3000	<input type="checkbox"/>
b. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$	<input checked="" type="checkbox"/>
c. Guest Artists	\$ 10000	<input type="checkbox"/>
d. Instructional Supplies	\$ 3000	<input type="checkbox"/>
e. Library (collection development other than performance materials)	\$	<input checked="" type="checkbox"/>
f. Library (performance scores and parts only)	\$ 6000	<input type="checkbox"/>
g. Office Supplies	\$ 5200	<input type="checkbox"/>
h. Operating Services	\$ 4500	<input type="checkbox"/>
i. Postage	\$	<input checked="" type="checkbox"/>
j. Printing/Duplication	\$ 14000	<input type="checkbox"/>
k. Public Relations and Fundraising	\$	<input checked="" type="checkbox"/>
l. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$	<input checked="" type="checkbox"/>
m. Student Recruitment	\$ 7000	<input type="checkbox"/>
n. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	\$ 1000	<input type="checkbox"/>
o. Student Wages	\$ 4100	<input type="checkbox"/>
p. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$ 2500	<input type="checkbox"/>
q. Technology Services (electronic media, software, fees, etc.)	\$ 1000	<input type="checkbox"/>
r. Telephone/Fax/Electronic Communications	\$	<input checked="" type="checkbox"/>
s. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$ 12000	<input type="checkbox"/>
t. All Other Expenses	\$ 25000	<input type="checkbox"/>
TOTAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET FOR 2015-2016	\$ 98300	

Section VI.B: BENEFITS

For more information about completing this section, please [click here](#).

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution.

\$ 368562

Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE MUSIC UNIT IN 2015-2016

For more information about completing this section, please [click here](#).

This figure will include monies that are directly controlled by the music unit. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI).

\$ 1931592.2

Section VI.D: EQUIPMENT AND BUILDING BUDGET

For more information about completing this section, please [click here](#).

1.	Equipment	2015-2016 Academic Year	N/I
	a. Purchases	\$ <u> 2500</u>	<input type="checkbox"/>
	b. Leases and Rentals	\$ <u> </u>	<input checked="" type="checkbox"/>
	c. Repairs	\$ <u> 1200</u>	<input type="checkbox"/>
2.	Building		
	a. Renovation and Repair	\$ <u> </u>	<input checked="" type="checkbox"/>
	b. Leases and Rentals	\$ <u> </u>	<input checked="" type="checkbox"/>
	c. New Construction (Please describe below)	\$ <u> </u>	<input checked="" type="checkbox"/>
<div style="border: 1px solid black; height: 30px; width: 100%;"></div>			
TOTAL EQUIPMENT AND BUILDING BUDGET			
<i>(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only)</i>		\$ <u> 3700</u>	

Section VI.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE MUSIC UNIT IN 2014-2015

For more information about completing this section, please [click here](#).

		Income	Endowment
1. Public Grants (special grants to the music unit from national, state, or local governmental arts funding sources)	\$ _____	<input type="radio"/>	<input type="radio"/>
2. Foundation/Corporation Support (special grants to the music unit from private foundations or corporations)	\$ _____ 3500	<input checked="" type="radio"/>	<input type="radio"/>
3. Private Gifts (gifts from individuals given directly to the music unit)	\$ _____ 1200	<input type="radio"/>	<input checked="" type="radio"/>
4. Ticket Sales, Commissions, Rentals, Etc. (earned income of the music unit related to performance)	\$ _____ 17720	<input checked="" type="radio"/>	<input type="radio"/>
5. Fund Raising (controlled by and allocated to the music unit)	\$ _____ 21051	<input checked="" type="radio"/>	<input type="radio"/>
6. Tuition (controlled by and allocated to the music unit)	\$ _____	<input type="radio"/>	<input type="radio"/>
7. Student Fees (controlled by and allocated to the music unit)	\$ _____ 14000	<input checked="" type="radio"/>	<input type="radio"/>
8. Income from Endowment (controlled by and allocated to the music unit)	\$ _____ 65000	<input type="radio"/>	<input checked="" type="radio"/>
TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE MUSIC UNIT IN 2014-2015 (Total of VI.E. 1. through 8. above)	\$ _____ 122471		

Section VI.F: TOTAL ENDOWMENT

For more information about completing this section, please [click here](#).

Provide the total endowment of the music unit restricted for use by the music unit. Include endowment principal for items such as music professorships, music scholarships, music library, music operating funds, concert series, and musical activities. \$ 182454

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

A. DOCTORAL DEGREE STUDENTS WHO GRADUATED IN 2014-2015

For more information about completing this section, please [click here](#).

	Black/African-American		American Indian/Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/Pacific Islander		White		Other/Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Accompanying	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Brass</i>														
Horn	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trumpet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trombone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Euphonium	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Tuba	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Composition	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Conducting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Ethnomusicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Guitar	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harp	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harpichord	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Jazz Studies	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Music Education</i>														
Choral	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Instrumental														
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Combined tracks	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
No tracks specified	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Musicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Opera	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Organ	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Pedagogy	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Percussion	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Piano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sacred Music/Worship Studies	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Strings</i>														
Violin	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Viola	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Cello	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Double Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theory	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Female</i>														
Soprano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Alto	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Male</i>														
Tenor	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Woodwinds</i>														
Flute	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Oboe	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Clarinet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bassoon	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Saxophone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

Other (please specify)

Total

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

B. DOCTORAL DEGREE STUDENTS WHO DID NOT GRADUATE IN 2014-2015

For more information about completing this section, please [click here](#).

	Black/African-American		American Indian/Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/Pacific Islander		White		Other/Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Accompanying	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Brass</i>														
Horn	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trumpet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trombone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Euphonium	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Tuba	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Composition	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Conducting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Ethnomusicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Guitar	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harp	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harpichord	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Jazz Studies	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Music Education</i>														
Choral	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Instrumental														
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Combined tracks	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
No tracks specified	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Musicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Opera	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Organ	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Pedagogy	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Percussion	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Piano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sacred Music/Worship Studies	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Strings</i>														
Violin	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Viola	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Cello	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Double Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theory	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Female</i>														
Soprano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Alto	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Male</i>														
Tenor	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Woodwinds</i>														
Flute	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Oboe	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Clarinet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bassoon	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Saxophone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

Other (please specify)

Total

Addendum: ACTUAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE EXPENSES FOR 2014-2015

For more information about completing this section, please [click here](#).

	EXPENSES 2014-2015	N/I
1. Faculty and Professional Travel (to meetings, etc.)	\$ <u>2740</u>	<input type="checkbox"/>
2. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$ _____	<input checked="" type="checkbox"/>
3. Guest Artists	\$ <u>8362</u>	<input type="checkbox"/>
4. Instructional Supplies	\$ <u>2824</u>	<input type="checkbox"/>
5. Library (collection development other than performance materials)	\$ _____	<input checked="" type="checkbox"/>
6. Library (performance scores and parts only)	\$ <u>9476</u>	<input type="checkbox"/>
7. Office Supplies	\$ <u>6156</u>	<input type="checkbox"/>
8. Operating Services	\$ <u>4500</u>	<input type="checkbox"/>
9. Postage	\$ _____	<input checked="" type="checkbox"/>
10. Printing/Duplication	\$ <u>7686</u>	<input type="checkbox"/>
11. Public Relations and Fundraising	\$ <u>20000</u>	<input type="checkbox"/>
12. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$ _____	<input checked="" type="checkbox"/>
13. Student Recruitment	\$ <u>4000</u>	<input type="checkbox"/>
14. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	\$ <u>900</u>	<input type="checkbox"/>
15. Student Wages	\$ <u>4070</u>	<input type="checkbox"/>
16. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$ <u>6091</u>	<input type="checkbox"/>
17. Technology Services (electronic media, software, fees, etc.)	\$ <u>417.31</u>	<input type="checkbox"/>
18. Telephone/Fax/Electronic Communications	\$ _____	<input checked="" type="checkbox"/>
19. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$ _____	<input checked="" type="checkbox"/>
20. All Other Expenses	\$ <u>2500</u>	<input type="checkbox"/>
TOTAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE EXPENSES FOR 2014-2015	\$ <u>79722.31</u>	

2016-2017 HEADS Data Survey Printable Version

GENERAL INFORMATION

For more information about completing this section, please [click here](#).

Name of Music Executive/Representative to NASM	Brian Wilson Dr.
Title of Music Executive/Representative to NASM	Dept. Chair
Name of Institution (please do not abbreviate)	Sonoma State University
Name of Unit (please use full designation)	Department of Music
Street Address and/or P.O. Box	1801 E. Cotati Ave.
City	Rohnert Park
State	California ▼
Zip Code	94928
Telephone	707-664-2468 ext. _____
Facsimile	707-664-4332
E-Mail	brian.wilson@sonoma.edu

CONFIDENTIALITY

Individual Institutional financial information provided in the survey is held in confidence by HEADS. HEADS will release non-institution specific financial data in the aggregate and subsets of the aggregate through Data Summaries and Special Reports. All other data provided may be released by institution.

Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply:

- | | |
|---|--|
| <input type="checkbox"/> a. Private | <input type="checkbox"/> f. Land-Grant |
| <input checked="" type="checkbox"/> b. Public | <input type="checkbox"/> g. Research |
| <input type="checkbox"/> c. Proprietary | <input type="checkbox"/> h. Community/Junior College |
| <input type="checkbox"/> d. Not-for-Profit | <input checked="" type="checkbox"/> i. Degree-Granting |
| <input type="checkbox"/> e. Free-Standing/Independent | <input type="checkbox"/> j. Non-Degree-Granting |

2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2016? Include only local campus, not system-wide, enrollment. (Please check only one.)

- | | |
|--|--|
| <input type="radio"/> a. 1 - 500 | <input type="radio"/> g. 15,001 - 20,000 |
| <input type="radio"/> b. 501 - 1,000 | <input type="radio"/> h. 20,001 - 25,000 |
| <input type="radio"/> c. 1,001 - 2,500 | <input type="radio"/> i. 25,001 - 30,000 |
| <input type="radio"/> d. 2,501 - 5,000 | <input type="radio"/> j. 30,001 - 35,000 |
| <input checked="" type="radio"/> e. 5,001 - 10,000 | <input type="radio"/> k. 35,001 - 40,000 |
| <input type="radio"/> f. 10,001 - 15,000 | <input type="radio"/> l. 40,001 plus |

3. What is the highest program level offered IN MUSIC at your institution? (Please check only one.)

- | | |
|--|--|
| <input type="radio"/> a. Associate Degree | <input type="radio"/> c. Master's Degree |
| <input checked="" type="radio"/> b. Baccalaureate Degree | <input type="radio"/> d. Doctoral Degree |

4. What is the highest program level offered IN ANY UNIT at your institution? (Please check only one.)

- | | |
|---|--|
| <input type="radio"/> a. Associate Degree | <input type="radio"/> d. Post-Master's Degree (Not Doctoral) |
| <input type="radio"/> b. Baccalaureate Degree | <input type="radio"/> e. Doctoral Degree |
| <input checked="" type="radio"/> c. Master's Degree | |

5. Is your institution an accredited institutional member of NASM? (Please check only one.)

- | | |
|--|-------------------------------------|
| <input checked="" type="radio"/> a. Member | <input type="radio"/> b. Non-Member |
|--|-------------------------------------|

6. Is your institution involved with either of the following during the 2016-2017 academic year? (Check all that apply. If your institution is not involved with either, please leave blank.)

- | | |
|---|---|
| <input type="checkbox"/> a. Building a new music facility | <input type="checkbox"/> b. Renovating the music facility |
|---|---|

7. Does your institution offer any programs IN MUSIC in which more than forty percent of the curricular requirements are fulfilled through distance learning mechanisms?

- | | |
|---------------------------|-------------------------------------|
| <input type="radio"/> Yes | <input checked="" type="radio"/> No |
|---------------------------|-------------------------------------|

Section II.A: ASSOCIATE DEGREES

For more information about completing this section, please [click here](#).

(a) Music Major Enrollment Summer 2016	(b) Music Major Enrollment Fall 2016	(c) Number of Degrees Awarded to Music Majors July 1, 2015 - June 30, 2016
---	---	--

1. **Associate of Fine Arts Degree Programs or Equivalent**
 (Enter only number of major students enrolled in music programs with at least 65% music content.)

<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpichord	_____	_____	_____
Jazz Studies	_____	_____0	_____
Music History/Literature	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	_____	_____
Piano	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice - Male</i>			
Tenor	_____	_____	_____
Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.1 only)	_____	_____0	_____

2. **Associate Degree Programs in Music Education, Music/Business and Music Combined with an Outside Field**
 (Enter only number of major students enrolled in music programs with at least 50% music content.)

<i>Music Education</i>			
Choral	_____	_____0	_____
Instrumental	_____	_____0	_____
General	_____	_____	_____
Combined tracks	_____	_____	_____
No tracks specified	_____	_____	_____

Music Industry/Music Business	_____	_____	_____
Music Technology	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.2 only)	_____	_____	_____

3. **Associate Liberal Arts Degree Programs in Music**

(Enter only number of major students enrolled in music programs with 30-45% music content.)

Liberal Arts Degree	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.3 only)	_____	_____	_____

Section II.B: BACCALAUREATE DEGREES

For more information about completing this section, please [click here](#).

	(a) Music Major Enrollment Summer 2016	(b) Music Major Enrollment Fall 2016	(c) Number of Degrees Awarded to Music Majors July 1, 2015 - June 30, 2016
1. Bachelor of Music Degree Programs or Other Professional Degree Program (Enter only number of major students enrolled in music programs with at least 65% music content.)			
Accompanying	_____	_____	_____
<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpichord	_____	_____	_____
Jazz Studies	_____	16	5
Literature	_____	0	_____
Music History	_____	0	_____
Organ	_____	0	_____
Percussion	_____	_____	_____
Piano	_____	_____	_____
Pedagogy	_____	0	_____
Sacred Music/Worship Studies	_____	0	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
Theory	_____	_____	_____
Theory/Composition	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice - Male</i>			
Tenor	_____	_____	_____
Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify): <u>Performance</u>	_____	17	5
Other (please specify): _____	_____	_____	_____
Other (please specify): _____	_____	_____	_____
Total (Section II.B.1 only)	_____	33	10

2. **Baccalaureate Degree Programs in Music Education, Music Therapy, and Music Combined with an Outside Field**
 (Enter only number of major students enrolled in music programs with at least 50% music content.)

Music Education

Choral	_____	_____	6	_____
Instrumental	_____	_____	34	_____ 2
General	_____	_____	_____	_____
Combined tracks	_____	_____	_____	_____
No tracks specified	_____	_____	_____	_____
Music Therapy	_____	_____	_____	_____
Music/Arts Administration	_____	_____	_____	_____
Music/Engineering	_____	_____	_____	_____
Music Industry/Music Business	_____	_____	_____	_____
Music Technology	_____	_____	_____	_____
Musical Theatre	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Total (Section II.B.2 only)	_____	_____	40	_____ 2

3. **Baccalaureate Liberal Arts Degree Programs in Music (B.A., B.S.)**
 (Enter only number of major students enrolled in music programs with 30-45% music content.)

Liberal Arts Degree	_____	_____	26	_____ 7
Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Total (Section II.B.3 only)	_____	_____	26	_____ 7

Section ILC: MASTER'S DEGREES

For more information about completing this section, please [click here](#).

	(a) Music Major Enrollment Summer 2016	(b) Music Major Enrollment Fall 2016	(c) Number of Degrees Awarded to Music Majors July 1, 2015 - June 30, 2016
1. Specific Master's Degree Programs (M.M.) (Enter only number of major students enrolled in music degree programs.)			
Accompanying	_____	_____0	_____
Arts Administration	_____	_____	_____
<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Conducting	_____	_____	_____
Ethnomusicology	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpsichord	_____	_____	_____
Jazz Studies	_____	_____	_____
<i>Music Education</i>			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Combined tracks	_____	_____	_____
No tracks specified	_____	_____	_____
Music History/Musicology	_____	_____	_____
Music Therapy	_____	_____	_____
Opera	_____	_____	_____
Organ	_____	_____	_____
Pedagogy	_____	_____	_____
Percussion	_____	_____	_____
Piano	_____	_____	_____
Sacred Music/Worship Studies	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
Theory	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice - Male</i>			
Tenor	_____	_____	_____
Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____

Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.C.1 only)	_____	_____0	_____

2. **General Master's Degree Programs (M.A., or M.S.)**
 (Enter only number of major students enrolled in music degree programs.)

General Master's in Music	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.C.2 only)	_____	_____	_____

Section II.D: DOCTORAL DEGREES

For more information about completing this section, please [click here](#).

(a) Music Major Enrollment Summer 2016 (b) Music Major Enrollment Fall 2016 (c) Number of Degrees Awarded to Music Majors July 1, 2015 - June 30, 2016

Doctoral Degree Programs in Music

(Enter only **number of major students enrolled** in music degree programs.)

	(a) Music Major Enrollment Summer 2016	(b) Music Major Enrollment Fall 2016	(c) Number of Degrees Awarded to Music Majors July 1, 2015 - June 30, 2016
Accompanying	_____	_____0	_____
<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Conducting	_____	_____	_____
Ethnomusicology	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpsichord	_____	_____	_____
Jazz Studies	_____	_____	_____
<i>Music Education</i>			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Combined tracks	_____	_____	_____
No tracks specified	_____	_____	_____
Musicology	_____	_____	_____
Opera	_____	_____	_____
Organ	_____	_____	_____
Pedagogy	_____	_____	_____
Percussion	_____	_____	_____
Piano	_____	_____	_____
Sacred Music/Worship Studies	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
Theory	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice - Male</i>			
Tenor	_____	_____	_____
Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____

Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Total (Section II.D only)	_____	_____	_____0	_____

Section II.E: NON-DEGREE PROGRAMS

	(a) Enrollment Summer 2016	(b) Enrollment Fall 2016	(c) Number of Students Completing Program July 1, 2015 - June 30, 2016
1. Undergraduate Level Non-Degree Programs (Certificate, Diploma, etc.)			
Program Title: <u>certificate in audio recording</u>		15	
Program Title: _____			
Program Title: _____			
Program Title: _____			
Program Title: _____			
Total (Section II.E.1 only)		15	

	(a) Enrollment Summer 2016	(b) Enrollment Fall 2016	(c) Number of Students Completing Program July 1, 2015 - June 30, 2016
2. Graduate Level Non-Degree Programs (Certificate, Diploma, etc.)			
Program Title: _____			
Program Title: _____			
Program Title: _____			
Program Title: _____			
Program Title: _____			
Total (Section II.E.2 only)			

Section II.F: GRAND TOTAL MUSIC MAJOR ENROLLMENT

The grand total music major enrollment figures are derived by adding the answers from sections II.A, II.B, II.C, II.D., and II.E. You do not have to enter the figure; it has been completed for you.

For more information about completing this section, please [click here](#).

	(a) Music Major Enrollment Summer 2016	(b) Music Major Enrollment Fall 2016	(c) Number of Degrees/Certificates/Degrees Awarded to Music Majors July 1, 2015 - June 30, 2016
Grand Total	<u>0</u>	<u>114</u>	<u>19</u>

Section II.G: ETHNIC BREAKDOWN OF STUDENTS

For more information about completing this section, please [click here](#).

	Black/ African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown		Total:
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	
Associate Degrees:															
Professional															
Liberal Arts															
Baccalaureate Degrees:															
Professional	3	1			9	4	10	6			33	28	2	3	99
Liberal Arts															
Master's Degrees:															
Specific															
General															
Doctoral Degrees:															
Specific															
General															
Non-Degree Programs															
Undergraduate													10	5	15
Graduate															
Total:	3	1			9	4	10	6			33	28	12	8	114

Section III: TOTAL INSTRUCTIONAL SERVICE (IN QUARTER OR SEMESTER CREDIT HOURS)

For more information about completing this section, please [click here](#).

A. What is the projected total number of quarter credit hours OR semester credit hours generated in music courses offered during the 2016-2017 academic year (excluding summer) **by non-music major students**?

Quarter Hours (a) **OR** Semester Hours (b) 3411

B. What is the projected total number of quarter credit hours OR semester credit hours generated in music courses offered during the 2016-2017 academic year (excluding summer) **by music major students**?

Quarter Hours (a) **OR** Semester Hours (b) 2171

C. What is the projected total number of quarter credit hours OR semester credit hours generated in music courses offered during the 2016-2017 academic year (excluding summer).

Quarter Hours (a) **OR** Semester Hours (b) 5582

D. What is the projected number of students (nonduplicated headcount) involved in any curricular aspect of the music unit during the 2016-2017 academic year (excluding summer)?

_____ 942 students

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

A. MUSIC FACULTY TEACHING A FULL-TIME LOAD: 2016-2017 DATA ONLY

For more information about completing this section, please [click here](#).

1. Male (2016-2017 Data Only)

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data. **This is recorded in the "Full-Time Faculty: Male" chart only.**

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Total Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				
Full Professors	1	1								1	\$ 90309	\$ 90309	\$ 90309	1
Associate Professors	3	3							3		\$ 69732	\$ 72132	\$ 212208	3
Assistant Professors	2	2						2			\$ 66000	\$ 69624	\$ 135624	2
Instructors											\$	\$	\$	
Lecturers											\$	\$	\$	
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
Total	6	6						2	3	1			\$ 438141	6

If a tenure system does not exist, check here:

2. Female (2016-2017 Data Only)

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Total Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				
Full Professors	1	1								1	\$ 83925	\$ 83952	\$ 83952	1
Associate Professors	1	1							1		\$ 69624	\$ 69624	\$ 69624	
Assistant														

Professors	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____	
Instructors	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____	
Lecturers	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____	
Unranked	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____	
Visiting	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	_____

3. Ethnic Breakdown of Music Faculty Teaching a Full-Time Load

	Black/ African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Full Professors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Associate Professors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Assistant Professors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Instructors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Lecturers	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Unranked	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Visiting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF**B. MUSIC FACULTY/INSTRUCTORS TEACHING LESS THAN A FULL-TIME LOAD**

For more information about completing this section, please [click here](#).

1. Male (2016-2017 Data Only)

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data.
This is recorded in the "Part-Time Faculty: Male" chart only.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	<u>5</u>	<u>4.5</u>	\$ <u>438140</u>
ii. Adjunct Faculty and Teaching Associates	<u>18</u>	<u>4.89</u>	\$ <u>162132.3</u>
iii. Graduate Teaching Assistants/Associates	<u> </u>	<u> </u>	\$ <u> </u>

2. Female (2016-2017 Data Only)

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	<u>3</u>	<u>3</u>	\$ <u>220992</u>
ii. Adjunct Faculty and Teaching Associates	<u>9</u>	<u>2.02</u>	\$ <u>76107.66</u>
iii. Graduate Teaching Assistants/Associates	<u> </u>	<u> </u>	\$ <u> </u>

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF**C. MUSIC PERFORMANCE FACULTY/INSTRUCTORS TEACHING LESS THAN A FULL-TIME LOAD**

For more information about completing this section, please [click here](#).

Section IV.C. seeks additional, more specific information on music performance faculty/instructors teaching less than a full-time load. Please note that Section IV.C. is an extension of Section IV.B. and, therefore, may necessarily duplicate information reported in that section.

NOTE: For the purposes of this survey, "hourly" refers to clock hours. Please report music performance faculty/instructors' wages per clock hour. Though the majority of institutions use a semester/quarter credit hour basis for the purpose of calculating part-time performance staff compensation, each institution uses a slightly different formula. By reporting hourly wages using clock hours, data may be compared on a consistent basis among institutions.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Hourly Wage	HIGHEST Individual Hourly Wage	AVERAGE Hourly Wage
	Total Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.			
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)			
Total	<u>21</u>	<u>1</u>	<u>15</u>	<u>5</u>	<u> </u>	<u> </u>	<u> </u>	<u>5</u>	<u>6</u>	<u>10</u>	\$ <u>37.71</u>	\$ <u>48.8</u>	\$ <u>41.05</u>

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

A. MUSIC EXECUTIVES

For more information about completing this section, please [click here](#).

Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff."

1. Is the music executive appointed by the administration/Board of Trustees?

	(a)	(b)	(c)	(d)	(e)	(f)
No	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

2. Is the music executive elected by faculty?

	(a)	(b)	(c)	(d)	(e)	(f)
No	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yes	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

3. Is the music executive subject to formal review by faculty?

	(a)	(b)	(c)	(d)	(e)	(f)
No	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yes	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

4. How often is the music executive subject to formal review by faculty?

(a)	(b)	(c)
Every _____ 3 Years	Every _____ Years	Every _____ Years
(d)	(e)	(f)
Every _____ Years	Every _____ Years	Every _____ Years

5. What percentage (estimate) of the music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	<u>40</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	<u>10</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	<u>30</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	<u>10</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	<u>10</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
TOTAL (Must Equal 100%)	<u>100</u> %	_____ %	_____ %	_____ %	_____ %	_____ %

6. What is the music executive's title?

(a)	(b)	(c)
<u>Department of Music Chair</u>	_____	_____
(d)	(e)	(f)
_____	_____	_____

7. What is the music executive's salary for 2016-2017? (exclusive of benefits)

(a) \$ <u>90309</u>	(b) \$ _____	(c) \$ _____
(d) \$ _____	(e) \$ _____	(f) \$ _____

8. Upon how many months is the music executive's salary based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11 or 12	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

9. What is the gender of the music executive?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Female	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10. Please enter the music executive's teaching load in full-time equivalence:

(a)
_____ 1 F.T.E.

(b)
_____ F.T.E.

(c)
_____ F.T.E.

(d)
_____ F.T.E.

(e)
_____ F.T.E.

(f)
_____ F.T.E.

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

B. ASSISTANT OR ASSOCIATE MUSIC EXECUTIVES

For more information about completing this section, please [click here](#).

Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff." Please ensure that all individuals are counted only once.

1. Does your institution have an assistant or associate music executive? No Yes

If no, proceed to Section C. If yes, answer questions 2 through 7.

2. What is the title of the assistant or associate music executive?

(a) _____ (b) _____ (c) _____

(d) _____ (e) _____ (f) _____

3. What percentage (estimate) of the assistant or associate music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
TOTAL (Must Equal 100%)	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %

4. What is the assistant or associate music executive's salary for 2016-2017 (exclusive of benefits)?

(a) \$ _____ (b) \$ _____ (c) \$ _____

(d) \$ _____ (e) \$ _____ (f) \$ _____

5. Upon how many months is the assistant or associate executive's salary based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11 or 12	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

6. What is the gender of the assistant or associate music executive?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Female	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

7. Please enter the assistant or associate music executive's teaching load in full-time equivalence:

(a) _____ F.T.E. (b) _____ F.T.E. (c) _____ F.T.E.

(d) _____ F.T.E. (e) _____ F.T.E. (f) _____ F.T.E.

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

C. OTHER PERSONNEL ASSIGNMENTS (including student help)

For more information about completing this section, please [click here](#).

1. Secretarial/Clerical Assistance

- a. How much staff time in the music unit is allotted for secretarial and clerical assistance? _____ 1 F.T.E.
- b. What are the total salary expenditures (**exclusive of benefits**) for secretarial and clerical assistance? \$ _____ 47088

2. Library Staff

- a. How much staff time is allotted for library personnel dealing with music holdings, regardless of budget source?
- Branch Music Library _____ F.T.E.
- Main Library _____ 0.5 F.T.E.
- Other Library _____ F.T.E.
- b. What are the total salary expenditures (**exclusive of benefits**) for music library staff? \$ _____ 6000

3. Technical Staff

- a. How much staff time in the music unit is allotted for technical/production staff? _____ 2.93 F.T.E.
- b. What are the total salary expenditures (**exclusive of benefits**) for technical/production staff? \$ _____ 8240

4. Professional and Miscellaneous Staff

- a. How much staff time in the music unit is allotted for professional/miscellaneous staff? This section should include admissions staff, and all other staff not accounted for. _____ 0.85 F.T.E.
- b. What are the total salary expenditures (**exclusive of benefits**) for professional/miscellaneous staff? \$ _____ 8900

Section VI.A: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET FOR 2016-2017

For more information about completing this section, please [click here](#).

Instructional, Operational, and Performance Budget Figures Administered by the Music Unit (for the entire fiscal year related to the 2016-2017 academic year)	BUDGET 2016-2017	N/I
a. Faculty and Professional Travel (to meetings, etc.)	\$ <u>3000</u>	<input type="checkbox"/>
b. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$ _____	<input type="checkbox"/>
c. Guest Artists	\$ <u>12000</u>	<input type="checkbox"/>
d. Instructional Supplies	\$ <u>3000</u>	<input type="checkbox"/>
e. Library (collection development other than performance materials)	\$ _____	<input type="checkbox"/>
f. Library (performance scores and parts only)	\$ <u>250</u>	<input type="checkbox"/>
g. Office Supplies	\$ <u>8000</u>	<input type="checkbox"/>
h. Operating Services	\$ <u>5000</u>	<input type="checkbox"/>
i. Postage	\$ _____	<input type="checkbox"/>
j. Printing/Duplication	\$ <u>9000</u>	<input type="checkbox"/>
k. Public Relations and Fundraising	\$ _____	<input type="checkbox"/>
l. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$ _____	<input type="checkbox"/>
m. Student Recruitment	\$ <u>7000</u>	<input type="checkbox"/>
n. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	\$ _____	<input type="checkbox"/>
o. Student Wages	\$ <u>27000</u>	<input type="checkbox"/>
p. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$ <u>2000</u>	<input type="checkbox"/>
q. Technology Services (electronic media, software, fees, etc.)	\$ _____	<input type="checkbox"/>
r. Telephone/Fax/Electronic Communications	\$ _____	<input type="checkbox"/>
s. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$ _____	<input type="checkbox"/>
t. All Other Expenses	\$ <u>25000</u>	<input type="checkbox"/>
TOTAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET FOR 2016-2017	\$ <u>101250</u>	

Section VI.B: BENEFITS

For more information about completing this section, please [click here](#).

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution.

\$ 364439

Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE MUSIC UNIT IN 2016-2017

For more information about completing this section, please [click here](#).

This figure will include monies that are directly controlled by the music unit. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI).

\$ 2182730.96

Section VI.D: EQUIPMENT AND BUILDING BUDGET

For more information about completing this section, please [click here](#).

1.	Equipment	2016-2017 Academic Year	N/I
	a. Purchases	\$ <u> </u> 16000	<input type="checkbox"/>
	b. Leases and Rentals	\$ <u> </u>	<input checked="" type="checkbox"/>
	c. Repairs	\$ <u> </u> 2000	<input type="checkbox"/>
2.	Building		
	a. Renovation and Repair	\$ <u> </u>	<input checked="" type="checkbox"/>
	b. Leases and Rentals	\$ <u> </u>	<input checked="" type="checkbox"/>
	c. New Construction (Please describe below)	\$ <u> </u>	<input checked="" type="checkbox"/>
<div style="border: 1px solid black; height: 30px; width: 100%;"></div>			
TOTAL EQUIPMENT AND BUILDING BUDGET <i>(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only)</i>		\$ <u> </u> 8000	

Section VI.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE MUSIC UNIT IN 2015-2016

For more information about completing this section, please [click here](#).

		Income	Endowment
1. Public Grants (special grants to the music unit from national, state, or local governmental arts funding sources)	\$ _____	<input type="radio"/>	<input type="radio"/>
2. Foundation/Corporation Support (special grants to the music unit from private foundations or corporations)	\$ _____ 3500	<input checked="" type="radio"/>	<input type="radio"/>
3. Private Gifts (gifts from individuals given directly to the music unit)	\$ _____ 1200	<input type="radio"/>	<input checked="" type="radio"/>
4. Ticket Sales, Commissions, Rentals, Etc. (earned income of the music unit related to performance)	\$ _____ 17720	<input checked="" type="radio"/>	<input type="radio"/>
5. Fund Raising (controlled by and allocated to the music unit)	\$ _____ 21051	<input checked="" type="radio"/>	<input type="radio"/>
6. Tuition (controlled by and allocated to the music unit)	\$ _____ 58000	<input checked="" type="radio"/>	<input type="radio"/>
7. Student Fees (controlled by and allocated to the music unit)	\$ _____ 14000	<input checked="" type="radio"/>	<input type="radio"/>
8. Income from Endowment (controlled by and allocated to the music unit)	\$ _____ 65000	<input type="radio"/>	<input checked="" type="radio"/>
TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE MUSIC UNIT IN 2015-2016 (Total of VI.E. 1. through 8. above)	\$ _____ 180471		

Section VI.F: TOTAL ENDOWMENT

For more information about completing this section, please [click here](#).

Provide the total endowment of the music unit restricted for use by the music unit. Include endowment principal for items such as music professorships, music scholarships, music library, music operating funds, concert series, and musical activities. \$ 132408

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

A. DOCTORAL DEGREE STUDENTS WHO GRADUATED IN 2015-2016

For more information about completing this section, please [click here](#).

	Black/African-American		American Indian/Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/Pacific Islander		White		Other/Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Accompanying	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Brass</i>														
Horn	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trumpet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trombone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Euphonium	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Tuba	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Composition	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Conducting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Ethnomusicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Guitar	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harp	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harpichord	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Jazz Studies	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Music Education</i>														
Choral	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Instrumental														
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Combined tracks	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
No tracks specified	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Musicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Opera	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Organ	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Pedagogy	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Percussion	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Piano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sacred Music/Worship Studies	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Strings</i>														
Violin	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Viola	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Cello	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Double Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theory	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Female</i>														
Soprano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Alto	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Male</i>														
Tenor	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Woodwinds</i>														
Flute	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Oboe	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Clarinet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bassoon	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Saxophone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

Other (please specify)

Total

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

B. DOCTORAL DEGREE STUDENTS WHO DID NOT GRADUATE IN 2015-2016

For more information about completing this section, please [click here](#).

	Black/African-American		American Indian/Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/Pacific Islander		White		Other/Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Accompanying	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Brass</i>														
Horn	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trumpet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trombone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Euphonium	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Tuba	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Composition	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Conducting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Ethnomusicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Guitar	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harp	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harpichord	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Jazz Studies	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Music Education</i>														
Choral	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Instrumental														
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Combined tracks	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
No tracks specified	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Musicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Opera	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Organ	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Pedagogy	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Percussion	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Piano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sacred Music/Worship Studies	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Strings</i>														
Violin	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Viola	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Cello	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Double Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theory	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Female</i>														
Soprano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Alto	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Male</i>														
Tenor	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Woodwinds</i>														
Flute	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Oboe	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Clarinet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bassoon	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Saxophone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

Other (please specify)

Total

Addendum: ACTUAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE EXPENSES FOR 2015-2016

For more information about completing this section, please [click here](#).

	EXPENSES 2015-2016	N/I
1. Faculty and Professional Travel (to meetings, etc.)	\$ <u>1781</u>	<input type="checkbox"/>
2. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$ _____	<input type="checkbox"/>
3. Guest Artists	\$ <u>23545</u>	<input type="checkbox"/>
4. Instructional Supplies	\$ <u>1769</u>	<input type="checkbox"/>
5. Library (collection development other than performance materials)	\$ _____	<input type="checkbox"/>
6. Library (performance scores and parts only)	\$ <u>9074</u>	<input type="checkbox"/>
7. Office Supplies	\$ <u>5761</u>	<input type="checkbox"/>
8. Operating Services	\$ _____	<input type="checkbox"/>
9. Postage	\$ _____	<input type="checkbox"/>
10. Printing/Duplication	\$ <u>19527</u>	<input type="checkbox"/>
11. Public Relations and Fundraising	\$ <u>10100</u>	<input type="checkbox"/>
12. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$ _____	<input type="checkbox"/>
13. Student Recruitment	\$ <u>5091</u>	<input type="checkbox"/>
14. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	\$ _____	<input type="checkbox"/>
15. Student Wages	\$ <u>3217</u>	<input type="checkbox"/>
16. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$ _____	<input type="checkbox"/>
17. Technology Services (electronic media, software, fees, etc.)	\$ _____	<input type="checkbox"/>
18. Telephone/Fax/Electronic Communications	\$ _____	<input type="checkbox"/>
19. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$ _____	<input type="checkbox"/>
20. All Other Expenses	\$ _____	<input type="checkbox"/>
TOTAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE EXPENSES FOR 2015-2016	\$ <u>79865</u>	

C. Finances

1. Composite Picture

On the following pages, please find documents for the past three academic years which provide a composite picture of the music department's finances.

* IRA Budgets for academic years 2015-16, 2016-17, 2016-17

The Instructionally Related Activity (IRA) budget comprise the major portion of the budgets for our various programs. These budget sheets also track box office revenue and expenditures.

* C-Fund for academic years 2015-16, 2016-17, 2016-17

These program funds, as distinguished from S-funds (scholarship) provide additional support for our programs. The most significant C-fund is the money generated from the Evert B. Person Endowment. Other smaller funds exists as well.

* S-fund for academic years 2015-16, 2016-17, 2016-17

Scholarship Award Distribution (S-fund) data is provided which shows the various scholarship awards made in the past three years.

* Full Time and Part Time Faculty allocation for academic years 2015-16, 2016-17, 2016-17

**2015-16 CPA BUDGET
CPA / COMPENSATION SUMMARY**

Revised 6/2/14		BUDGET				REVENUE		EXPENSES		BALANCE	NOTES
FUND NAME	FUND	Original IRA	FOUNDATION	ROLL FORWARD	TOTAL BUDGET	F12	SP 13	F12	SP13		
SPA Compensation	RQ041				\$ -					0	
Costume Student Assist.					\$ 7,000.00						
Costume Int. Hourly					\$ 16,000.00						
Scene Shop Student Assist.					\$ -						
Scene Shop Hourly (Sherry Rahn)					\$ -					0	
Russ Wigglesworth					\$ 36,000.00					0	
Tech Student Assists (H&F/Theo oversees)					\$ 4,500.00					0	
Events Techs MUS & Outside Events (Professional/staff)					\$ 24,000.00						
Events Techs MUS & Outside Events (Students)					\$ 10,000.00						
Production Tech(/Liam)					\$ 41,000.00						
Box Office Crew					\$ 7,000.00						
Jason Wilson					\$ 25,000.00						
P/T Accompanists (Jesse, Max, Richard)					\$ 44,000.00					0	
MUS Full time Accompanist (0.50 Salary)(Y. Wormer)					\$ 25,000.00					0	
SPA & Music Ofc S A					\$ 7,000.00						
Teaching Assists for MUS & THAR					\$ -						
Benefits					\$ 47,000.00						
Contingency					\$ 5,000.00						
TOTAL COMPENSATION:			0	0	\$ 298,500.00	0	0	0	0	0	
SPA Operations	SHARED				\$ -					0	
ASCAP/BMI			0		\$ 1,000.00						ASCAP/BMI
Scholarship Concert Costs					\$ 3,654.00						Scholarship Concert Costs
TOTAL CPA OPERATIONS:			0	0	\$ 4,654.00	0	0	0	0	0	
GRAND TOTALS			\$0	\$0	\$ 303,154.00	\$0	\$0	\$0	\$0	\$0	
TOTAL SPA IRA ALLOCATION ("ABOVE THE LINE")	\$ 583,163.16		ROLL	\$0	TOTAL BUDGET	\$303,734	BALANCE	\$ 280,009.16			
SPLIT ("BELOW THE LINE")	\$ 140,005	FDN	\$ -	ROLL	\$0	TOTAL BUDGET	\$140,005				

2015-16 Music Budget
MUSIC COMPREHENSIVE SUMMARY

Revised 7/7/15

FUND NAME	FUND	BUDGET					REVENUE		EXPENSES		BALANCE	NOTES		
		Original IRA	BOX OFFICE	FACILITY RENTAL	A & H	C0021	ROLL FORWARD	TOTAL BUDGET	F'11 IRA Allocated	S'12			F'11	S'12
	RQ000	\$0.00					0	0					0	
Into The Woods		\$23,200.00						23,200					0	Into the Woods
RQ000 Total		\$23,200.00	\$0				\$0	\$23,200	\$ -	\$ -	\$ -	\$ -	\$ -	Total
General Music	RQ013							0					0	General Music
Faculty Intermittents & Contractuals		\$0.00	\$3,689.00			\$6,311.00		10,000					0	Faculty Intermittents & Contractuals
Student Asst		\$3,200.00	\$3,200.00					3,200					0	Student Asst
student Asst. benefits (plus Medicare)		\$900.00	\$900.00					900					0	student Asst. benefits (plus Medicare)
Travel (in and out of state)		\$1,000.00	\$1,000.00			\$2,000.00		\$3,000.00					0	Travel (in and out of state)
Equipment		\$250.00	\$250.00					\$250.00					0	Equipment
Postage		\$50.00	\$50.00					\$50.00					0	Postage
General Supplies & Instructional Materials		\$1,089.00	\$1,089.00				\$1,911.00	\$3,000.00					0	General Supplies & Instructional Materials
Catering		\$0.00	\$0.00					\$0.00					0	Catering
Memberships		\$400.00	\$400.00					\$400.00					0	Memberships
Vehicle Rental (for instruments)		\$0.00	\$0.00					\$0.00					0	Vehicle Rental (for instruments)
Copying/Printing		\$9,000.00	\$9,000.00					\$9,000.00					0	Copying/Printing
Parking Permits		\$200.00	\$200.00					\$200.00					0	Parking Permits
U Box Office		\$6,000.00	\$6,000.00					\$6,000.00					0	U Box Office
Per Ticket fee		\$3,000.00	\$3,000.00	\$3,000.00				\$15,000.00					0	Per Ticket fee
Recruitment		\$2,149.00	\$4,851.00					\$7,000.00					0	Recruitment
Contingency		\$500.00	\$500.00					\$500.00					0	Contingency
RQ013 Total		\$21,738.00	\$23,540.00	\$3,000.00	\$0.00	\$8,311.00	\$1,911.00	\$58,500.00	\$ -	\$ -	\$ -	\$ -	\$ -	Total
Jazz Program (use the \$227 from RQ112)	RQ046	\$12,836.00						\$937.00					0	Jazz Program
New Music	RQ051	\$3,929.00						\$2,071.00					0	New Music
Recording Studio	RQ073	\$0.00						\$493.00					0	Recording Studio
Marketing-MUSIC	RQ115	\$34,615.58	\$9,300.00		\$11,500.00			\$1,632.00					0	Marketing-MUSIC
Voice Program	RQ044	\$2,500.00						\$0.00					0	Voice Program
Opera Program	RQ045	\$0.00						\$1.00					0	Opera Program
Choral Program	RQ047	\$13,923.00						\$77.00					0	Choral Program
World Music	RQ048	\$300.00						\$700.00					0	World Music
Chamber Music	RQ049	\$7,369.00						\$131.00					0	Chamber Music
Wind Ensemble (Use the \$20 from RQ113)	RQ111	\$10,694.00						\$3,286.00					0	Wind Ensemble
Jazz Big Band (should go to RQ046)	RQ112							\$227.00					0	Jazz Big Band
Music Education (should go to RQ111)	RQ113							\$20.00					0	Music Education
Orchestra	RQ128	\$8,900.00						\$5,100.00					0	Orchestra
Other Totals		\$95,066.58	\$9,300.00	\$0.00	\$11,500.00	\$0.00	\$14,675.00	\$130,541.58	\$0	\$0	\$0	\$0	\$ -	
GRAND TOTALS		\$140,004.58	\$32,840.00	\$3,000.00	\$11,500.00	\$8,311.00	\$16,586.00	\$212,241.58						
TOTAL IRA ALLOCATION		\$140,004.58	Earned BO		A&H Allocated		C-F Allocated							
			\$19,240	\$3,000	\$11,500	\$8,500	\$0	\$189,431						
TOTAL ROLLS		\$ 30,186	BOX OFFICE		FACILITY		A & H		C0021		GEN ROLL		TOTAL BUDGET	BALANCE
			\$13,600.00	0	0	0	\$16,586	\$212,431	\$189					

TOTAL ROLLS, ALLOCATIONS AND EARNED: \$32,840 \$3,000 \$11,500 \$8,500 \$16,586

FUND NAME	FUND	Actual as of 7/1/15	Budget 2015	BALANCE	NOTES
MUS OPERATIONS	RQ013				
Roll					
Faculty Intermittents & Contractuals		\$8,362.00	\$10,000.00		
Student Asst		\$3,217.00	\$3,200.00		
student Asst. benefits (plus Medicare)		\$853.00	\$900.00		
Travel (in and out of state)		\$2,740.00	\$3,000.00		
Equipment		\$120.00	\$250.00		
Postage		\$30.00	\$50.00		
General Supplies & Instructional Materials		\$2,824.00	\$3,000.00		
Catering		\$1,230.00	\$0.00		
Memberships		\$395.00	\$400.00		
Vehicle Rental (for instruments)		\$135.00	\$0.00		
Copying/Printing		\$7,686.00	\$9,000.00		
Parking Permits		\$152.00	\$200.00		
U Box Office		\$6,000.00	\$6,000.00		
Per Ticket fee		\$15,000.00	\$15,000.00		
Recruitment		\$0.00	\$7,000.00		
Contingency			\$500.00		
		\$48,744.00	\$58,500.00		

Revised 1/17/17

FUND NAME	2015-16 BUDGET	2016-17 BUDGET	As of 1/13/17	Balance
SPA Compensation				
Costume Student Assist.	\$ 7,000.00	\$ 4,500.00	\$ 340.00	\$ 4,160.00
Costume Int. Hourly	\$ 16,000.00	\$ 13,000.00	\$ 10,179.00	\$ 2,821.00
Scene Shop Student Assist.	\$ -	\$ -		\$ -
Scene Shop Hourly (Sherry Kahn)	\$ -	\$ 5,000.00	\$ 3,533.00	\$ 1,467.00
Russ Wigglesworth	\$ 36,000.00	\$ 39,000.00	\$ 19,726.00	\$ 19,274.00
Tech Student Assists (H&F/Theo oversees) (SCSH)	\$ 4,500.00	\$ 6,000.00	\$ 929.00	\$ 5,071.00
Events Techs MUS & Outside Events (Professional/staff) (AUTC)	\$ 24,000.00	\$ 10,000.00	\$ 8,722.00	\$ 1,278.00
Events Techs MUS & Outside Events (Students)	\$ 10,000.00	\$ 5,000.00	\$ 531.00	\$ 4,469.00
Box Office Crew (BOSA)	\$ 7,000.00	\$ 5,000.00	\$ 1,785.00	\$ 3,215.00
Jason Wilson	\$ 25,000.00	\$ 29,100.00	\$ 13,527.00	\$ 15,573.00
P/T Accompanists (Rob & Casey)(Accomp)	\$ -	\$ 6,300.00	\$ 3,602.00	\$ 2,698.00
Jesse Olsen Bay (Accomp) Dance	\$ 44,000.00	\$ 31,000.00	\$ 15,447.00	\$ 15,553.00
Richard Riccardi (Accomp) Mus	\$ -	\$ 24,000.00	\$ 11,920.00	\$ 12,080.00
MUS Full time Accompanist (0.50 Salary)(Y. Wormer)	\$ 25,000.00	\$ 27,000.00	\$ 12,530.00	\$ 14,470.00
SPA & Music Ofc S A (MUTA)	\$ 7,000.00	\$ 4,000.00	\$ 1,633.00	\$ 2,367.00
Teaching Assists for MUS (OFSA)	\$ -	\$ 23,000.00	\$ 10,952.00	\$ 12,048.00
Benefits	\$ 47,000.00	\$ 66,000.00	\$ 39,646.00	\$ 26,354.00
Contingency	\$ 5,000.00	\$ 10,000.00	\$ -	\$ 10,000.00
TOTAL COMPENSATION	\$ 257,500.00	\$ 307,900.00	\$ 155,002.00	\$ 152,898.00

Revenue	fall	spring
IRA Allotment	\$ 154,450.00	
Roll	\$ 14,906.57	
Rental	\$ 6,660.00	
Total Revenue	\$ 176,016.57	

8%
78%
43%
#DIV/0!
71%
51%
15%
87%
51%
#DIV/0!
11%
36%
46%
57%
50%
50%
46%
41%
48%
48%

2016-17 Music Budget
MUSIC COMPREHENSIVE SUMMARY

Revised 1/13/17

FUND NAME	FUND	BUDGET					REVENUE		EXPENSES		BALANCE	NOTES		
		Original IRA	BOX OFFICE	FACILITY RENTAL	A & H	RQ047 Rolled	ROLL FORWARD	TOTAL BUDGET	F'11 IRA Allocated	S'12			F'11	S'12
	RQ000	\$0.00					0	0					0	
The Magic Flute		\$26,630.00						26,630						The Magic Flute
	RQ000 Total	\$26,630.00	\$0				\$0	\$26,630	\$ -	\$ -	\$ -	\$ -	\$ -	Total
General Music	RQ013	\$12,642.08	\$35,500.00	\$3,000.00		\$927.00	\$6,362.00	\$58,431.08	\$ 12,699.04		\$ 12,418.41		\$ 280.63	General Music
Jazz Program	RQ046	\$13,428.00					\$572.00	\$14,000.00	\$ 12,702.00		\$ 9,297.00		\$ 3,405.00	Jazz Program
New Music	RQ051	\$5,889.00					\$111.00	\$6,000.00	\$10,471.00		\$ 1,250.00		\$ 9,221.00	New Music
Recording Studio	RQ073	\$3,000.00					\$0.00	\$3,000.00	\$ 6,321.00		\$ 4,821.00		\$ 1,500.00	Recording Studio
Marketing-MUSIC	RQ115	\$58,513.00			\$15,900.00		\$987.00	\$75,400.00	\$30,269.00		\$ 30,164.00		\$ 105.00	Marketing-MUSIC
Voice Program	RQ044	\$2,491.00					\$9.00	\$2,500.00	\$ 1,256.00		\$ 527.00		\$ 729.00	Voice Program
Choral Program	RQ047	\$0.00					\$14,000.00	\$14,000.00	\$ 30,735.00		\$ 25,171.00		\$ 5,564.00	Choral Program
World Music	RQ048	\$2,950.00					\$50.00	\$3,000.00	\$1,525.00				\$ 1,525.00	World Music
Chamber Music	RQ049	\$6,962.00					\$538.00	\$7,500.00	\$4,019.00		\$ 1,775.00		\$ 2,244.00	Chamber Music
Wind Ensemble	RQ111	\$9,650.00					\$4,350.00	\$14,000.00	\$ 28,962.00		\$ 13,943.00		\$ 15,019.00	Wind Ensemble
Orchestra	RQ128	\$13,978.00					\$22.00	\$14,000.00	\$7,023.00		\$ 4,442.00		\$ 2,581.00	Orchestra
Other Totals		\$156,133.08	\$35,500.00	\$3,000.00	\$15,900.00	\$927.00	\$27,001.00	\$238,461.08	\$145,982.04	\$0	\$ 103,808.41	\$0	\$ 42,173.63	
GRAND TOTALS		\$156,133.08	\$35,500.00	\$3,000.00	\$15,900.00	\$927.00	\$27,001.00	\$238,461.08						
		Earned BO		A&H Allocated		RQ047 Roll								
TOTAL IRA ALLOCATION	\$0.00	\$33,000	\$3,000	\$15,900	\$0									
		BOX OFFICE		FACILITY		A & H		RQ047		GEN ROLL				
TOTAL ROLLS		\$2,500.00	0	0	927	\$27,928	TOTAL BUDGET		\$82,328	BALANCE		-\$156,133		
TOTAL ROLLS, ABOICATIONS AND EARNED:		\$35,500	\$3,000	\$15,900	\$927	\$27,928								
		\$0.00	\$0.00	\$0.00	\$0.00	-\$927.00								
		notice these two cancel out												

FUND NAME	FUND	Budget 2015	Actual as of 7/1/15	Budget 2016	BALANCE	NOTES
MUS OPERATIONS	RQ013					
Roll						
Faculty Interimifments & Contractuals		\$10,000.00	\$8,362.00	\$9,350.00		
Student Asst		\$3,200.00	\$3,217.00	\$0.00		
student Asst. benefits (plus Medicare)		\$900.00	\$853.00	\$0.00		
Travel (in and out of state)		\$3,000.00	\$2,740.00	\$3,000.00		
Equipment		\$250.00	\$120.00	\$250.00		
Postage		\$50.00	\$30.00	\$50.00		
General Supplies & Instructional Materials		\$3,000.00	\$2,824.00	\$3,000.00		
Catering		\$0.00	\$1,230.00	\$1,500.00		
Memberships		\$400.00	\$395.00	\$1,000.00		
Vehicle Rental (for instruments)		\$0.00	\$135.00	\$250.00		
Copying/Printing		\$9,000.00	\$7,686.00	\$9,000.00		
Parking Permits		\$200.00	\$152.00	\$200.00		
U Box Office		\$6,000.00	\$6,000.00	\$0.00		
Recruitment		\$7,000.00	\$0.00	\$7,000.00		
Contingency		\$15,500.00		\$23,831.08		
		\$58,500.00	\$33,744.00	\$58,431.08		

Revised 7/14/17

FUND NAME	2016-17 BUDGET	2017-18 BUDGET	THAR	MUS	Notes
SPA Compensation					
Costume Student Assist.	\$4,500.00	\$4,500.00	\$ 4,050.00	\$ 450.00	
Costume Int. Hourly	\$13,000.00	\$15,000.00	\$ 13,500.00	\$ 1,500.00	
Scene Shop Hourly (Sherry Rahn)	\$5,000.00	\$4,000.00	\$ 3,600.00	\$ 400.00	
Russ Wigglesworth	\$39,000.00	\$40,560.00	\$28,392.00	\$12,168.00	
Tech Student Assists (H&F/Theo oversees) (SCSH)	\$6,000.00	\$13,500.00	\$ 9,450.00	\$ 4,050.00	
Events Techs MUS & Outside Events (Professional/staff) (AUTC)	\$10,000.00	\$13,000.00	\$ 1,300.00	\$ 11,700.00	
Events Techs MUS & Outside Events (Students)	\$5,000.00	\$5,500.00	\$ 550.00	\$ 4,950.00	
Box Office Crew (BOSA)	\$5,000.00	\$8,500.00	\$ 7,650.00	\$ 850.00	
Jason Wilson	\$29,100.00	\$30,264.00	\$ 15,132.00	\$ 15,132.00	
P/T Accompanists (Rob & Casey)(Accomp)	\$6,300.00	\$7,600.00	\$ 7,600.00		
Jesse Olsen Bay (Accomp) Dance	\$31,000.00	\$32,240.00	\$ 32,240.00		
Richard Riccardi (Accomp) Mus	\$24,000.00	\$24,960.00		\$ 24,960.00	
MUS Full time Accompanist (0.50 Salary)(Y. Wormer)	\$27,000.00	\$28,080.00	\$ 4,212.00	\$ 23,868.00	
SPA & Music Ofc S A (MUTA)	\$4,000.00	\$4,000.00		\$ 4,000.00	
Teaching Assists for MUS (OFSA)	\$23,000.00	\$23,000.00		\$23,000.00	
Benefits	\$66,000.00	\$95,000.00	\$ 47,500.00	\$ 47,500.00	
Contingency	\$10,000.00	\$10,000.00	\$ 5,000.00	\$ 5,000.00	
TOTAL COMPENSATION:	\$307,900.00	\$359,704.00	\$ 180,176.00	\$ 179,528.00	
SPA Operations			50%	50%	
ASCAP/BMI	\$ 1,000.00	\$ 1,000.00	ASCAP/BMI		
Scholarship Concert Costs	\$ 3,654.00	\$ 3,654.00	Scholarship Concert Costs		
TOTAL CPA OPERATIONS:	\$ 4,654.00	\$ 4,654.00			
GRAND TOTALS	\$312,554.00	\$364,358.00			

IRA Allocation \$ 644,910.08
 Total Above the Line \$ 364,358.00

TOTAL BEFORE SPLIT \$280,552.08
 SPLIT \$140,276.04

MUS Overview Revised 7/14/17

Fund Name	FUND	BUDGET 16-17	Roll	BUDGET 17-18	Comments
Production	RQ000	\$26,630.00	\$0.00	\$19,080.00	50% of Charlie Brown
General Music	RQ013	\$60,931.00	\$6,367.00	\$60,700.00	
Jazz Program	RQ046	\$14,000.00	\$233.00	\$14,000.00	
New Music	RQ051	\$6,000.00	\$1,051.00	\$7,500.00	
Recording Studio	RQ073	\$3,000.00	\$29.00	\$3,000.00	
Marketing-MUSIC	RQ115	\$75,400.00	\$25.00	\$81,447.00	add \$6047 for june Ruth salary
Voice Program	RQ044	\$2,500.00	\$1,157.00	\$2,500.00	
Choral Program	RQ047	\$14,000.00	\$2,267.00	\$14,000.00	NOTE: \$5000 needs to be earmarked (lock boxed) in C0021 for Chanticleer 2018
World Music	RQ048	\$3,000.00	\$1,400.00	\$3,000.00	
Chamber Music	RQ049	\$7,500.00	\$3,401.00	\$7,500.00	
Wind Ensemble	RQ111	\$14,000.00	\$17,033.00	\$28,982.00	NOTE: \$14982 is committed funds; Budget for 2017; \$14,000
Orchestra	RQ128	\$14,000.00	\$1,012.00	\$14,000.00	
Total		\$240,961.00	\$33,975.00	\$255,709.00	

REVENUE/INCOME:

IRA \$	\$ 140,276.04
Box Office Roll	\$ 30,560.00
ROLLS	\$33,975.00
Future Box Office	\$ 35,000.00
C-funds	\$ -
A & H	\$ 15,900.00
Total	\$ 255,711.04
MUS BUDGET	\$255,709.00
Difference	
Excess/(Deficit)	\$ 2.04

Future Box Office

2016 Fall	\$12,833.00
2017 Spring	\$22,248.00
Flute	\$3,526.00
	\$38,607.00

NOTE: take out 2 concerts for scholarships

Jazz Faculty
 Alumni Jeff Langley Fund

FUND NAME	FUND	Budget 2016	Actual as of 7/14/17	Budget 2017	BALANCE	NOTES
MUS OPERATIONS	RQ013					
Roll						
Faculty Intermittents & Contractuals		\$9,350.00	\$7,499.00	\$10,000.00		Vocal Rep (3K), Instr Rep (3K), FLC (1.5K), Juries (1.5K)
Student Asst		\$0.00	\$0.00	\$0.00		
student Asst. benefits (plus Medicare)		\$0.00	\$0.00	\$0.00		
Travel (in and out of state)		\$3,000.00	\$2,553.00	\$3,000.00		NACAC
Equipment & Repair		\$250.00	\$297.00	\$10,000.00		bass flute, choral risers, etc.
Postage		\$50.00	\$0.00	\$0.00		
General Supplies & Instructional Materials		\$3,000.00	\$1,428.00	\$3,000.00		
Catering		\$1,500.00	\$538.00	\$1,500.00		
Ad & Promotional/Awards			\$375.00	\$3,000.00		ACDA, CMEA, CAJ, etc. journals
Memberships		\$1,000.00	\$75.00	\$500.00		
Vehicle Rental (for instruments)		\$250.00	\$0.00	\$0.00		
Copying/Printing		\$9,000.00	\$1,251.00	\$2,000.00		
Parking Permits		\$200.00	\$0.00	\$200.00		
U Box Office		\$0.00	\$0.00	\$0.00		
Recruitment		\$7,000.00	\$0.00	\$7,000.00		mini tours
Contingency		\$26,331.08		\$20,500.00		(box office roll)
		\$60,931.08	\$14,016.00	\$60,700.00		

C-FUNDS				
NAME	Number	15-16	16-17	17-18
Evert B. Person	C0021	\$76,060	\$98,618	\$76,943
Friends of the Festival	C0003	\$530	\$330	\$330
General Music	C0005	\$7,089	\$7,793	\$3,541.24
Etude Music Club	C0007	\$3,095	\$3,072	\$1,639.58
Raymond Burr	C0094	\$1,655	\$902	\$1,788.21
So. Co. Choral Society	C0129	\$1,334	\$1,334	\$573.11
Carolyn Stolman	C0287	\$19,714	\$10,966	\$9,240.83
Mel Graves	C0376	\$25	\$57	\$57.89
Jeff Langley	C0417	\$0	\$402	\$823
N.B. Vadez goes to Private Instruction				
Burr is shared with THAR				
General includes Guitar Guests and Marshall Kent				

ID#	First	Last	Fund	Scholarship	Breakdown	Fall 15 Award	Spring 16 Award	Total Award	PERSON
4544610	Smith	Daniel	S0259	Person		\$3,650.00	\$3,650.00	\$7,300.00	\$7,300.00
3970140	Castillo	Rodrigo	S0169	Theresa & Demetrio	\$850.00				
	Castillo	Rodrigo	S0170	Peggy & John Jeffry	\$850.00				
	Castillo	Rodrigo	S0259	Person	\$800.00	\$1,250.00	\$1,250.00	\$2,500.00	\$800.00
4590370	Hall	Zachary	S0379	World of Carpets	\$400.00				
	Hall	Zachary	S0259	Person	\$2,100.00	\$1,250.00	\$1,250.00	\$2,500.00	\$2,100.00
4424191	Imhoff	Talyn	S0250	Marvin Olson	\$850.00				
	Imhoff	Talyn	S0263	Thompson	\$900.00				
	Imhoff	Talyn	S0259	Person	\$750.00	\$1,250.00	\$1,250.00	\$2,500.00	\$750.00
4450139	McAllister	Leigh	S0411	Vesta Jelte	\$550.00				
			S0259	Person	\$450.00	\$500.00	\$500.00	\$1,000.00	\$450.00
4254502	Chang	Daniel	S0426	Kathleen Roth	\$1,600.00				
			S0259	Person	\$950.00	\$1,275.00	\$1,275.00	\$2,550.00	\$950.00
4281178	Matsuda	Haruko	S0259	Person	\$4,000.00	\$2,000.00	\$2,000.00	\$4,000.00	\$4,000.00
4333893	Griffin	Nora	S0259	Person	\$1,000.00	\$500.00	\$500.00	\$1,000.00	\$1,000.00
4177282	Nichols	Matt	S0259	Person	\$1,000.00	\$500.00	\$500.00	\$1,000.00	\$1,000.00
4315667	Amani	Jahrell	S0259	Person	\$1,600.00	\$800.00	\$800.00	\$1,600.00	\$1,600.00
4495587	Castro	Mercedes	S0259	Person	\$1,000.00	\$500.00	\$500.00	\$1,000.00	\$1,000.00
4614550	Weisberg	Zachary	S0259	Person	\$1,000.00	\$500.00	\$500.00	\$1,000.00	\$1,000.00
4619035	Ernst	Daisy	S0259	Person	\$1,000.00	\$500.00	\$500.00	\$1,000.00	\$1,000.00
4492116	Berkstresser	Ian	S0259	Person	\$1,000.00	\$500.00	\$500.00	\$1,000.00	\$1,000.00
4199083	Castaneda	Patricia	S0259	Person	\$1,000.00	\$500.00	\$500.00	\$1,000.00	\$1,000.00
4146589	Kelley	Shawn	S0259	Person	\$1,000.00	\$500.00	\$500.00	\$1,000.00	\$1,000.00
4866659	Williams	Logan	S0488	Mel Graves	\$700.00				\$700.00
			S0259	Person	\$300.00	\$500.00	\$500.00	\$1,000.00	
4792091	Robertson	Elizabeth	S0259	Person	\$1,000.00	\$500.00	\$500.00	\$1,000.00	\$1,000.00
4784473	Muchnick	Jessica	S0488	Mel Graves	\$600.00				
			S0259	Person	\$400.00	\$500.00	\$500.00	\$1,000.00	\$400.00
4756991	Silberman	Ari	S0259	Person	\$1,000.00	\$500.00	\$500.00	\$1,000.00	\$1,000.00
4736633	Pullen	Karenna	S0432	Misra	\$1,000.00	\$500.00	\$500.00	\$1,000.00	\$1,000.00
4948559	Caravaggio	Clayton	S0488	Mel Graves	\$700.00				
			S0259	Person	\$300.00	\$500.00	\$500.00	\$1,000.00	\$300.00
4905061	Kelly	Elizabeth Grace	S0189	Lewis	\$350.00	\$1,000.00	\$1,000.00	\$2,000.00	
			S0259	Person	\$1,650.00				\$1,650.00
4930424	Rosales	Jacob	S0259	Person	\$250.00				\$250.00
4930424	Rosales	Jacob	S0432	Lalmani Misra	\$750.00	\$500.00	\$500.00	\$1,000.00	

ID#	Last	First	Accepted	Scholarship	Breakdown	Fall 16 Award	Spring 17 Award	Total Award	PERSON
4544610	Smith	Daniel	x	Person		\$3,650.00	\$3,650.00	\$7,300.00	\$7,300.00
4450139	McAllister	Leigh	x	Vesta Jelte	\$650.00				
				Olson	\$350.00	\$500.00	\$500.00	\$1,000.00	\$0.00
4315667	Amani	Jahrell	x	Person	\$1,050.00	\$800.00	\$800.00	\$1,600.00	\$1,050.00
				Misra	\$550.00				
4495587	Castro	Mercedes	x	Person	\$1,000.00	\$500.00	\$500.00	\$1,000.00	\$1,000.00
5097734	White	Natasha	x	Person	\$1,500.00	\$750.00	\$750.00	\$1,500.00	\$1,500.00
4619035	Ernst	Daisy	x	Person	\$1,000.00	\$500.00	\$500.00	\$1,000.00	\$1,000.00
4949599	Williams	Logan	x	Mel Graves	\$750.00				
				Person	\$250.00	\$500.00	\$500.00	\$1,000.00	\$250.00
4756991	Silberman	Ari	x	Person	\$1,000.00	\$500.00	\$500.00	\$1,000.00	\$1,000.00
4948559	Caravaggio	Clayton	x	Sorenson	\$1,000.00	\$500.00	\$500.00	\$1,000.00	\$0.00
4905061	Kelly	Elizabeth Grace	x	J&P Jeffry	\$1,250.00	\$1,000.00	\$1,000.00	\$2,000.00	
				Person	\$750.00				\$750.00
4930424	Rosales	Jacob	x	Person	\$250.00				\$250.00
				Lalmani Misra	\$750.00	\$500.00	\$500.00	\$1,000.00	
4937223	Brown	Jamelia	x	Channing/Kullijian	\$300.00	\$750.00	\$750.00	\$1,500.00	
				Rust	\$1,200.00				\$0.00
5017017	Ning	Xinzhe (Clara)	x	Roxy Roth	\$3,300.00				
				Person	\$2,650.00	\$3,650.00	\$3,650.00	\$7,300.00	\$2,650.00

ID#	Last	First	Accepted	Scholarship	Breakdown	Fall 16	Spring 17	Total
5055874	Dally	Brynn	x	Kathleen Roth Person	\$800.00	\$2,000.00	\$2,000.00	\$4,000.00
				Snyder	\$1,350.00			\$800.00

ID#	Last	First	Accepted	Scholarship	Breakdown	Fall 17		Spring 18		Total	
						Award	Award	Award	Award	PERSON	PERSON
4544610	Smith	Daniel	x	Person		\$3,650.00	\$3,650.00	\$7,300.00	\$7,300.00	\$7,300.00	\$7,300.00
4450139	McAllister	Leigh	x	Olson	\$ 1,000.00	\$500.00	\$500.00	\$1,000.00	\$1,000.00	\$1,000.00	\$0.00
4949599	Williams	Logan	x	Mel Graves	\$ 750.00	\$500.00	\$500.00	\$1,000.00	\$1,000.00	\$1,000.00	
4756991	Silberman	Ari	x	Person	\$ 1,000.00	\$500.00	\$500.00	\$1,000.00	\$1,000.00	\$1,000.00	\$1,000.00
4948559	Caravaggio	Clayton	x	Sorenson	\$ 1,000.00	\$500.00	\$500.00	\$1,000.00	\$1,000.00	\$1,000.00	\$0.00
4905061	Kelly	Elizabeth Grace	x	J&P Jeffrey Person	\$ 900.00 \$ 1,100.00	\$1,000.00	\$1,000.00	\$2,000.00	\$2,000.00	\$2,000.00	\$1,100.00
4930424	Rosales	Jacob	x	Person	\$ 150.00						\$150.00
				Lalmani Misra	\$ 850.00	\$500.00	\$500.00	\$1,000.00	\$1,000.00	\$1,000.00	
4937223	Brown	Jamelia	x	Rust	\$ 1,500.00	\$750.00	\$750.00	\$1,500.00	\$1,500.00	\$1,500.00	\$0.00
5017017	Ning	Xinzhe (Clara)	x	Roxy Roth Person	\$ 1,700.00 \$ 4,750.00	\$3,650.00	\$3,650.00	\$7,300.00	\$7,300.00	\$7,300.00	\$4,750.00
				Lieber	\$ 850.00						
5055874	Dally	Brynn	x	Kathleen Roth Person	\$ 1,750.00 \$ 2,250.00	\$2,000.00	\$2,000.00	\$4,000.00	\$4,000.00	\$4,000.00	\$2,250.00



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FALL '14

1780

Dept	TT FTEF	WTUS		F13 CSU SFR	GE	FTES
Music	6.50	78.00		17.40		90.48
Faculty	Course	WTUS	Units	Enroll		FTES
Wilson	MUS 210	3.00	3.00	30		6.00
Wilson	MUS 310	3.00	3.00	30		6.00
Bent	MUS 106	3.00	3.00	40		8.00
Bent	MUS 323	3.00	1.00	30		2.00
Bent	MUS 325	3.00	1.00	75		5.00
Bent	MUS 401	2.00	2.00	20		2.67
Collinsworth	MUS 149	1.00	1.00	60	GE C1	4.00
Collinsworth	MUS 134/434	0.75	0.75	3		0.15
Collinsworth	MUS 327	3.00	1.00	75		5.00
Collinsworth	MUS 376	1.30	1.00	25		1.67
Collinsworth	MUS 400	2.00	2.00	20		2.67
Collinsworth	MUS 440	1.00	1.00	5		0.33
Collinsworth	EDSS 444	4.00	4.00			0.00
Leibinger	MUS 389	3.00	3.00	15		3.00
Leibinger	MUS 390	3.00	1.00	25		1.67
Leibinger	MUS 212	3.00	3.00	20		4.00
Leibinger	MUS 412	3.00	3.00	20		4.00
Leibinger	MUS 426	3.00	1.00	25		1.67
Morrow	MUS 115/415	1.30	1.00	20		1.33
Morrow	MUS 141/441	0.25	0.25	5		0.08
Morrow	MUS 151/451	1.30	1.00	20		1.33
Morrow	MUS 201	4.00	4.00	60	GE C3	16.00
Morrow	MUS 316	1.00	1.00	5		0.33
Morrow	MUS 330	1.00	1.00	10		0.67
Morrow	MUS 330	1.00	2.00	10		1.33
Morrow	MUS 330	1.00	3.00	10		2.00
Morrow	MUS 340	1.30	2.00	10		1.33
Palmer	MUS 220	2.60	2.00	30		4.00
Palmer	MUS 251	3.00	3.00	35		7.00
Palmer	MUS 343	3.00	3.00	40	GE C1	8.00
Palmer	MUS 420	2.00	2.00	25		3.33
Palmer	MUS 481	1.30	1.00	20		1.33
Tewari	MUS 300	3.00	3.00	15		3.00
Tewari	MUS 350	4.00	4.00	40	GE C3	10.67
Tewari	MUS 350	4.00	4.00	40	GE C3	10.67
Tewari	MUS 353	3.00	1.00	12.00		0.80
Music Total	6.93	83.10	73.00	25.69		131.03

Budgeted Lecture	Course	WTUS	Units	Enroll	GE	FTES	Semester Cost
Thompson	MUS 139/439	2.00	2.00	8		1.07	
Thompson	MUS 151/451	1.30	1.00	30		2.00	
Thompson	MUS 109.1	2.60	2.00	14		1.87	
Thompson	MUS 109.2	2.60	2.00	14		1.87	
Thompson	MUS 309A.1	1.30	1.00	14		0.93	
Thompson	MUS 309A.2	1.30	1.00	14		0.93	
Thompson	MUS 329.1	1.30	1.00	15		1.00	
Thompson	MUS 329.2	1.30	1.00	15		1.00	
Thompson Total	0.91	13.70	11.00	15.50		10.67	\$ 29,598
Private Instruction	MUS 133.1	0.50	1.00	2		0.13	\$ 890
Private Instruction	MUS 133.2	0.25	1.00	1		0.07	\$ 445
Private Instruction	MUS 133.3	0.25	1.00	1		0.07	\$ 445
Private Instruction	MUS 133.4	0.00	1.00	0		0.00	\$ -
Private Instruction	MUS 134.1	0.75	1.00	3		0.20	\$ 1,335
Private Instruction	MUS 134.2	0.25	1.00	1		0.07	\$ 445
Private Instruction	MUS 134.3	0.00	1.00	0		0.00	\$ -
Private Instruction	MUS 134.4	0.00	1.00	0		0.00	\$ -
Private Instruction	MUS 134.6	0.25	1.00	1		0.07	\$ 445
Private Instruction	MUS 137.1	0.25	1.00	1		0.07	\$ 445
Private Instruction	MUS 137.2	0.25	1.00	1		0.07	\$ 445
Private Instruction	MUS 137.3	0.25	1.00	1		0.07	\$ 445
Private Instruction	MUS 137.4	0.25	1.00	1		0.07	\$ 445
Private Instruction	MUS 138.1	0.25	1.00	1		0.07	\$ 445
Private Instruction	MUS 138.2	0.25	1.00	1		0.07	\$ 445
Private Instruction	MUS 139.2	0.75	1.00	3		0.20	\$ 1,335
Private Instruction	MUS 141.1	0.50	1.00	3		0.20	\$ 890
Private Instruction	MUS 141.3	0.50	1.00	2		0.13	\$ 890
Private Instruction	MUS 141.4	0.50	1.00	3		0.20	\$ 890
Private Instruction	MUS 143.1	1.25	1.00	5		0.33	\$ 2,225
Private Instruction	MUS 143.2	0.25	1.00	1		0.07	\$ 445
Private Instruction	MUS 433.1	0.50	1.00	2		0.13	\$ 890
Private Instruction	MUS 433.2	1.00	1.00	4		0.27	\$ 1,780
Private Instruction	MUS 433.3	0.25	1.00	1		0.07	\$ 445
Private Instruction	MUS 433.4	0.25	1.00	1		0.07	\$ 445
Private Instruction	MUS 434.1	0.25	1.00	1		0.07	\$ 445
Private Instruction	MUS 434.2	1.00	1.00	4		0.27	\$ 1,780
Private Instruction	MUS 434.3	0.25	1.00	1		0.07	\$ 445
Private Instruction	MUS 434.4	1.00	1.00	4		0.27	\$ 1,780
Private Instruction	MUS 434.5	0.25	1.00	1		0.07	\$ 445

Private Instruction	MUS 434.6	0.00	0.00	0		0.00	\$ -
Private Instruction	MUS 437.1	0.25	1.00	1		0.07	\$ 445
Private Instruction	MUS 437.2	0.25	1.00	1		0.07	\$ 445
Private Instruction	MUS 437.3	0.25	1.00	1		0.07	\$ 445
Private Instruction	MUS 437.4	0.00	1.00	0		0.00	\$ -
Private Instruction	MUS 438.1	1.00	1.00	4		0.27	\$ 1,780
Private Instruction	MUS 438.2	0.25	1.00	1		0.07	\$ 445
Private Instruction	MUS 439.2	0.75	1.00	3		0.20	\$ 1,335
Private Instruction	MUS 441.1	1.00	1.00	4		0.27	\$ 1,780
Private Instruction	MUS 441.3	0.75	1.00	3		0.20	\$ 1,335
Private Instruction	MUS 441.4	0.75	1.00	3		0.20	\$ 1,335
Private Instruction	MUS 441.7	0.25	1.00	1		0.07	\$ 445
Private Instruction	MUS 443.1	0.75	1.00	3		0.20	\$ 1,335
Private Instruction	MUS 443.2	1.80	1.00	9		0.60	\$ 3,204

Music PI Total	1.35	20.30	43.00	1.93		5.67	\$ 36,134
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Priority	Principle	Course	WTUS	Units	Enroll	GE	FTES	Semester Cost
	Eric Cabalo	MUS 326	1.30	1.00	15		1.00	\$ 1,963.32
	Judiyaba	MUS 328	1.30	1.00	15		1.00	\$ 2,314.00
Kendrick Freeman		MUS 379	3.00	1.00	10		0.67	\$ 5,067.60
Kasey Knudsen		MUS 189	2.00	2.00	25		3.33	\$ 5,189.82
Kennith Cook		MUS 292	1.30	1.00	14		0.93	\$ 1,845.90
Nicholas Xenelis		MUS 122/422	1.30	1.00	20		1.33	\$ 1,976.88
Scott/Knudsen		MUS 391	3.00	1.00	20		1.33	\$ 5,340.00
David Fichera		MUS 259	2.00	2.00	20		2.67	\$ 2,766.42
Ruth Wilson		MUS 377	1.30	1.00	10		0.67	\$ 2,013.90
David Scott		MUS 150	3.00	3.00	40	GE C1	8.00	\$ 7,900.20
Jennifer Wilsey		MUS 378	1.30	1.00	10		0.67	\$ 2,022.78
Marcia Bauman		MUS 425	1.30	1.00	14		0.93	\$ 2,203.32
Music PT Total		1.47	22.10	16.00	17.75		22.53	\$ 40,604

Music Dept Total	9.31	118.90	100.00	15.22		169.90	\$ 106,336
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Principle 1- Program Viability
 Principle 2- University Service
 Principle 3-FTF ie FYE & LC

SPRING '15

1780

Dept	TT FTEF	WTUS		F13 CSU	GE	FTES
Music	6.50	78.00		17.40		90.48
Faculty	Course	WTUS	Units	Enroll		FTES
Wilson	MUS 310	3.00	3.00	30		6.00
Wilson	MUS 410	3.00	3.00	30		6.00
Bent	MUS 120	3.00	3.00	40		8.00
Bent	MUS 323	3.00	1.00	30		6.00
Bent	MUS 325	3.00	1.00	75		15.00
Bent	MUS 402	2.00	2.00	20		2.67
Collinsworth	MUS 149	1.00	1.00	60	GE C1	4.00
Collinsworth	US 134/4	0.75	0.75	3		0.15
Collinsworth	MUS 327	3.00	1.00	75		15.00
Collinsworth	MUS 376	1.30	1.00	25		2.17
Collinsworth	MUS 481	1.30	1.00	20		1.73
Collinsworth	MUS 440	1.00	1.00	5		0.33
Collinsworth	EDSS 444	4.00	4.00			0.00
Leibinger	MUS 289	3.00	3.00	15		3.00
Leibinger	MUS 489	3.00	1.00	25		5.00
Leibinger	MUS 312	3.00	3.00	20		4.00
Leibinger	MUS 390	3.00	3.00	20		4.00
Leibinger	MUS 426	1.30	1.00	25		2.17
Morrow	US 115/4	1.30	1.00	20		1.73
Morrow	US 151/4	1.30	1.00	20		1.73
Morrow	MUS 201	4.00	4.00	60	GE C3	16.00
Morrow	MUS 315	1.30	1.00	5		0.43
Morrow	MUS 330	3.00	1.00	10		2.00
Morrow	MUS 340	1.30	1.00	10		0.87
Palmer	MUS 110	3.00	3.00	30		6.00
Palmer	MUS 252	3.00	3.00	35		7.00
Palmer	MUS 300	3.00	3.00	40	GE C1	8.00
Palmer	MUS 320	3.00	3.00	25		5.00
Music Total	5.57	66.85	54.75	27.61		133.98

Budgeted Lecturers	Course	WTUS	Units	Enroll	GE	FTES	Semester Cost
Thompson	US 139/4	2.00	2.00	8		1.07	
Thompson	US 151/4	1.30	1.00	30		2.00	
Thompson	MUS 209	2.60	2.00	14		1.87	
Thompson	MUS 209	2.60	2.00	14		1.87	
Thompson	MUS 309B	1.30	1.00	14		0.93	
Thompson	MUS 309B	1.30	1.00	14		0.93	

Thompson	MUS 329.	1.30	1.00	15		1.00		
Thompson	MUS 329.	1.30	1.00	15		1.00		
Thompson Total	0.91	13.70	11.00	15.50		10.67	\$	29,598
Private Instruction		20.00	1.00	80		5.33	\$	35,600
Music PI Total	1.33	20.00	1.00	80.00		5.33	\$	35,600
Priority	Principle	Course	WTUS	Units	Enroll	GE	FTES	Semester Cost
		US 129/4	1.30	1.00	15		1.00	\$ 2,314.00
		US 118/4	1.30	1.00	10		0.67	\$ 2,314.00
		MUS 326	1.30	1.00	25		1.67	\$ 2,314.00
		MUS 379	3.00	3.00	20		4.00	\$ 5,340.00
		MUS 392	1.30	1.00	20		1.33	\$ 2,314.00
		MUS 391	3.00	3.00	40	GE C1	8.00	\$ 5,340.00
		MUS 378	0.00	1.00	20		1.33	\$ -
		MUS 377	0.00	1.00	10		0.67	\$ -
		MUS 425	0.00	1.00	10		0.67	\$ -
		MUS 150	3.00	3.00	30		6.00	\$ 5,340.00
		MUS 160	6.00	4.00	60		16.00	\$ 10,680.00
Music PT Total	1.35	20.20	20.00	23.64			41.33	\$ 35,956
Music Dept Total	9.16	120.75	86.75	36.69			191.32	\$ 101,154

Principle 1- Program Viability
 Principle 2- University Service
 Principle 3-FTF ie FYE & LC

FALL '15

Dept	TT FTEF	WTUS		F13 CSU	GE
Music	6.50	78.00		17.40	
Faculty	Course	WTUS	Units	Enroll	
Wilson	MUS 410	3.00	3.00	30	
Wilson	Release	9.00			
Bent	MUS 106	3.00	3.00	40	
Bent	MUS 323	3.00	1.00	25	
Bent	MUS 325	3.00	1.00	75	
Bent	MUS 220	3.00	2.00	40	
Collinsworth	MUS 134/434	0.25	1.00	3	
Collinsworth	MUS 149	1.00	1.00	60	C1
Collinsworth	MUS 327	3.00	1.00	75	
Collinsworth	MUS 376	1.30	1.00	15	
Collinsworth	EDSS 444	4.00	4.00	20	
Collinsworth	MUS 403	3.00	3.00	15	
Leibinger	MUS 389	3.00	3.00	15	
Leibinger	MUS 412	3.00	3.00	20	
Leibinger	MUS 390	3.00	1.00	25	
Leibinger	MUS 426	1.30	1.00	30	
Leibinger	MUS 212	3.00	3.00	20	
Morrow	MUS 115/415	1.30	1.00	25	
Morrow	MUS 151/451	1.30	1.00	25	
Morrow	MUS 300	3.00	3.00	12	
Morrow	MUS316	1.30	1.00	5	
Morrow	MUS 330	3.00	1.00	30	
Morrow	MUS 340	1.30	2.00	10	
Palmer	MUS 210	3.00	3.00	30	
Palmer	MUS 344	3.00	3.00	100	C1
Palmer	MUS 251	3.00	3.00	35	
Palmer	MUS 420	3.00	2.00	25	
Palmer	MUS 481	1.30	1.00	20	
New Hire	MUS 160A	4.00	4.00	60	C3
New Hire	MUS 328	3.00	1.00	15	
New Hire	MUS 314	2.00	2.00	20	
New Hire	Release	3.00			
Music Total	7.20	86.35	60.00	30.67	125,93

Budgeted Lecturers	Course	WTUS	Units	Enroll	GE
Thompson	MUS 139/439	2.00	1.00	10	
Thompson	MUS 151/451	1.30	1.00	20	

Thompson	MUS 109.1	2.60	1.00	14		
Thompson	MUS 109.2	2.60	1.00	14		
Thompson	MUS 309A.1	1.30	1.00	14		
Thompson	MUS 309A.2	1.30	1.00	14		
Thompson	MUS 329.1	1.30	1.00	15		
Thompson	MUS 329.2	1.30	1.00	15		
Thompson Total	0.91	13.70	8.00	14.50		
Private Instruction	MUS 133.1	18.75	1.00	80		
Music PI Total	1.25	18.75	18.75	4		
Priority	Principle	Course	WTUS	Units	Enroll	GE
Music Tech.: Tools and App		MUS 259	2.00	2.00	20	
	SYRCE	MUS 273	4.00	4.00	24	
Survey of Mus Genre: Jewish Mu		MUS 343	3.00	3.00	100	C1
Brass Methods (Principle 1)		MUS 124/424	1.30	1.00	20	
HLC		MUS 160A	4.00	4.00	0	
Guitar Ensemble (Principle 1)		MUS 326	1.30	1.00	20	
Latin Band (Principle 1)		MUS 379	3.00	1.00	20	
Jazz Piano I (Principle 1)		MUS 292	1.30	1.00	14	
Improvisation I (Principle 1)		MUS 189	2.00	2.00	25	
Concert Jazz Ensembles (Principle 1)		MUS 391	3.00	1.00	20	
Percussion Ensemble		MUS 378	1.30	1.00	15	
Brass Ensemble		MUS 377	1.30	1.00	20	
Survey of US Music (Principle 1)		MUS 150	3.00	3.00	60	C1
Survey of World Music (Principle 1)		MUS 350	4.00	4.00	60	C3
Music PT Total	2.30	34.50	29.00	29.86		

Music Dept Total	11.66	153.30	115.75	19.76	
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Principle 1- Program Viability
 Principle 2- University Service
 Principle 3-FTF ie FYE & LC

Thompson Total		1.55	23.30	19.00	19.82		33.20	\$ 42,058	
Private Instruction		133 - 143	21.00	21.00	100		140.00	\$ 37,380	
Music PI Total		1.40	21.00	21.00	5		140.00	\$ 37,380	
Priority	Principle	Course	WTUS	Units	Enroll	GE	FTES	Semester Cost	
1		326	1.30	1.00	15		1.00	\$2,314.00	Cabalo
1		379	3.00	1.00	15		1.00	\$5,340.00	freeman
1		391	3.00	1.00	20		1.33	\$5,340.00	knudsen
1		392	1.30	1.00	20		1.33	\$2,314.00	cook
1		489	3.00	3.00	10		2.00	\$5,340.00	knudsen
1 & 2		350	4.00	4.00	50	C3	13.33	\$7,120.00	Cabalo
1 & 3		160B	4.00	4.00	50	A3/C3	13.33	\$7,120.00	Zahra
1 & 2		150	3.00	3.00	50	C1	10.00	\$5,340.00	Scott
1		377	1.30	1.00	15		1.00	\$2,314.00	wilson
1		378	1.30	1.00	15		1.00	\$2,314.00	wilsey
1 & 2		273	4.00	4.00	50	C2	13.33	\$7,120.00	Turner
							0.00	\$ -	
							0.00	\$ -	
Music PT Total		1.95	29.20	24.00	28.18		58.67	\$ 51,976	

Music Dept Total	11.26	149.80	123.00	20.66		358.67	\$ 131,414
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Principle 1- Program Viability
 Principle 2- University Service
 Principle 3-FTF ie FYE & LC

FALL '16

1780

Dept	TT FTEF	WTUS		F13 CSU SFR	GE	FTES
Music	7.27	87.20		17.40		101.16
Faculty	Course	WTUS	Units	Enroll		FTES
Wilson	210	3.00	3.00	30		6.00
Wilson	release					0.00
Bent	101	4.00	4.00	60	C3	16.00
Bent	323	3.00	1.00	30		2.00
Bent	325	3.00	1.00	50		3.33
Bent	402	3.00	3.00	20		4.00
Collinsworth	134, 434	0.66	2.00	2		0.27
Collinsworth	106	3.00	3.00	40		8.00
Collinsworth	227	1.30	1.00	40		2.67
Collinsworth	327	3.00	1.00	40		2.67
Collinsworth	EDSS 444			5		0.00
Collinsworth						0.00
Leibinger	212	3.00	3.00	12		2.40
Leibinger	343	3.00	3.00	60	C1	12.00
Leibinger	389	3.00	3.00	12		2.40
Leibinger	390	3.00	3.00	12		2.40
Leibinger	426	1.30	1.00	20		1.33
Leibinger	447	0.66	2.00	2		0.27
Morrow	115, 415	1.30	1.00	20		1.33
Morrow	151, 451	1.30	1.00	20		1.33
Morrow	201	4.00	4.00	60	C3	16.00
Morrow	316	1.30	1.00	4		0.27
Morrow	330	1.50	1.00	10		0.67
Morrow	340	1.30	1.00	10		0.67
Palmer	250	3.00	3.00	60	C1	12.00
Palmer	300	3.00	3.00	12		2.40
Palmer	251	3.00	3.00	20		4.00
Palmer	420	3.00	2.00	20		2.67
Palmer	481	1.30	1.00	10		0.67
Kahn	160	4.00	4.00	60	A3, C3	16.00
Kahn	220	3.00	2.00	20		2.67
Kahn	151, 451	0.65	1.00	25		1.67
Kahn	release					0.00
New Hire	259	2.00	2.00	25		3.33
New Hire	350	4.00	4.00	60		16.00
New Hire	410	3.00	3.00	20		4.00
New Hire	425	1.30	1.00	10		0.67
New Hire	445	1.00	4.00	4		1.07
Music Total	6.74	80.87	76.00	26.62		153.13

Budgeted Lecturers	Course	WTUS	Units	Enroll	GE	FTES	Semester Cost
Thompson	39, 439, 147, 44	2.00	1.00	8		0.53	
Thompson	151, 451	0.65	1.00	25		1.67	
Thompson	109.1	2.60	2.00	14		1.87	
Thompson	109.2	2.60	2.00	14		1.87	
Thompson	309A.1	1.30	1.00	14		0.93	
Thompson	309A.2	1.30	1.00	14		0.93	
Thompson	329.1	1.30	1.00	5		0.33	
Thompson	329.2	1.30	1.00	5		0.33	
Thompson Total	0.87	13.05	10.00	12.38		8.47	\$ 29,598

Private Instruction	MUS 133.1	18.75	1.00	80		5.33	\$ 33,375
Music PI Total	1.25	18.75	18.75	4		5.33	\$ 33,375
Priority	Principle	Course	WTUS	Units	Enroll	GE	Semester Cost
1		326	1.30	1.00	15		\$ 2,314.00
1		379	3.00	1.00	10		\$ 5,340.00
1		391	3.00	1.00	15		\$ 5,340.00
1		150	3.00	3.00	60	C1	\$ 5,340.00
1	& 3	160	4.00	4.00	60	A3, C3	\$ 7,120.00
1		189	2.00	2.00	20		\$ 3,560.00
1		292	1.30	2.00	14		\$ 2,314.00
1		118	1.30	1.00	15		\$ 2,314.00
1.00		122	1.30	1.00	15		\$ 2,314.00
2		273	4.00	4.00	60	C2	\$ 7,120.00
Music PT Total	1.61	24.20	20.00	28.40		53.20	\$ 43,076
Music Dept Total	10.47	136.87	124.75	17.85		220.13	\$ 106,049

Principle 1- Program Viability
 Principle 2- University Service
 Principle 3-FTF ie FYE & LC

SPRING '17

1780

Dept	TT FTEF	WTUS		F13 CSU SFR	GE	FTES
Music	7.50	90.00		17.40		104.40
Faculty	Course	WTUS	Units	Enroll		FTES
Wilson	310	3.00	3.00	25		5.00
Wilson	release	9.00	0.00	0		0.00
Bent	101	3.00	3.00	60	C1	12.00
Bent	120	3.00	2.00	15		2.00
Bent	323	3.00	3.00	15		3.00
Bent	325	3.00	3.00	50		10.00
Collinsworth	School of ED					
Collinsworth	149	1.00	1.00	60	C1	4.00
Collinsworth	147	0.66	1.00	2		0.13
Collinsworth	227	1.30	1.00	30		2.00
Collinsworth	327	3.00	3.00	45		9.00
Collinsworth	403	3.00	3.00	15		3.00
Collinsworth	447	0.33	1.00	1		0.07
Leibinger	289	3.00	3.00	12		2.40
Leibinger	312	3.00	3.00	12		2.40
Leibinger	343	3.00	3.00	60	C1	12.00
Leibinger	390	3.00	3.00	20		4.00
Leibinger	426	1.30	1.00	20		1.33
Morrow	115 - 415	1.30	1.00	10		0.67
Morrow	151 - 451	1.30	1.00	25		1.67
Morrow	201	4.00	4.00	60	C3	16.00
Morrow	315	1.30	1.00	10		0.67
Morrow	330	3.00	3.00	5		1.00
Morrow	340	1.30	1.00	5		0.33
Palmer	110	3.00	3.00	30		6.00
Palmer	351	3.00	3.00	15	W	3.00
Palmer	120	3.00	2.00	15		2.00
Palmer	320	3.00	2.00	30		4.00
Palmer	481	1.30	1.00	5		0.33
Kahn	151	0.65	1.00	25		1.67
Kahn	160B	4.00	4.00	30		8.00
Kahn	300	3.00	3.00	12		2.40
Kahn	328	3.00	3.00	30		6.00
Kahn	release	3.00	0.00	0		0.00
Limbert	350	4.00	4.00	60	C3	16.00
Limbert	425	1.30	1.00	6		0.40
Limbert	445	1.50	1.00	6		0.40
Limbert	release	3.00	0.00	0		0.00

Music Total	7.96	95.54	76.00	22.19	142.87
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Budgeted Lecturers	Course	WTUS	Units	Enroll	GE	FTES	Semester Cost	
Thompson	139 - 439	0.50	1.00	2		0.13		
Thompson	147 - 447	1.00	1.00	3		0.20		
Thompson	451	0.65	1.00	25		1.67		
Thompson	209.1	2.60	2.00	8		1.07		
Thompson	209.2	2.60	2.00	8		1.07		
Thompson	209.3	2.60	2.00	9		1.20		
Thompson	309B.2	1.30	1.00	10		0.67		
Thompson	309B.2	1.30	1.00	10		0.67		
Thompson	329.1	1.30	1.00	5		0.33		
Thompson	329.2	1.30	1.00	5		0.33		
Thompson Total	1.01	15.15	13.00	8.50		7.33	\$ 29,598	
Private Instruction	147 - 447 - 133	26.00	1.00	84		5.60	\$ 67,568	
Music PI Total	1.73	26.00	26.00	4		5.60	\$ 67,568	
Priority	Principle	Course	WTUS	Units	Enroll	GE	FTES	Semester Cost
1	Principle 1, 2 & 3	160B	4.00	4.00	30	A3 - C3	8.00	\$ 7,120.00
2	Principle 1	489	3.00	3.00	6		1.20	\$ 5,340.00
3	Principle 1	326	1.30	1.00	10		0.67	\$ 2,314.00
4	Principle 1	129 - 429	1.30	1.00	20		1.33	\$ 2,314.00
5	Principle 1	392	1.30	1.00	12		0.80	\$ 2,314.00
6	Principle 1 & 2	379	3.00	1.00	10		0.67	\$ 5,340.00
7	Principle 1	422	1.30	1.00	20		1.33	\$ 2,314.00
8	Principle 1	391	3.00	3.00	10		2.00	\$ 5,340.00
10	Principle 2	273	4.00	4.00	25	C2	6.67	\$ 7,120.00
1	Principle 1 & 2	JWST 200	4.00	4.00	60	C2	16.00	\$ 7,120.00
Music PT Total	1.75	26.20	23.00	20.30		38.67	\$ 46,636	

Music Dept Total	12.45	162.89	138.00	13.80	194.47	\$ 143,802
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Principle 1- Program Viability
 Principle 2- University Service
 Principle 3-FTF ie FYE & LC

FALL '17

1800

Dept	TT FTEF	WTUS		16/17 SFR	GE	1800
Music	8.25	102.00		25.07		170.48
Faculty	Course	WTUS	Units	Enroll		FTES
Wilson	210	3.00	3.00	30	1	6.00
Wilson	chair release		9.00		0	0.00
Bent	101	4.00	4.00	40	1	10.67
Bent	106	3.00	3.00	40	1	8.00
Bent	316	1.30	1.00	10		0.67
Bent	323	3.00	1.00	16		1.07
Bent	325	3.00	1.00	50		3.33
Collinsworth	123	1.30	1.00	10		0.67
Collinsworth	227	1.30	1.00	40		2.67
Collinsworth	327	3.00	1.00	40		2.67
Collinsworth	400	2.00	2.00	20		2.67
Collinsworth	Applied	0.66	1.00	2		0.13
Collinsworth	EDSS 444	4.00	4.00	10		2.67
Leibinger	212	3.00	3.00	10		2.00
Leibinger	389	3.00	3.00	10		2.00
Leibinger	390	3.00	1.00	25		1.67
Leibinger	412	3.00	1.00	10		0.67
Leibinger	426	1.30	1.00	30		2.00
Morrow	115-415	1.30	1.00	10		0.67
Morrow	151-451	1.30	1.00	12		0.80
Morrow	201	4.00	4.00	40	C3	10.67
Morrow	330	3.00	2.00	10		1.33
Morrow	340	1.30	1.00	10		0.67
Morrow	448	1.30	1.00	10		0.67
Palmer	250	3.00	3.00	45	C1	9.00
Palmer	251	3.00	3.00	35		7.00
Palmer	420	3.00	2.00	25		3.33
Palmer	481	1.30	1.00	20		1.33
Kahn	160	4.00	4.00	30	A3/C3	8.00
Kahn	151-451	0.65	1.00	30		2.00
Kahn	220	3.00	2.00	40		5.33
Kahn	328	3.00	1.00	15		1.00
Kahn	329	1.30	1.00	10		0.67
Kahn	401	2.00	2.00	20		2.67
Limbert	159	1.30	1.00	10		0.67
Limbert	259	2.00	2.00	17		2.27
Limbert	313	2.00	2.00	20		2.67
Limbert	410	3.00	3.00	30		6.00
Limbert	425	1.30	1.00	14		0.93
Limbert	445	1.50	1.00	8		0.53
Music Total	7.53	87.41	81.00	21.35		117.73

Budgeted Lecturers	Course	WTUS	Units	Enroll	GE	FTES	Semester Cost
Thompson	109	2.60	2.00	16		2.13	
Thompson	109	2.60	2.00	16		2.13	
Thompson	309	1.30	1.00	16		1.07	
Thompson	309	1.30	1.00	16		1.07	
Thompson	329	1.30	1.00	10		0.67	
Thompson	151-451	0.65	1.00	20		1.33	
Thompson	Applied	3.00	1.00	19		1.27	
Thompson	varro assiged time		3.00			0.00	
Thompson Total	0.85	12.75	12.00	14.13		9.67	\$ 29,598
Private Instruction	MUS 133.1	26.00	0.25	73		1.22	\$ 69,000
Music PI Total	1.73	26.00	0.25	73.00		1.22	\$ 69,000
Budgeted Lecturers	Course	WTUs	Units	Enroll	GE	FTES	Semester Cost
Burney	124.0	1.30	1.00	10		0.67	\$ 2,203
Cabalo	160.0	4.00	4.00	30	A3/C3	8.00	\$ 7,969
Cabalo	326.0	1.30	1.00	10		0.67	
Knudsen	189.0	3.00	2.00	20		2.67	\$ 7,259
Turner	273.0	4.00	4.00	24	C2	6.40	\$ 7,354

Cook	292.0	1.30	1.00	14		0.93	\$ 2,009
Freeman	379.0	3.00	1.00	10		0.67	\$ 5,515
Knudsen/Scott	391.0	3.00	1.00	15		1.00	\$ 2,866
Music PT Total	1.39	20.90	15.00	16.63		21.00	\$ 35,175

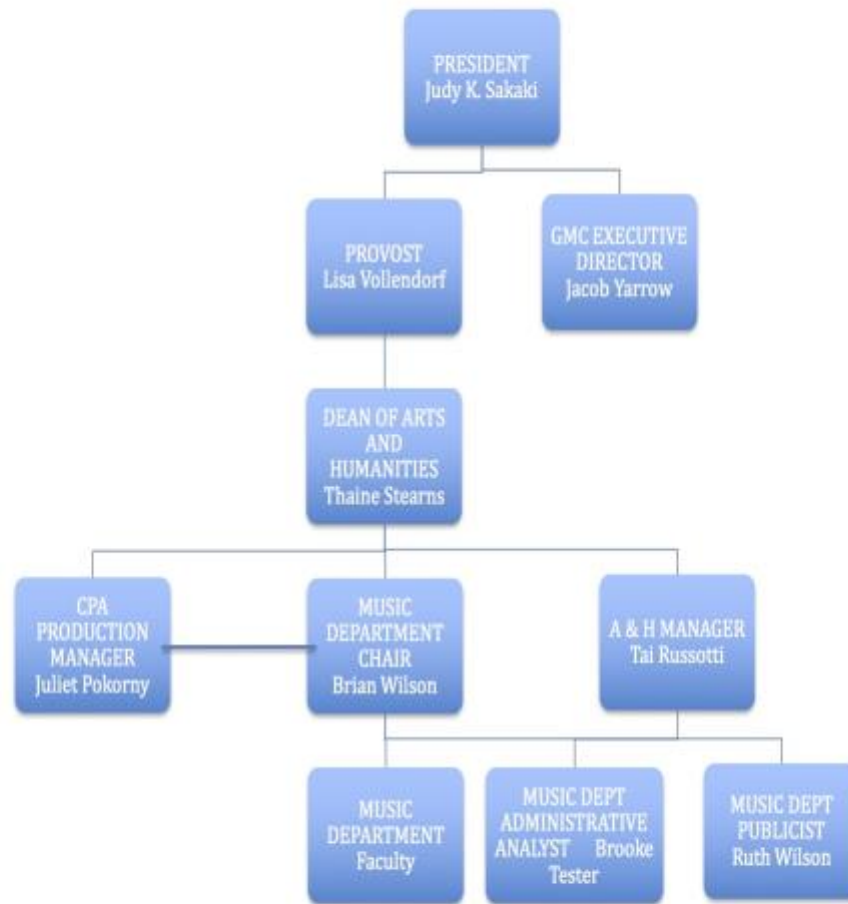
IF we had additional resources allocated

Priority	Principle	Course	WTUS	Units	Enroll	GE	FTES	Semester Cost
							0.00	\$ -
							0.00	\$ -
Music PT Total		0.00	0.00	0.00			0.00	\$ -

Music Dept Total	11.51	147.06	108.25	31.28			149.62	\$ 133,772.52
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D. Governance and Administration

1. Organization chart



2. Free Standing School Board of Directors

N/A

3. Music Executive

The current music department chair is on a 12 month appointment. His chair duties are 75% of his full time load leaving teaching at 25%. Thus the chair teaches one theory class each semester, continues to pursue his compositional work and serves on various committees in faculty governance; Vice President of Phi Beta Delta, School of Arts and Humanities RTP committee, as well as on a community board of advisors; The Alliance for the Study of the Holocaust and Genocide. He also is the Director of the Jewish Studies program, administering that minor. The Department Chair Job Description on the following page is a living document which serves as a guiding document for chairs. The current chair is in his 13th year, having been elected to four three year terms following an initial year as acting chair.

Department Chair Job Description Working Draft

Note: It is understood that all references to the Chair's powers and responsibilities occur within the context of School, University, and System-wide policy, and the Memorandum Of Understanding (MOU) between the CSU Trustees and the California Faculty Association.

I. GENERAL FUNCTION.

The Department Chair's function is to oversee and guide a university department's academic program, and the supporting operations needed to maintain it.

- A. The Chair provides direct supervision and support for all department faculty and administrative operations personnel, carries out functions for which his/her knowledge and expertise are needed, and delegates other functions.
- B. The responsibilities and powers of the Chair are spelled out by the balance of this document. Which responsibilities and powers are exercised directly by the chair, and which are delegated, are determined in part by the job descriptions of the department faculty and administrative personnel, and in part by the Chair's appraisals of his/her unique mix of abilities and aptitudes, and of the abilities and aptitudes of other department personnel.

II. TERMS AND CONDITIONS OF OFFICE

The Chair is elected by the department faculty, recommended by the Dean, and appointed by the President. The customary term for Chair is established by each department, and is at least three but not more than five years. At the end of a term, a Chair may be re-elected if s/he is willing to serve again.

- A. Each department will have a written policy consistent with School and University policy for the selection of their Chair.
- B. To be eligible for the office of Chair, faculty must be a full-time tenured (or under extenuating circumstances tenure-track) member of the department. During their term of office, they should be discouraged from serving in any of the following capacities which might interfere with their Chair duties, such as Program Coordinator, Chair of the Academic Senate, Chair of a Standing Committee of the Academic Senate, Statewide Academic Senator, or Director of an SSU Center or Institute.
- C. Compensation. The Chair receives a small stipend in addition to his/her regular faculty pay. A department with sufficiently demanding administrative responsibilities which concludes, in consultation with the Dean, that it has sufficient resources available, may choose to make the Chair's job a 12-month position rather than an academic year position, so that there is realistic compensation available for the responsibilities of the office.
- D. Administrative Time. A Chair will customarily be released from at least one course

per semester to provide time for administrative duties. In large departments, or departments with unusually demanding administrative responsibilities, the Chair may be released for as many as two courses per semester.

- E. Timing of Elections, and Designation of Chair-elect. The election will be held during the Fall semester of the outgoing Chair's last full year of service, to allow the incoming Chair at least one semester as Chair-elect. The election for a new Chair may be held during the spring semester of the year preceding the outgoing Chair's last full year of service as Chair, so that the newly-elected Chair will have the benefit of occupying the position of Chair-elect for a full year before assuming the position of Chair.
- F. The only exception to the provisions described under the introduction to II and II E will be in the case of illness, incapacitation, death, or sudden resignation of a Chair. In such a case, where there is little time for a Chair-elect to learn the job, choice of a past-Chair to fill the position of Chair is the preferred alternative. In this case only, the department may establish an interim term of service of as little as one year, or in an extreme emergency, as little as one semester, to deal with the special circumstances. It will then return to normal procedures.
- G. The Chair will work closely with the Chair-elect to instruct her/him in all necessary duties. In a large department, if the workload and department resources warrant it, the Chair-elect could receive an allocation of assigned time during the semester immediately preceding his/her assumption of the position of Chair.
- H. During scheduled workdays, whenever the Chair is not on campus or readily available by telephone, s/he shall delegate another faculty member who is on campus or readily available to serve as Acting Chair.
- I. A Department Chair shall be evaluated in accordance with the department's written policy for evaluation of department chairs.
- J. Termination. If the department faculty and staff conclude that a Chair is not adequately fulfilling his/her functions, they may recommend terminating the Chair's term of office, using the same decision procedure which is used by the department in the choice of a Chair.

III CURRICULUM

In consultation with program faculty, the Chair administers the department's curriculum.

- A. Plans the department's course offerings for each year.
 - 1. Reviews and updates master catalog.
 - 2. Develops tentative schedule, initiating the preparation of a list of classes and a time-schedule embodying these classes for each semester.
 - 3. Ensures tentative schedule matches departmental resources, department and student needs, and enrollment targets.

- B. Meets regularly with faculty for short and long-term curricular planning.
 1. Reviews and rewrites catalog copy for each two-year period to ensure that it accurately represents departmental requirements, course offerings, and course availability.
 2. Draws upon State, regional & professional associations in the discipline in regard to the department's curricular planning and development.
 3. Evaluates, revises and proposes curriculum, new programs, and emphases consistent with School and University policy.
 4. Organizes and presents the program review required by the California State University.
- C. Promotes ongoing student needs assessment and develops departmental response to those needs.
- D. Coordinates and approves Extended Education faculty and courses.

IV. BUDGET

- A. Negotiates fiscal/human resource needs with the Dean.
 1. Meets with the School Operations Manager to develop strategies and project costs.
- B. In consultation with faculty and the Administrative Coordinator, allocates fiscal resources.
- C. Informs faculty of additional funding opportunities and application processes (e.g., Travel, Reader, Research, Scholarship and Creative Activity Program grants, Affirmative Action Faculty Development Program grants). Approves and ranks funding requests, as appropriate.
- D. Approves establishment of department-based foundation accounts.
- E. Reports regularly to the faculty and staff on the status of discretionary monies.
 1. In consultation with the School Development Officer, may seek additional sources of funding to meet department needs.
- F. Prepares Minor Capital Outlay funding requests.
- G. Reviews and approves grant applications submitted by department faculty.
- H. Ensures that records of allocations and expenditures are maintained, and open to inspection by any full-time department employee.

V. ENROLLMENT

- A. Monitors the number of majors and level of FTEs consistent with departmental

resources and targets. The Chair will ensure availability of general education and core major courses, maintenance of educational quality, and compliance with University, School and departmental policies.

- B. Consults with the Dean concerning enrollment targets for curricular and schedule planning purposes.

VI. PERSONNEL: Staff

- A. Provides faculty with a list of tasks appropriate to be asked of staff, and task priorities as determined by department, School and University policy.
- B. Meets regularly with Administrative Coordinator to discuss matters relating to the administration and daily operation of the department.
- C. Evaluates the Administrative Coordinator on a yearly basis, in consultation with faculty and the Operations Manager, and is also responsible for ensuring that other staff evaluations are completed annually.
- D. Consults with the Dean and Operations Manager regarding any staff disputes that can't be resolved within the department.
- E. Responsible for staff recruitment in accordance with University and CSU/CSEA contract requirements.
 - 1. Initiates and leads Administrative Coordinator recruitment.
 - 2. Advises committees re: campus procedures, and contract requirements.
 - 3. Provides final approval for recruitment documents.

VII. PERSONNEL: Faculty

- A. Responsible for faculty recruitment in accordance with University and CSU/CFA Unit #3 contract requirements.
 - 1. In consultation with department faculty, assesses department needs and negotiates resources with the Dean.
 - 2. Establishes hiring committees to begin recruitment cycle.
 - 3. Advises committees re: campus procedures, and entitlement issues.
 - 4. Provides text for University-wide Position Opportunity Announcement.
 - 5. Provides final approval for recruitment documents.
 - 6. Provides a means of orientation for new faculty.
- B. Oversees election of a department Reappointment, Tenure, and Promotion Committee and checks regularly to ensure that the committee is doing its work and meeting University deadlines.
- C. Prepares a response to faculty requests for sabbatical leaves, including statement of department's ability to cover the leave.
- D. Reviews and responds to requests for leave-of-absence.

- E. Assures that the Student Evaluation of Faculty process is ongoing each semester. Reviews the quantitative summaries of evaluation for each faculty member in the unit, prepares qualitative written summaries based on narrative responses, and discusses the results with faculty as appropriate.
- F. Encourages faculty to continue their intellectual and professional development through research, professional publications, grant submissions, new course preparation, and attendance of professional meetings and workshops.

VIII. STUDENT SERVICES

- A. It is the Chair's primary responsibility to plan and provide, either directly or by delegation, an effective program of academic advising for first-time freshmen, transfer students, undeclared majors seeking to enter the department, continuing students, and graduate students if the department has a graduate program.
 - 1. Of central importance is the establishment of office hours to cover the advising demand.
 - 2. Academic advising will include graduation programs, internships, careers, graduate schools and research- and professional-programs, grade-changes, grievances, and in some cases special-studies and personal counseling.
 - 3. The advising program will include encouraging students to use all available advising resources, including the catalog, advising sheets, and the Career Development Center.
- B. Fosters a sense of community among faculty, staff and students.
 - 1. Serves as first-line mediator of disputes among faculty, staff and students.
 - 2. Encourages student participation in department activities.
 - 3. Encourages faculty sponsorship and participation in student clubs and organizations.
- C. The Chair ensures that information is available regarding university services and deadlines, including those for financial aid, scholarships, Extended Education, Open University programs, and student activities sponsored by the department. This may take the form of announcements or newsletters or both.
- D. The Chair is available to consult with students regarding any problems they encounter in classes or with department faculty. It is the Chair's responsibility to ensure that the University's grade grievance policy, which can be found in the catalog, is followed in instances of disputes.

IX. DEPARTMENT-RELATED MATTERS

- A. Consults regularly with members of the faculty on all matters pertaining to curriculum, advising and workload.
- B. Prepares agenda and convenes regularly scheduled department meetings to keep faculty informed of relevant issues and events, policy changes, deadlines, etc., and provides an opportunity for regular faculty participation in department decision-making.

- Ensures that adequate minutes are recorded and accessible by department faculty and staff.
- C. Ensures that faculty are regularly meeting their classes and scheduled office hours, and are available for student advising.
 - D. Encourages faculty participation on departmental, School and University committees.
 - E. Monitors faculty workloads and submits Faculty Assignment by Department report (FAD) each semester.
 - 1. Consults with faculty and the Administrative Coordinator on workload imbalances and provides recommendations for adjustments.
 - 2. Approves appropriate requests for Assigned Time.
 - 3. Provides final review and approval of the Faculty Assignment by Department report.
 - F. Immediately notifies the Dean regarding any allegations of harassment or mistreatment.
 - G. Facilitates faculty participation in Commencement.
 - H. Initiates appropriate ceremonial events and celebrations (e.g., retirements.)
 - I. The Chair will maintain liaison with the CSU Council of Department Chairs and, directly or by delegation, with other professional associations in the discipline. S/he will draw on relevant information from state, regional, and national professional associations in the discipline in regard to developing the department's curriculum and operating procedures.
 - J. The Chair will ensure that an up-to-date record of department, School and University policies and procedures is maintained.

X. SCHOOL-RELATED MATTERS

The Chair is the primary communication link between the department and the School, which includes the Dean and the Dean's staff, the Council of Department Chairs (CDC), the Social Sciences Curriculum Committee (SSCC), and the School Development Officer.

- A. The Chair is responsible for ensuring that department faculty are informed of School policy, and notified of information or deadlines distributed by the Dean's office. The Chair is also responsible for presenting the position of the department faculty and staff to the Dean or these committees at such times as the department wishes this to be done.
- B. Attends (or arranges for an alternate to attend) the Council of Department Chairs and the Arts and Humanities Curriculum Committee meetings and keep her/his colleagues equally and fully informed of matters discussed.

1. Maintains a file of agenda/minutes for access by department faculty and staff.
- C. The Chair will monitor and report to the Dean on faculty workload, and work with the Dean to achieve equitable Student-Faculty Ratios across the department faculty. The Chair will report to the Dean on such other matters as may be delegated by the Dean to the Chair, such as ranking requests for equipment purchases or travel funds.
 - D. In consultation with the Dean and the staff, the Chair will organize and develop such medium- and long- range plans as are needed to foster inter-departmental cooperation, maintain high quality faculty-staff relations, and ensure the continuation of the traditionally innovative educational environment of the School.
 - E. Meets regularly with program coordinators and directors of centers and institutes.
 1. Ensures centers and institutes submit annual (bi-annual or quarterly if required) reports.

XI. UNIVERSITY-RELATED MATTERS

- A. Consults with all appropriate administrators, University committees, Chairs or faculty from other departments in regard to matters in which such consultation is needed or appropriate.
- B. Ensures faculty and staff participation on department, School and University-wide committees, administrative reviews, and faculty retreats.

XII. COMMUNITY-RELATED/OUTREACH/DEVELOPMENT

- A. Provides referrals and fields basic requests for information from members of the community.
- B. Facilitates student participation in community affairs through community involvement projects and internships.
- C. Encourages faculty involvement in the community.
- D. Provides liaison for development efforts.
 1. Prioritizes departmental projects for Development Office support.
 2. Reviews and approves gifts-in-kind.

4. Governance

An organizational chart for faculty governance is found here:

<http://web.sonoma.edu/senate/committees/index.html>

The Constitution of the Faculty of Sonoma State University which outlines the governance and administrative responsibilities and relationships among faculty, staff, and administration is found here:

<http://web.sonoma.edu/senate/governance/constitution.html>

5. Chair Term

This link documents the procedures that are current practice for selecting and appointing department Chairs. Department Chairs are normally appointed by the President for three-year terms. The appointment is renewable.

http://search.calstate.edu/search?q=cache:m7vUczchG5oJ:www.sonoma.edu/aa/docs/fa/procedure%2520and%2520form%2520for%2520appointing%2520department%2520chairs.pdf+DEPARTMENT+CHAIR+TERM&output=xml_no_dtd&client=sonoma-edu&proxystylesheet=sonoma-edu&ie=UTF-8&site=sonoma&access=p&oe=UTF-8

Renewal recommendations for the current chair are on the following pages.



SONOMA STATE UNIVERSITY

1801 East Cotati Avenue
Rohnert Park, California 94928-3609

Office of the Dean
School of Arts and Humanities
707 664-2146

Departments & Programs


August 18, 2005

American Multicultural
Studies

Art

To Provost Eduardo Ochoa

Art Gallery

From: William Babula, Dean 

California Cultural
Studies

Re: Chair Recommendations

Center for Performing
Arts

The Performing Arts Departments have recommended two faculty members as replacements for Jeff Langley who will be on sabbatical in the Fall of '05. The Departments recommend Paul Draper to serve as Acting Chair of Theatre Arts and Brian Wilson as Acting Chair of Music. I support this recommendation with .33 release time for each acting Chair.

Chicano and Latino
Studies

Center for the Study
of Latino Families
and Children

Communication Studies

Cc: Jeff Langley

English

Bill Houghton

Film Studies

Paul Draper

Global Studies

Brian wilson

Hutchins Center for
Interdisciplinary Studies

Modern Languages

Music

Native American Studies

Philosophy

Sonoma Film Institute

Theatre Arts

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1801 East Cotati Avenue
Rohnert Park, CA 94928-3609

OFFICE OF THE PRESIDENT

707.664.2156 • Fax 707.664.3106

April 13, 2009

Dr. Brian S. Wilson
Department of Music

Dear Dr. Wilson:

Upon the recommendation of your colleagues in the Department of Music and with the concurrence of the Dean of the School of Arts and Humanities and of the Provost and Vice President for Academic Affairs, I am happy to continue your appointment as the Chair of the Department of Music, effective August 24, 2009 (.50 timebase, class code 2482, academic-year appointment). In accordance with the provisions of the Collective Bargaining Agreement (Section 31.29), you will receive a monthly stipend during your service as chair.

Trustee regulations and policies provide that, in the administrative portion of your assignment, you serve at the pleasure of the President. Consistent with these regulations and policies, your assignment carries no specific term of office, although Chairs normally serve but three years unless recommended for continued service by the Department, the School Dean, and the Vice President.

I do appreciate your willingness to continue in these important responsibilities.

Sincerely,

A handwritten signature in black ink, appearing to read "Ruben Armiñana", written over a horizontal line.

Ruben Armiñana
President

RA/MB:rp

cc: Melinda Barnard, Interim Vice Provost for Academic Affairs
William Babula, Dean of the School of Arts and Humanities
Personnel Action File w/back-up

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OFFICE OF THE DEAN
School of Arts and Humanities

707.664.2146

**Departments
& Programs**

American Multicultural
Studies

Art

Art Gallery

California Cultural
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Center for Performing
Arts

Chicano and Latino
Studies

Communication
Studies

English

Film Studies

Hutchins School

Hutchins Center for
Interdisciplinary Studies

Modern Languages
and Literature

Music

Native American
Studies

Philosophy

Sonoma Film Institute

Theatre Arts

TO: Provost Eduardo Ochoa

FROM: William Babula, Dean, School of Arts and Humanities

DATE: April 1, 2009

RE: Chair Recommendation: Music

I am pleased to forward the attached departmental recommendation for Professor Brian Wilson to a new term as Chair of Music. He has gained valuable administrative experience during this past term and I have every confidence he will continue to provide excellent leadership to this important and very visible program. I thank him for his service and I appreciate his willingness to continue to serve as Chair.

Cc: Professor Brian Wilson

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1801 East Cotati Avenue
Rohnert Park, CA 94928-3609

DEPARTMENT OF MUSIC
School of Arts and Humanities

707.664.2324

DATE

March, 18, 2009

TO

Dr. William Babula
Dean of Arts and Humanities

FROM

Dr. Brian S. Wilson
Chair, Department of Music

REGARDING

Music Department Chair

Dear Dean Babula,

The music department faculty voted Dr. Brian S. Wilson for another three year term as music department chair at its Tuesday, March 17th meeting. The vote was unanimous.

Sincerely yours,

Brian S. Wilson

THE CALIFORNIA STATE UNIVERSITY

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1801 East Cotati Avenue
Rohnert Park, CA 94928-3609

OFFICE OF THE PRESIDENT

707.664.2156 • Fax 707.664.3106

June 6, 2012

Brian Wilson, D.M.A.
Department of Music

Dear Dr. Wilson:

Upon the recommendation of your colleagues in the Department of Music and with the concurrence of the Interim Dean of the School of Arts and Humanities and of the Provost and Vice President for Academic Affairs, I am pleased to continue your appointment as the chair of the Department of Music, effective August 20, 2012 (.50 time-base, class code 2482, academic-year appointment). Additionally, in accordance with the provisions of the Collective Bargaining Agreement (Section 31.29), you will receive an \$80.00 monthly stipend during your service as chair.

Trustee regulations and policies provide that in the administrative portion of your assignment you serve at the pleasure of the President. Consistent with these regulations and policies, your assignment carries no specific term of office, although chairs normally serve three years unless recommended for continued service by the Department, the School Dean, and the Vice President.

I appreciate your willingness to continue with these important responsibilities.

Sincerely,

A handwritten signature in black ink, appearing to read "Ruben Armiñana", written over a horizontal line.

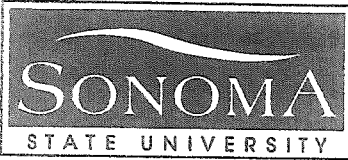
Ruben Armiñana
President

RA/MB:rp

cc: Melinda Barnard, Associate Vice President for Faculty Affairs
Thaine Stearns, Interim Dean of the School of Arts and Humanities
Personnel Action File

THE CALIFORNIA STATE UNIVERSITY

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1801 East Cotati Avenue
Rohnert Park, CA 94928-3609

OFFICE OF THE DEAN
School of Arts and Humanities

707.664.2146

Date: 11 May 2012
To: Provost Andrew Rogerson
From: Thaine Stearns, Interim Dean, School of Arts and Humanities
Subject: Department Chair, Music

Departments
& Programs

American Multicultural
Studies

Art

Art Gallery

Chicano and Latino
Studies

Communication
Studies

English

Film Studies

Hutchins School

Hutchins Center for
Interdisciplinary Studies

Jewish Studies

Modern Languages
and Literature

Music

Native American
Studies

Philosophy

School of Performing
Arts

Sonoma Film Institute

Theatre Arts

I am recommending that Brian Wilson be reappointed as Department Chair of Music for another three-year term, concurring with the departmental recommendation (see attached). His new term will begin Fall Semester, 2012.

Under Dr. Wilson's chairship, the department has moved forward in positive directions; despite decreasing resources, the department has grown both in its reputation and in its size. Its various programs have excelled, and it is positioned under Wilson's leadership to play an important role in the success of the Green Music Center's opening production season.

Dr. Wilson has been an effective leader, an excellent manager, and a thoughtful and constructive colleague. I look forward to working with him in the coming months.

Sincerely,

Thaine Stearns
Dean

Cc: Brian Wilson

On Apr 23, 2015, at 3:32 PM, Thaine Stearns
<stearnst@sonoma.edu>

wrote:

Brian,

Great! Congratulations; I look forward to working with you in your next term.

Best,
Thaine

On Apr 23, 2015, at 2:27 PM, Brian Wilson
<brian.wilson@sonoma.edu> wrote:

Thaine,

At the Music Department faculty meeting today, Thursday, April 23rd the faculty voted unanimously for Brian S. Wilson as department chair for another term.

Regards,

6. Communication Policies

Aside from human interaction, E-mail is the primary mode of communication within the department and the university as a whole. The university has deemed email as the official means of communication with students as well. In addition to email, the department makes regular use of shared documents via google. There is a faculty meeting every other week.

7. Staff Positions within the Music Department

ADMINISTRATIVE ANALYST

Brooke Tester

Works closely with the Department Chair of Music, the Music Faculty and the Music students. Manages all department scheduling, budgets, and all other tasks.

PUBLICIST

Ruth Wilson

Development, planning and execution of Music Department communication, publicity and media programs

STAFF ACCOMPANIST

Richard Riccardi

Provides accompaniment for vocal and instrumental students in weekly repertoire class, for semester-end performance juries and for junior and senior recitals

STAFF ACCOMPANIST

Yvonne Wormer

Provides accompaniment for vocal and instrumental students in weekly repertoire class, for semester-end performance juries and for junior and senior recitals

7b. Staff Positions lying outside the Department and providing support to Music, Theatre and Dance via the Center for Performing Arts. These are presented in the order where there is most contact and support.

OPERATIONS ANALYST

Jason Wilson

Reserves spaces, collects and disseminates production and technical needs for all music department concerts. As authorized cash handler, receives all payments and makes deposits.

PIANO TECHNICIAN

Michael Hagen

Maintains the fleet of pianos for practice

TECHNICAL DIRECTOR

Theo Bridant

Oversees music theatre productions, schedules back of house support for music department concerts and events in Schroeder Hall.

SCENE SHOP

Russ Wigglesworth and John M. Connole

Build scenes for music theatre productions and other needed items

COSTUME DIRECTOR

Martha Clarke and Teresa Kopaz

Create costumes for music theatre productions

- 7c. Staff Positions lying outside the Department and providing support to Music via The Green Music Center. The Green Music Center provides front of house for all music department concerts and back of house support for all Weill Hall concerts. Persons providing the most support are indicated in bold.

ADMINISTRATION & PROGRAMMING

Jacob Yarrow, *Executive Director*

Meets regularly with department chair and Dean on long-range planning and academic integration.

Becky Cale, *Executive Assistant and Board Relations Coordinator*

Caroline Ammann, *Director of Artistic Administration*

Collaborates with department chair on scheduling concerts in Weill and Schroder Hall taking into account other constituencies.

DEVELOPMENT

Marge Limbert, *Interim GMC Director of Development and Director of Development, Schools of Arts & Humanities and Education*

Collaborates with department chair on fund-raising related initiatives.

Eric Singer, *Development Officer, Corporate Sponsorships*

Kirsten Tellez, *Annual Giving Manager*

LOGISTICS AND OPERATIONS

Kamen Nikolov, *Director of Production Operations*

Provides and oversees back of house for all music department concerts as well as assists the music department in miscellaneous technical needs.

Cindy Chong, *Associate Director of Facilities Management*

Jerry Uhlig, *Production Manager*

Larry Lobel, *Piano Technician*

Maintains and Tunes all performance pianos and other selected grand pianos.

MARKETING AND COMMUNICATIONS

Kathryn Stewart, *Associate Director of Communications*

Andy Shepherd, *Senior Marketing Manager*

Works closely with music department publicity staff Ruth Wilson on the dissemination of promotional materials through website and other means.

Christine Jossey, *Marketing and Communications Specialist*

BOX OFFICE

Megan Christensen, *University Box Office Manager*

Carly Davis, *University Box Office Specialist*

GUEST SERVICES

Lori Hercs, *Director of Guest Services*

Andrew Cronmiz, *House Manager*

Oversees front of house for all music department concerts and events including receiving the delivery and dissemination of concert programs.

HOSPITALITY

Kelley Kaslar, *Director of Hospitality*

Talmadge Savage, *Prelude Restaurant Manager*

Alison Schneider, *Prelude Restaurant Assistant Manager*

Alex Purroy, *Executive Chef*

Chris Austin, *Sous Chef*

8. Jointly Administered Programs

N/A

E. Faculty and Staff

1. Policies and Procedures

(a) faculty load

Article 20 of the Collective Bargaining Agreement in the CSU regarding faculty work load is found here:

<https://www.calstate.edu/hr/employee-relations/bargaining-agreements/contracts/cfa/2014-2017/article20.pdf>

The calculation of credit for the direction of various modes of instruction, ie. Lecture, ensemble and found in the CS Codes for the California State University. This can be found on the following pages.

In addition, the most recent Faculty Assignment by Department (FAD) is also found on the following pages. It is a report prepared by the Office of Reporting and Analytics. It is part of the Academic Planning Database (APDB) which reports present information related to enrollment, student-faculty ratios, class size, mode of instructions and more, organized by discipline, discipline category, and administrative structure. The report is distributed to department chairs, who verify accuracy and return to the Office of Reporting and Analytics thus ensuring accurate and reliable application of credit.

<http://web.sonoma.edu/aa/ra/faculty-staff/index.html>

SONOMA STATE UNIVERSITY
ACADEMIC PLANNING DATA BASE

CSU COURSE CLASSIFICATION SYSTEM

CS #	Mode of Instruction	Enroll Limit	Wkly Class Hrs Per Un	Space Type	Wkld (WTU) K-factor
CS 01	Large lecture	Facil Avl	1	1	1.0
CS 02	Lecture-discussion	40	1	1	1.0
CS 03	Lecture-counseling Law case-study	30	1	1	1.0
CS 04	Discussion:composition, accounting, math, math statistics, logic and philosophy, music, speech, foreign language, linguistics	25	1	1	1.0
CS 05	Seminar	15-20	1	1	1.0
CS 06	Clinical processes	10	1	1	1.0
CS 07	Fine arts & science activities	Facil Avl	2	2	1.3
CS 08	Education workshops; social science activities	20	2	2	1.3
CS 09	Music activity-large group	40	2	2	1.3
CS 10	Music activity-small group	10	2	2	1.3
CS 11	Physical education/recreation activ.	30	2	3	1.3
CS 12	Speech, drama & journalism activity	20	2	2	1.3
CS 13	Technical activities & labs	Facil Avl	2	2	1.3
CS 14	Remedial courses	15	2	2	1.3
CS 15	Technical activities & labs	Facil avl	3	2	1.5
CS 16	Science laboratories	Facil avl	3	2	2.0
CS 17	Clinical practice - off campus	8	3	3	2.0
CS 18	Major intercollegiate sports	20	3	3	6.0
CS 19	Minor intercollegiate sports	20	3	3	3.0
CS 20	Major performances	20	3	3	3.0
CS 21	Music performance	40	3	3	3.0

Supervision Courses:

Formula: $\text{Enroll}/\text{CS}\# \times 12 = \text{workload}$

CS 25	Practice teaching, grad level	N/A	N/A	3	Formula .48 WTU per enr
CS 36	Independent study, field, studio, supervised undergrad activity	N/A	N/A	3	Formula .33 WTU per enr
CS 48	Music studio instruction	N/A	N/A	3	Formula .25 WTU per enr
CS 77	Peer-taught, non-workload instr. which is not state supported	N/A	N/A	3	.0 0
CS 78	Non-traditional instruction, exam or eval (workload is assigned)	N/A	N/A	3	.0 0

Jul-02
APDB:CS# System

**APPENDIX G
COURSE CLASSIFICATION SYSTEM**

COURSE CLASSIFICATION CATEGORIES

Course Class. Number	Weekly Class Hrs Per Unit of Credit	Workload K-factor	Normal Class Size			Category Description, examples and comments
			LD	UD	GD	
1. LECTURE COURSES (C1 - C2)						
C-1	1	1.0	facility limits (50)			Large Lecture Lecture courses in any discipline with more than 50 enrollments
C-2	1	1.0	40	40	40	Lecture-discussion Lecture courses in any discipline in which class participation is a planned portion of the instructional method.
2. RECITATION-SEMINAR (C3-C6)						
C-3	1	1.0	30	30	30	Lecture-composition Lecture-counseling Lecture-case study Business, education, English, and psychology courses in which students write, as counseled or study law cases.
C-4	1	1.0	25-39	25-39	25-39	Discussion Courses in any discipline in which student participation (discussion) is the primary instructional method.
C-5	1	1.0	20	20	15	Seminar Courses in any discipline using seminar methods of instruction.

Course Class. Number	Weekly Class Hrs Per Unit of Credit	Workload K-factor	Normal Class Size			Category Description, examples and comments
			LD	UD	GD	
C-6	1	1.0	20	10	10	Clinical processes Nursing and psychology courses in clinical processes and education courses involving individual testing, such as driver training in a simulator.
3. ACTIVITY COURSES (C7-C14)						
C-7	2	1.3	24	24	24	Fine arts and science activities Art, anthropology and science activities.
C-8	2	1.3	30	30	30	Education workshops and social science activities Includes methods taught on an activity basis in education and subject areas.
C-9	2	1.3	40	40	40	Music activity-large group Does not result in major public performance
C-10	2	1.3	10	10	10	Music activity-small group Instrumental or vocal instruction
C-11	2	1.3	30	30	30	Physical education and recreation activities Gym classes or intramural sports, if credit is given.
C-12	2	1.3	20	20	20	Speech, drama and journalism activities Class work in debate, acting and publication no public performance involved.
C-13	2	1.3	facility limits (24)			Technical activities and laboratories Courses involving the use of business and other machines; accounting, geography, foreign languages, home economics, psychology, library science, photography, engineering, industrial arts, agriculture, mathematics and statistics.
C-14	2	1.3	15	15	15	Remedial courses Courses for students admitted as exceptions only.

Course Class. Number	Weekly Class Hrs Per Unit of Credit	Workload K-factor	Normal Class Size			Category Description, examples and comments
			LD	UD	GD	
4. LABORATORY COURSES I (C-15)						
C-15	3	1.5	facility limits (24)			Technical activities and laboratories Laboratories in art, foreign language, home economics, industrial arts, physical education, speech correction, cartography, audio visual, mathematics, library science, political science.
5. LABORATORY COURSES II (C-16)						
C-16	3	2.0	facility limits (24)			Science laboratories Laboratories in natural science, life science, psychology, natural resources, agriculture engineering, meteorology, photography.
6. CLINICAL LABORATORY (C-17)						
C-17	3	2.0	8	8	8	Clinical Practice-off campus Nursing, social work
7. MAJOR SPORTS (C-18)						
C-18	>3	6.0	20	20	--	Major intercollegiate sports Football, basketball, baseball, track and field, wrestling, swimming, etc.: limited to four sports per year.
8. MINOR SPORTS (C-19)						
C-19	>3	3.0	20	20	--	Minor intercollegiate sports Other sports not listed as C-18.

Course Class. Number	Weekly Class Hrs Per Unit of Credit	Workload K-factor	Normal Class Size			Category Description, examples and comments
			LD	UD	GD	
9. MAJOR PUBLIC PRODUCTION (C-20)						
C-20	>3	3.0	20	20	20	Major performance Production courses in art, drama, journalism, music, photography, radio-TV, debate; results in a major public performance, showing or distribution.
10. MAJOR MUSIC PERFORMANCE (C-21)						
C-21	>3	3.0	40	40	40	Music performance Major performance groups, such as orchestras, bands and choruses.
11. NON STATE SUPPORTED INSTRUCTION (C-77)						
C-77	--	--	N/A	N/A	N/A	Peer taught courses, ROTC, other non-workload instruction which is not state supported Courses, which generate no workload for faculty but generate FTEs for the campus and are not state supported.
12. NON TRADITIONAL INSTRUCTION (C-78)						
C-78	--	--	N/A	N/A	N/A	Non-traditional instruction, examination or evaluation Courses which generate credit by examination, or evaluation, or which are taught in modes not described by the formulas faculty workload is assigned.
13. COURSES INDIVIDUALLY SUPERVISED (S23-S48)						
S numbers are used <u>only</u> for one-on-one instruction –not for groups. The formula used to determine faculty workload for supervision classes is as follows:						
$\text{Enrollment} / \text{S Factor} \times 12 = \text{WTU}$						
S-23	--	--	--	--	12	Social work supervision Graduate level social work only.

Course Class. Number	Weekly Class Hrs Per Unit of Credit	Workload K-factor	Normal Class Size		Category Description, examples and comments
			LD	UD GD	
S-25	--	--	--	25 25	Practice teaching, work-study, thesis projects, and independent study Undergraduate - practice teaching and public school nursing. Graduate - all disciplines.
S-36	--	--	36	36 36	Independent study, fieldwork, studio instruction, supervised activities, major only Undergraduate—all disciplines.
S-48	--	--	48	48 48	Independent study, music studio instruction, supervised activities, major only Undergraduate - music.

CSU FACULTY WORKLOAD FORMULA

MODE OF	(A) HRS/ WK/ CCU	(B) K-FACTOR	(C) CCU FOR 12 WTU	WTU (B X C)	In Class (A X C)	Outside Prepara- tion	Advising, Meetings, Professional Activities	Total Wrk Wk
1. Lecture or discussion (C1-C6)	1	1.0	12	12	12	24	9	= 45
2. Activities (C7-C14)	2	1.3	9	12	18	18	9	= 45
3. Laboratory I (C15)	3	1.5	8	12	24	12	9	= 45
4. Laboratory 2 (C16-C17)	3	2.0	6	12	18	18	9	= 45
5. Major Sports (C18)	>3	6.0	2	12	24	12	9	= 45
6. Minor Sports Performance, Production (C19-C21)	>3	3.0	4	12	24	12	9	= 45

Faculty frequently teach more than one type of class rather than all in one mode as indicated above. Below are examples of workloads distributed between 2 modes.

	<u>C/S#</u>	<u>Sec</u>	<u>CCU</u>	<u>K-factor</u>	<u>WTU</u>
1. 2 sections - 3 unit biology lecture course	(C-2)	2	x 3	x 1	= 6
3 sections - 1 unit biology lab course	(C-16)	3	x 1	x 2	= 6
					<u>12</u>
2. 1 section - 3 unit art lecture course	(C-2)	1	x 3	x 1	= 3
3 sections - 2 unit art activity	(C-9)	3	x 2	x 1.3	= 8
					<u>11 (owe 1 WTU)</u>
3. 2 sections - 5 unit language lecture course	(C-4)	2	x 5	x 1	= 10
1 section - 2 unit language lab course	(C-15)	1	x 2	x 1.5	= 3
					<u>13 (bank 1 WTU)</u>

DEFINITIONS

- CCU = Course Credit Units. The number of units earned by the student for a course.
- C/S Numbers = Course Classification Categories. Used to designate the mode in which a course is taught.
- FTEF = Full Time Equivalent Faculty. The number of faculty positions budgeted to support the academic program of the campus.
- FTES = Full Time Equivalent Students. (Sometimes shortened to FTE.) FTES = SCU/15. It should be noted that the factor of 15 is used for graduate enrollment as well as undergraduate.
- K-factor = Factor used to convert course credit units to faculty WTU, K-factor x CCU = WTU.
- WTU = Weighted Teaching Units. WTU = K-factor x CCU. A calculation of instructional workload for faculty. For each full-time faculty position the requirement is for WTU: 12 WTU from direct instruction and 3 WTU from committee work, advising, curriculum development, etc. It is common practice to assign 15 WTU of direct instruction for each budgeted FTEF when part-time faculty are utilized, since committee work and advising are not considered a part of their workload.

Course Classification (CS) Numbers
Additional Information and Examples

Lecture Classes

CS numbers, also known as Course Classification numbers and other misc. names, are numerical codes used to identify class type (i.e., lecture, laboratory, activity, supervision, etc). Lectures are the most common class type, followed by activities and labs. Supervision courses are in a category separate from classroom and laboratory courses. The classroom/supervision distinction is critical to calculating faculty workload.

For example, a lecture in the seminar format would receive CS Code 5 and, if it has 3 course credit units, the faculty will receive 3.0 WTU. There is a direct one to one correspondence. This is also true of lecture classes coded CS 1 which are large lecture classes with 50 or more students enrolled. (There are separate provisions for adjusting faculty workload for large lecture classes using an "override WTU" in the APDB Section Master File.)

Activity Classes

On the other hand, some classroom and activity courses create a greater workload for faculty and this is accounted for by the workload multipliers (See Addendum #3). For example, if a laboratory course in Biology has 3.0 course credit units, faculty will receive 6.0 WTU. Faculty workload is determined by multiplying course credit units by workload factor (i.e. K-factor). Classes with CS Code of 16 have a workload multiplier of 2.0.

Classes in vocal or instrumental instruction which are taught in small groups have a CS Code of 10 and have a workload factor of 1.3. In this case a 3.0 unit course would translate to 3.9 WTUs. Due to the increased workload for faculty in musical performance/production courses, they are coded CS 20 and have a workload factor of 3.0. In this case, faculty would receive 9.0 WTUs for a 3.0 units class.

Supervision Classes

CS Code 25 is used to designate thesis projects and practice teaching for undergraduate students. It is estimated that faculty/student contact average 90 minutes per week. The multiplier is .50 WTU per students enrolled.

CS Code 48 which is used to identify Independent Study, Studio Instruction and other undergraduate supervised activities. In this case faculty/student contact averages 45 minutes per week and the workload multiplier is .25 per students enrolled.



S-Factor Codes

S Number	Common uses	Contact hrs/ week	WTU/ enrollment
S-1/S-48	Independent study/studio instruction	45 minutes	0.25
S-2/S-36	Independent study/studio instruction	1 hour	0.33
S-3/S-25	Independent study, thesis, student teaching	90 minutes	0.5
S-4/S-24	Thesis, student teaching	2 hours	0.67
S-5/S-23	MSW fieldwork	3 hours	1.0

ADDENDUM #1

WTU CONVERSION	
Time Base 15ths	WTUs
1.00	15.00
.97	14.5
.93	14.0
.90	13.5
.86	13.0
.83	12.5
.80	12.0
.76	11.5
.73	11.0
.70	10.5
.67	10.0
.63	9.5
.60	9.0
.57	8.5
.53	8.0
.50	7.5
.47	7.0
.43	6.5
.40	6.0
.37	5.5
.33	5.0
.30	4.5
.27	4.0
.23	3.5
.20	3.0
.17	2.5
.13	2.0
.10	1.5
.07	1.0

As a rule, full-time tenured professors are assumed to be advising students for roughly 20% their workload. Therefore, for these faculty, 12 teaching units are considered full-time (100%) . We suggest you account for these units by coding them as Assigned Time with Code #31 for 3.0 units. In this way all 15 units would be accounted for in the FAD.

John Larson 10/25/16
sign card date

CHANCELLOR'S OFFICE OF CALIFORNIA STATE UNIVERSITIES
 FACULTY ASSIGNMENTS BY DEPARTMENT FOR FALL 2016 SONOMA

DEPARTMENT - 498 MUSIC

SCHOOL - 47 HUMANITIES

SSN	EMPLOYEE ID	NAME	RANGE CODE	TSF	IAF	ADM-LVL	OSF	IFF
XXXXX3030	000000001694451	J E Bent	ASST PROF/LECT B	1.000	0.000		0.000	1.000

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
MUS 0101	01	10051	LD	48	10	02	4.0	MWF	1000	1050	0.0	050A	1058	LECT	1.000	192.0	2.5	4.0		
MUS 0323	01	10051	UD	12	10	21	1.0	MWF	1200	1250	0.0	050A	10018	IAB	1.000	12.0	2.5	3.0		
MUS 0325	01	10051	UD	45	10	21	1.0	M	1900	2140	0.0	050A	10018	IAB	1.000	45.0	2.8	3.0		
MUS 0402	01	10051	UD	15	10	04	3.0	MF	1300	1415	0.0	050A	1141	LECT	1.000	45.0	2.5	3.0		

TOTAL INDIVIDUAL 120 294.0 10.3 13.0 0.0 13.0

 XXXXX5344 000000005095030 J R Brindel ASST PROF/LECT B 0.020 0.000
 TSF IAF
 OSF
 0.000
 IFF
 0.020

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
MUS 0147	03	10051	LD	1	10	36	1.0	ARR	1.0					NCAP	1.000	1.0	1.0	0.3		

TOTAL INDIVIDUAL 1 1.0 1.0 0.3 0.0 0.3

 XXXXX8486 000000002221640 E Cabalo ASSOC PROF/LECT C 0.390 0.000
 TSF IAF
 OSF
 0.000
 IFF
 0.390

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
MUS 0118	01	10051	LD	9	10	10	1.0	TH	1300	1440	0.0	050A	1141	NCAP 077	1.000	9.0	0.8	0.6		
MUS 0143	02	10051	LD	2	10	48	1.0	ARR	1.0					NCAP	1.000	2.0	2.0	0.5		
MUS 0160A	01	10051	LD	27	12	00	0.0	T	1300	1450	0.0	050A	10018	LECT	0.500	27.0	0.5	0.5		
MUS 0160A	02	10051	LD	27	12	00	0.0	TH	1300	1450	0.0	050A	1027	LECT	0.500	27.0	0.9	1.0		
MUS 0160A	03	10051	LD	26	12	00	0.0	T	1300	1450	0.0	050A	10018	LECT	0.500	26.0	0.5	0.5		
MUS 0160A	04	10051	LD	26	12	00	0.0	TH	1500	1650	0.0	050A	1027	LECT	0.500	26.0	0.9	1.0		
MUS 0326	01	10051	UD	8	10	10	1.0	T	1600	1840	0.0	050A	10018	IAB	1.000	8.0	2.8	1.3		
MUS 0418	01	10051	UD	11	10	10	1.0	TH	1300	1440	0.0	050A	1141	NCAP 077	1.000	11.0	1.0	0.7		
MUS 0443	02	10051	UD	1	10	48	1.0	ARR	1.0					NCAP	1.000	1.0	1.0	0.3		

TOTAL INDIVIDUAL 137 137.0 10.4 6.4 0.0 6.4

 XXXXX4269 000000003277721 A W Collins ASST PROF/LECT B 0.100 0.000
 TSF IAF
 OSF
 0.000
 IFF
 0.100

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
MUS 0137	04	10051	LD	1	10	48	1.0	ARR	1.0					NCAP	1.000	1.0	1.0	0.3		
MUS 0147	11	10051	LD	5	10	36	1.0	ARR	1.0					NCAP	1.000	5.0	5.0	1.7		
MUS 0447	11	10051	UD	4	10	36	1.0	ARR	1.0					NCAP	1.000	4.0	4.0	1.3		

TOTAL INDIVIDUAL 10 10.0 10.0 3.3 0.0 3.3

SCHOOL - 47 HUMANITIES DEPARTMENT - 498 MUSIC

SSN EMPLOYEE ID NAME RANGE CODE TSF IAF ADM-LVL OSF IFF
 ASSIGNED TIME ACTIVITY

XXXXX6165 00000000304894 A Collinsworth ASSOC PROF/LECT C 0.890 0.000 0.000 SPLIT APPT 50245 IFF=0.270 0.620

NOTE: D-WTU, I-WTU & T-WTU VALUES IMMEDIATELY BELOW DO NOT INCLUDE CONTRIBUTIONS FROM ASSIGN TIME ACTIVITIES WITHIN 2ND & 3RD DEPARTMENTS. ACTUAL VALUES OVER ALL DEPT APPOINTMENTS ARE: D-WTU=14.3, I-WTU=0.0, T-WTU=14.3

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
EDSS 0444	01	08011	UD	5	10	04	4.0	M	1600	1940	0.0	050A	2052	LECT	1.000	20.0	3.8	4.0		
MUS 0106	01	10051	LD	30	10	04	3.0	TTH	0920	1035	1.0	050A	1057	LECT	1.000	90.0	3.5	3.0		
MUS 0134	05	10051	LD	1	10	48	1.0	ARR			1.0	NCAP			1.0	1.0	0.3			
MUS 0147	08	10051	LD	2	10	36	1.0	ARR			1.0	NCAP			1.0	2.0	0.7			
MUS 0227	01	10051	LD	32	10	10	1.0	T	1700	1850	0.0	050A	1028	LAB	1.000	32.0	1.8	1.3		
MUS 0327	01	10051	UD	42	10	21	1.0	TTH	1500	1650	0.0	050A	1028	LAB	1.000	42.0	3.8	3.0		
MUS 0440	01	10051	UD	5	10	36	1.0	ARR			1.0	NCAP			1.0	5.0	1.7			
MUS 0447	08	10051	UD	1	10	36	1.0	ARR			1.0	NCAP			1.0	1.0	0.3			

TOTAL INDIVIDUAL 118 193.0 21.9 14.3 0.0 14.3

 XXXXX8518 000000004105912 K B Cook ASSOC PROF/LECT C 0.130 0.000 0.000 OSF IFF
 0.130

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
MUS 0292	01	10051	LD	11	10	10	1.0	TTH	1300	1350	0.0	050A	1026	LAB	1.000	11.0	1.8	1.3		
MUS 0447	15	10051	UD	3	10	36	1.0	ARR			1.0	NCAP			1.0	3.0	3.0	1.0		

TOTAL INDIVIDUAL 14 14.0 4.8 2.3 0.0 2.3

 XXXXX0029 00000000000598 K Freeman ASST PROF/LECT B 0.200 0.000 0.000 OSF IFF
 0.200

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
MUS 0379	01	10051	UD	8	10	21	1.0	TH	1600	1840	0.0	050A	1029	LAB	1.000	8.0	2.8	3.0		

TOTAL INDIVIDUAL 8 8.0 2.8 3.0 0.0 3.0

 XXXXX3796 000000005093483 Z P Gordin ASST PROF/LECT B 0.120 0.000 0.000 OSF IFF
 0.120

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
MUS 0141	01	10051	LD	2	10	48	1.0	ARR			1.0	NCAP			1.0	2.0	0.5			
MUS 0147	16	10051	LD	1	10	36	1.0	ARR			1.0	NCAP			1.0	1.0	0.3			
MUS 0441	01	10051	UD	1	10	48	1.0	ARR			1.0	NCAP			1.0	1.0	0.3			
MUS 0447	16	10051	UD	2	10	36	1.0	ARR			1.0	NCAP			1.0	2.0	0.7			

TOTAL INDIVIDUAL 6 6.0 6.0 1.8 0.0 1.8

SCHOOL - 47 HUMANITIES

DEPARTMENT - 498 MUSIC

SSN	EMPLOYEE ID	NAME	RANGE CODE	TSF	IAF	ADM-LVL	OSF	IFF
XXXXX5441	000000003825398	J E Hammett	ASSOC PROF/LECT C	0.020	0.000		0.000	0.020

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU	IFF
MUS 0141	04	10051	LD	1	10	48	1.0	ARR	1.0		1.0		NCAP		1.000	1.0	1.0	0.3			IFF
MUS 0147	18	10051	LD	1	10	36	1.0	ARR	1.0		1.0		NCAP		1.000	1.0	1.0	0.3			IFF
MUS 0441	04	10051	UD	2	10	48	1.0	ARR	1.0		1.0		NCAP		1.000	2.0	2.0	0.5			0.020
MUS 0447	18	10051	UD	2	10	36	1.0	ARR	1.0		1.0		NCAP		1.000	2.0	2.0	0.7			0.020

TOTAL INDIVIDUAL 6 6.0 6.0 1.8 0.0 1.8 0.0 1.8

XXXXXXXX9672 000000005456170 P W Harrow INSTRUCTOR/LECT A 0.270 0.000 0.000 0.000 0.270

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU	IFF
MUS 0343	01	10051	UD	75	10	02	4.0	TH	1700	2040	0.0	050A	10018	LECT	1.000	300.0	3.8	4.0			0.270

TOTAL INDIVIDUAL 75 300.0 3.8 4.0 0.0 4.0 0.0 4.0

XXXXXXXX8674 000000005094900 R C Harsha ASST PROF/LECT B 0.130 0.000 0.000 0.000 0.130

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU	IFF
MUS 0147	17	10051	LD	2	10	36	1.0	ARR	1.0		1.0		NCAP		1.000	2.0	2.0	0.7			0.130
MUS 0447	17	10051	UD	4	10	36	1.0	ARR	1.0		1.0		NCAP		1.000	4.0	4.0	1.3			0.130

TOTAL INDIVIDUAL 6 6.0 6.0 2.0 0.0 2.0 0.0 2.0

XXXXX7059 000000003280022 C C Hugo ASST PROF/LECT B 0.087 0.000 0.000 0.000 0.087

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU	IFF
MUS 0147	01	10051	LD	1	10	78	1.0	ARR	1.0		1.0		NCAP		1.000	1.0	0.0	0.0			0.087
MUS 0447	01	10051	UD	3	10	78	1.0	ARR	1.0		1.0		NCAP		1.000	3.0	0.0	0.0			0.087

TOTAL INDIVIDUAL 4 4.0 0.0 0.0 0.0 0.0 0.0 0.0

XXXXX0233 00000000003367 W T Johnson OTHER 0.020 0.000 0.000 0.000 0.020

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU	IFF
MUS 0445	02	10051	UD	1	10	48	1.0	ARR	1.0		1.0		NCAP		1.000	1.0	1.0	0.3			0.020

TOTAL INDIVIDUAL 1 1.0 1.0 0.3 0.0 0.3 0.0 0.3

SCHOOL - 47 HUMANITIES

DEPARTMENT - 498 MUSIC

SSN	EMPLOYEE ID	NAME	RANGE CODE	TSF	IAF	ADM-LVL	OSF	IFF
XXXXX4919	000000005056160	A G Kahn	ASST PROF/LECT B	1.000	0.000		0.000	1.000
								4.0

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
MUS 0151	02	10051	LD	31	12	00	0.0	W	1300	1540	0.0	050A	10018	LAB	0.500	15.5	0.9	0.4		
MUS 0160A	01	10051	LD	27	10	01	2.0	T	1300	1450	0.0	050A	10018	LECT 014	0.500	27.0	0.5	0.5		
MUS 0160A	02	10051	LD	27	10	04	2.0	TH	1300	1450	0.0	050A	1027	LECT	0.500	27.0	0.9	1.0		
MUS 0160A	03	10051	LD	26	10	01	2.0	T	1300	1450	0.0	050A	10018	LECT 014	0.500	26.0	0.5	0.5		
MUS 0160A	04	10051	LD	26	10	04	2.0	TH	1500	1650	0.0	050A	1027	LECT	0.500	26.0	0.9	1.0		
MUS 0220	01	10051	LD	30	10	13	2.0	MWF	1100	1150	0.0	050A	1057	LECT	1.000	60.0	2.5	2.6		
MUS 0328	01	10051	UD	24	10	21	1.0	MW	1600	1750	0.0			NCAP	1.000	24.0	3.8	3.0		
MUS 0451	02	10051	UD	20	12	00	0.0	W	1300	1540	0.0	050A	10018	LAB	0.500	10.0	0.6	0.3		

TOTAL INDIVIDUAL 211 215.5 10.6 9.3 4.0 13.3

SSN	EMPLOYEE ID	NAME	RANGE CODE	TSF	IAF	ADM-LVL	OSF	IFF
XXXXX8794	000000003819405	K M Knudsen	ASSOC PROF/LECT C	0.370	0.000		0.000	0.370

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
MUS 0147	05	10051	LD	2	10	36	1.0	ARR			1.0			NCAP	1.000	2.0	2.0	0.7		
MUS 0189	01	10051	LD	16	10	04	2.0	TTH	1200	1250	0.0	050A	1029	LECT	1.000	32.0	1.8	2.0		
MUS 0391	01	10051	UD	10	10	21	1.0	T	0920	1035	0.0	050A	1141	LECT	0.500	5.0	1.3	1.5		
MUS 0447	05	10051	UD	1	10	36	1.0	ARR			1.0			NCAP	1.000	1.0	1.0	0.3		

TOTAL INDIVIDUAL 29 40.0 6.1 4.5 0.0 4.5

SSN	EMPLOYEE ID	NAME	RANGE CODE	TSF	IAF	ADM-LVL	OSF	IFF
XXXXX7725	000000003249862	D J Leibinger	ASSOC PROF/LECT C	1.000	0.000		0.000	1.000

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
MUS 0212	01	10051	LD	6	10	04	3.0	TTH	1045	1200	0.0	050A	1029	LECT	1.000	18.0	2.5	3.0		
MUS 0343	02	10051	UD	59	10	02	3.0	W	1600	1840	0.0	050A	1058	LECT	1.000	177.0	2.8	3.0		
MUS 0389	01	10051	UD	5	10	04	3.0	TTH	0920	1035	0.0	050A	1029	LECT	1.000	15.0	2.5	3.0		
MUS 0390	01	10051	UD	17	10	21	1.0	W	1900	2140	0.0	050A	1029	LAB	1.000	17.0	2.8	3.0		
MUS 0426	01	10051	UD	18	10	21	1.0	W	1300	1540	0.0	050A	1029	LAB	1.000	18.0	2.8	3.0		

TOTAL INDIVIDUAL 105 245.0 13.4 15.0 0.0 15.0

SSN	EMPLOYEE ID	NAME	RANGE CODE	TSF	IAF	ADM-LVL	OSF	IFF
XXXXX9694	000000005402506	T M Limbert	ASST PROF/LECT B	1.000	0.000		0.000	1.000

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
MUS 0259	01	10051	LD	15	10	04	2.0	T	1900	2040	0.0	004	0032	LECT	1.000	30.0	1.8	2.0		
MUS 0350	01	10051	UD	52	10	02	4.0	T	1300	1540	0.0	050A	1058	LECT	1.000	208.0	2.8	4.0		
MUS 0410	01	10051	UD	19	10	04	3.0	TTH	1045	1200	0.0	050A	1027	LECT	1.000	57.0	2.5	3.0		
MUS 0425	01	10051	UD	6	10	10	1.0	W	1300	1540	0.0	050A	1058	LAB	1.000	6.0	2.8	1.3		
MUS 0445	01	10051	UD	6	10	48	1.0	ARR			1.0			NCAP	1.000	6.0	6.0	1.5		

TOTAL INDIVIDUAL 98 307.0 15.9 11.8 4.0 15.8

SCHOOL - 47 HUMANITIES

DEPARTMENT - 498 MUSIC

SSN	EMPLOYEE ID	NAME	RANGE CODE	TSF	IAF	ADM-LVL	OSF	IAF	OSF	IFF
XXXXX9556	00000000004680	G E Marsh	PROFESSOR/LECT D	0.070	0.000				0.000	0.070

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYP	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
MUS 0138	01	10051	LD	1	10	48	1.0	ARR			1.0			NCAP	1.000	1.0	1.0	0.3		
MUS 0147	12	10051	LD	3	10	36	1.0	ARR			1.0			NCAP	1.000	3.0	3.0	1.0		
MUS 0447	12	10051	UD	2	10	36	1.0	ARR			1.0			NCAP	1.000	2.0	2.0	0.7		

TOTAL INDIVIDUAL 6 6.0 6.0 2.0 0.0 2.0 0.0 2.0
***** IFF *****
0.153

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYP	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
MUS 0133	02	10051	LD	1	10	48	1.0	ARR			1.0			NCAP	1.000	1.0	1.0	0.3		
MUS 0147	02	10051	LD	2	10	36	1.0	ARR			1.0			NCAP	1.000	2.0	2.0	0.7		
MUS 0447	02	10051	UD	4	10	36	1.0	ARR			1.0			NCAP	1.000	4.0	4.0	1.3		

TOTAL INDIVIDUAL 7 7.0 7.0 2.3 0.0 2.3
***** IFF *****
0.153

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYP	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
MUS 0115	01	10051	LD	8	10	10	1.0	MW	1500	1550	0.0	050A	1027	LAB 069	1.000	8.0	1.1	0.8		
MUS 0151	01	10051	LD	10	10	10	1.0	W	1300	1540	0.0			NCAP	1.000	10.0	2.8	1.3		
MUS 0201	01	10051	LD	48	10	02	4.0	TTH	1600	1715	0.0	050A	1057	LECT	1.000	192.0	2.5	4.0		
MUS 0316	01	10051	UD	9	10	04	1.0	T	1500	1550	0.0	050A	1027	LECT	1.000	9.0	0.8	1.0		
MUS 0330	01	10051	UD	7	10	20	1.0	TTH	1900	2140	0.0	050A	1028	LAB 070	1.000	7.0	4.1	7.0		
MUS 0330	02	10051	UD	1	10	20	2.0	TTH	1900	2140	0.0	050A	1028	LAB 070	1.000	2.0	0.6	1.0		
MUS 0330	03	10051	UD	1	10	20	3.0	TTH	1900	2140	0.0	050A	1028	LAB 070	1.000	3.0	0.6	1.0		
MUS 0340	01	10051	UD	2	10	10	2.0	MF	1300	1540	0.0	050A	10018	LECT	1.000	4.0	5.3	2.6		
MUS 0415	01	10051	UD	5	10	10	1.0	MW	1500	1550	0.0	050A	1027	LAB 069	1.000	5.0	0.7	0.5		
MUS 0451	01	10051	UD	11	10	10	1.0	W	1300	1540	0.0			NCAP	1.000	11.0	2.8	1.3		
THAR 0330	03	10071	UD	4	10	78	3.0	TTH	1900	2140	0.0	050A	1028	NCAP	1.000	12.0	0.0	0.0		

TOTAL INDIVIDUAL 106 263.0 21.3 20.5 0.0 20.5
***** IFF *****
1.000

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYP	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
MUS 0115	01	10051	LD	8	10	10	1.0	MW	1500	1550	0.0	050A	1027	LAB 069	1.000	8.0	1.1	0.8		
MUS 0151	01	10051	LD	10	10	10	1.0	W	1300	1540	0.0			NCAP	1.000	10.0	2.8	1.3		
MUS 0201	01	10051	LD	48	10	02	4.0	TTH	1600	1715	0.0	050A	1057	LECT	1.000	192.0	2.5	4.0		
MUS 0316	01	10051	UD	9	10	04	1.0	T	1500	1550	0.0	050A	1027	LECT	1.000	9.0	0.8	1.0		
MUS 0330	01	10051	UD	7	10	20	1.0	TTH	1900	2140	0.0	050A	1028	LAB 070	1.000	7.0	4.1	7.0		
MUS 0330	02	10051	UD	1	10	20	2.0	TTH	1900	2140	0.0	050A	1028	LAB 070	1.000	2.0	0.6	1.0		
MUS 0330	03	10051	UD	1	10	20	3.0	TTH	1900	2140	0.0	050A	1028	LAB 070	1.000	3.0	0.6	1.0		
MUS 0340	01	10051	UD	2	10	10	2.0	MF	1300	1540	0.0	050A	10018	LECT	1.000	4.0	5.3	2.6		
MUS 0415	01	10051	UD	5	10	10	1.0	MW	1500	1550	0.0	050A	1027	LAB 069	1.000	5.0	0.7	0.5		
MUS 0451	01	10051	UD	11	10	10	1.0	W	1300	1540	0.0			NCAP	1.000	11.0	2.8	1.3		
THAR 0330	03	10071	UD	4	10	78	3.0	TTH	1900	2140	0.0	050A	1028	NCAP	1.000	12.0	0.0	0.0		

TOTAL INDIVIDUAL 106 263.0 21.3 20.5 0.0 20.5
***** IFF *****
1.000

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYP	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
MUS 0447	21	10051	UD	1	10	36	1.0	ARR			1.0			NCAP	1.000	1.0	1.0	0.3		

TOTAL INDIVIDUAL 1 1.0 1.0 0.3 0.0 0.3
***** IFF *****
0.020

SCHOOL - 47 HUMANITIES DEPARTMENT - 498 MUSIC

SSN EMPLOYEE ID NAME RANGE CODE TSF IAF ADM-LVL OSF IFF
 ASSIGNED TIME ACTIVITY

XXXXX7157 00000002723297 J R Palmer ASSOC PROF/LECT C 1.000 0.000
 COURSE ID SECT HEGIS LVL ENR LS CS A-CCU DAYS BEG END TBA FACL SPACE/TYP GRP TTF SCU FCH D-WTU I-WTU T-WTU
 MUS 0250 01 10051 LD 55 10 02 3.0 MWF 1300 1350 0.0 050A 1057 LECT 1.000 165.0 2.5 3.0
 MUS 0251 01 10051 LD 16 10 02 3.0 MWF 0900 0950 0.0 050A 1058 LECT 1.000 48.0 2.5 3.0
 MUS 0300 01 10051 UD 4 10 05 3.0 W 1600 1840 0.0 050A 2052 LECT 1.000 12.0 2.8 3.0
 MUS 0420 01 10051 UD 21 10 04 2.0 MWF 1100 1150 0.0 050A 1027 LECT 1.000 42.0 2.5 2.0
 MUS 0481 01 10051 UD 9 10 10 1.0 F 1400 1550 0.0 050A 1029 LECT 1.000 9.0 1.8 1.3

TOTAL INDIVIDUAL 276.0 12.1 12.3 0.0 12.3

 XXXXX9825 0000000018486 K L Reynolds ASSOC PROF/LECT C 0.153 0.000
 COURSE ID SECT HEGIS LVL ENR LS CS A-CCU DAYS BEG END TBA FACL SPACE/TYP GRP TTF SCU FCH D-WTU I-WTU T-WTU
 MUS 0147 04 10051 LD 3 10 36 1.0 ARR 1.0 NCAP 1.000 3.0 3.0 1.0
 MUS 0447 04 10051 UD 4 10 36 1.0 ARR 1.0 NCAP 1.000 4.0 4.0 1.3

TOTAL INDIVIDUAL 7.0 7.0 2.3 0.0 2.3

 XXXXX8637 00000002231676 L L Reynolds ASSOC PROF/LECT C 0.020 0.000
 COURSE ID SECT HEGIS LVL ENR LS CS A-CCU DAYS BEG END TBA FACL SPACE/TYP GRP TTF SCU FCH D-WTU I-WTU T-WTU
 MUS 0447 06 10051 UD 1 10 36 1.0 ARR 1.0 NCAP 1.000 1.0 1.0 0.3

TOTAL INDIVIDUAL 1.0 1.0 0.3 0.0 0.3

 XXXXX1347 00000001740640 W Roden ASSOC PROF/LECT C 0.040 0.000
 COURSE ID SECT HEGIS LVL ENR LS CS A-CCU DAYS BEG END TBA FACL SPACE/TYP GRP TTF SCU FCH D-WTU I-WTU T-WTU
 MUS 0133 04 10051 LD 1 10 48 1.0 ARR 1.0 NCAP 1.000 1.0 1.0 0.3
 MUS 0447 22 10051 UD 1 10 36 1.0 ARR 1.0 NCAP 1.000 1.0 1.0 0.3

TOTAL INDIVIDUAL 2.0 2.0 0.6 0.0 0.6

 XXXXX6272 000000004105886 D L Scott ASSOC PROF/LECT C 0.487 0.000
 COURSE ID SECT HEGIS LVL ENR LS CS A-CCU DAYS BEG END TBA FACL SPACE/TYP GRP TTF SCU FCH D-WTU I-WTU T-WTU
 MUS 0147 09 10051 LD 2 10 36 1.0 ARR 1.0 NCAP 1.000 2.0 2.0 0.7
 MUS 0150 01 10051 LD 55 10 02 3.0 T 1600 1840 0.0 050A 1058 LECT 1.000 165.0 2.8 3.0
 MUS 0391 01 10051 UD 10 12 00 0.0 T 0920 1035 0.0 050A 1141 LECT 0.500 5.0 1.3 1.5
 MUS 0447 09 10051 UD 3 10 36 1.0 ARR 1.0 NCAP 1.000 3.0 3.0 1.0

TOTAL INDIVIDUAL 175.0 9.1 6.2 0.0 6.2

SCHOOL - 47 HUMANITIES

DEPARTMENT - 498 MUSIC

SSN	EMPLOYEE ID	NAME	RANGE CODE	TSF	IAF	ADM-LVL	OSF	TSF	IAF	OSF	IFF
XXXXX8124	00000000011505	M A Thompson	PROFESSOR/LECT D	0.990	0.000			0.990	0.000	0.000	0.990

COURSE ID	SECT	HEGIS	LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE	/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
MUS 0109	01	10051	LD	11	10	10	2.0	MWF	1100	1150	0.0	050A	1026	LAB	1.000	22.0	2.5	2.6			
MUS 0109	02	10051	LD	4	10	10	2.0	MWF	1200	1250	0.0	050A	1026	LAB	1.000	8.0	2.5	2.6			
MUS 0109	03	10051	LD	10	10	10	2.0	M	1300	1415	0.0	050A	1026	LAB	1.000	20.0	2.5	2.6			
MUS 0139	01	10051	LD	3	10	48	1.0	ARR	1.0		1.0	NCAP			1.000	3.0	3.0	0.8			
MUS 0147	14	10051	LD	2	10	36	1.0	ARR	1.0		1.0	NCAP			1.000	2.0	2.0	0.7			
MUS 0151	02	10051	LD	31	10	10	1.0	W	1300	1540	0.0	050A	10018	LAB	0.500	15.5	0.9	0.4			
MUS 0309A	01	10051	UD	15	10	10	1.0	TTH	1100	1150	0.0	050A	1026	LAB	1.000	15.0	1.8	1.3			
MUS 0309A	02	10051	UD	5	10	10	1.0	TTH	1200	1250	0.0	050A	1026	LAB	1.000	5.0	1.8	1.3			
MUS 0329	01	10051	UD	6	10	10	1.0	M	1600	1840	0.0	050A	10018	LAB	1.000	6.0	2.8	1.3			
MUS 0329	02	10051	UD	5	10	10	1.0	W	1900	2140	0.0	050A	10018	LAB	1.000	5.0	2.8	1.3			
MUS 0447	14	10051	UD	1	10	36	1.0	ARR	1.0		1.0	NCAP			1.000	1.0	1.0	0.3			
MUS 0451	02	10051	UD	20	10	10	1.0	W	1300	1540	0.0	050A	10018	LAB	0.500	10.0	0.6	0.3			

TOTAL INDIVIDUAL 113 112.5 24.2 15.5 0.0 15.5

XXXXX0287 00000000819824 E A Turner ASST PROF/LECT B 0.267 0.000
TSF IAF
0.000 0.000

COURSE ID SECT HEGIS LVL ENR LS CS A-CCU DAYS BEG END TBA FACL SPACE/TYP GRP TTF SCU FCH D-WTU I-WTU T-WTU
MUS 0273 01 10051 LD 24 10 01 2.0 T 1000 1150 0.0 050A 10018 LECT 1.000 48.0 1.8 2.0
MUS 0273 02 10051 LD 24 10 04 2.0 TH 1000 1150 0.0 050A 10018 LECT 1.000 48.0 1.8 2.0
TOTAL INDIVIDUAL 48 96.0 3.6 4.0 0.0 4.0

XXXXX1942 0000000003536 R C Vincent PROFESSOR/LECT D 0.040 0.000
TSF IAF
0.000 0.000

COURSE ID SECT HEGIS LVL ENR LS CS A-CCU DAYS BEG END TBA FACL SPACE/TYP GRP TTF SCU FCH D-WTU I-WTU T-WTU
MUS 0147 19 10051 LD 1 10 36 1.0 ARR 1.0 1.0 NCAP 1.000 1.0 1.0 0.3
MUS 0447 19 10051 UD 1 10 36 1.0 ARR 1.0 1.0 NCAP 1.000 1.0 1.0 0.3
TOTAL INDIVIDUAL 2 2.0 2.0 0.6 0.0 0.6

XXXXX1368 000000005370240 M D Wallace ASSOC PROF/LECT C 0.020 0.000
TSF IAF
0.000 0.000

COURSE ID SECT HEGIS LVL ENR LS CS A-CCU DAYS BEG END TBA FACL SPACE/TYP GRP TTF SCU FCH D-WTU I-WTU T-WTU
MUS 0447 23 10051 UD 1 10 36 1.0 ARR 1.0 1.0 NCAP 1.000 1.0 1.0 0.3
TOTAL INDIVIDUAL 1 1.0 1.0 0.3 0.0 0.3

SCHOOL - 47 HUMANITIES

DEPARTMENT - 498 MUSIC

SSN	EMPLOYEE ID	NAME	RANGE CODE	TSF	IAF	ADM-LVL	OSF	IFF											
XXXXX1095	000000002500100	J L Wilsey	ASSOC PROF/LECT C	0.110	0.000		0.000	0.110											
COURSE ID	SECT	HEGIS LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
MUS 0147	13	10051	LD	1	10	36	1.0	ARR	1.0	1.0	0.3	1.0	0.0	0.3	1.0	1.0	1.0	0.3	
MUS 0447	13	10051	UD	1	10	36	1.0	ARR	1.0	1.0	0.3	1.0	0.0	0.3	1.0	1.0	1.0	0.3	
TOTAL INDIVIDUAL															2.0	2.0	0.6	0.0	0.6
XXXXX2798	00000000027859	B S Wilson	PROFESSOR/LECT D	1.000	0.750	DEPT ACAD YR	0.000	0.250											
COURSE ID	SECT	HEGIS LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
MUS 0210	01	10051	LD	23	10	04	3.0	TTH	0920	1035	0.0	050A	1027	LECT	1.000	69.0	2.5	3.0	
MUS 0490	02	10051	UD	5	10	36	2.0	ARR	2.0	2.0	1.7	1.0	0.0	1.7	1.0	1.0	1.0	0.3	
MUS 0491	02	10051	UD	1	10	36	3.0	ARR	3.0	3.0	0.3	1.0	0.0	0.3	1.0	1.0	1.0	0.3	
TOTAL INDIVIDUAL															82.0	8.5	5.0	0.0	5.0
XXXXX2041	000000001295169	R E Wilson	INSTRUCTOR/LECT A	0.070	0.000		0.000	0.070											
COURSE ID	SECT	HEGIS LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
MUS 0147	10	10051	LD	3	10	36	1.0	ARR	1.0	1.0	1.0	1.0	0.0	1.0	1.0	3.0	3.0	1.0	
MUS 0447	10	10051	UD	1	10	36	1.0	ARR	1.0	1.0	0.3	1.0	0.0	0.3	1.0	1.0	1.0	0.3	
TOTAL INDIVIDUAL															4.0	4.0	1.3	0.0	1.3
XXXXX9094	000000001059635	N M Xenelis	INSTRUCTOR/LECT A	0.087	0.000		0.000	0.087											
COURSE ID	SECT	HEGIS LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
MUS 0122	01	10051	LD	21	10	10	1.0	TTH	1200	1250	0.0	050A	1028	LECT	1.000	21.0	1.8	1.3	
TOTAL INDIVIDUAL															21.0	1.8	1.3	0.0	1.3
XXXXX8388	00000000004654	R M Zajac	ASSOC PROF/LECT C	0.030	0.000		0.000	0.030											
COURSE ID	SECT	HEGIS LVL	ENR	LS	CS	A-CCU	DAYS	BEG	END	TBA	FACL	SPACE/TYPE	GRP	TTF	SCU	FCH	D-WTU	I-WTU	T-WTU
MUS 0147	07	10051	LD	2	10	36	1.0	ARR	1.0	1.0	0.7	1.0	0.0	0.7	1.0	2.0	2.0	0.7	
MUS 0447	07	10051	UD	1	10	36	1.0	ARR	1.0	1.0	0.3	1.0	0.0	0.3	1.0	1.0	1.0	0.3	
TOTAL INDIVIDUAL															3.0	3.0	1.0	0.0	1.0

- (b) evaluating teaching effectiveness of music faculty

The policy on the Reappointment, Tenure, and Promotion Procedures, Criteria, and Standards for Tenured and Probationary Faculty is found here:

http://web.sonoma.edu/uaffairs/policies/rtp_2016.htm

The policy on the Evaluation of Temporary Faculty is found here:

<http://www.sonoma.edu/policies/periodic-evaluation-temporary-faculty>

Student Evaluation of Teaching Policy is found here:

<http://www.sonoma.edu/policies/student-evaluation-teaching-policy>

A sample university SETE as well as the music department supplemental SETE is on the following pages.

Class Climate	Music	

Mark as shown: Please use a ball-point pen or a thin felt tip. This form will be processed automatically.
 Correction: Please follow the examples shown on the left hand side to help optimize the reading results.

1. General Information

- | | | | |
|---|-----------------------------------|--|---------------------------------|
| 1.1 You are currently enrolled as a? | <input type="checkbox"/> Freshman | <input type="checkbox"/> Sophomore | <input type="checkbox"/> Junior |
| | <input type="checkbox"/> Senior | <input type="checkbox"/> Postbaccalaureate | |
| 1.2 Is this course required for your major? | <input type="checkbox"/> Yes | <input type="checkbox"/> No | |
| 1.3 Is this course required for General Education? | <input type="checkbox"/> Yes | <input type="checkbox"/> No | |
| 1.4 Is this course a pre-requisite for another course you need? | <input type="checkbox"/> Yes | <input type="checkbox"/> No | |
| 1.5 Are you taking this course as a non-major elective? | <input type="checkbox"/> Yes | <input type="checkbox"/> No | |
| 1.6 What grade do you expect to receive? | <input type="checkbox"/> A | <input type="checkbox"/> B | <input type="checkbox"/> C |
| | <input type="checkbox"/> D | <input type="checkbox"/> F | <input type="checkbox"/> CR |
| | <input type="checkbox"/> NC | <input type="checkbox"/> INC | |

2. Instructor Evaluation

The questions that follow should be answered on an 'ineffective' to 'very effective' scale. A check in the middle box indicates that you find the instructor 'moderately effective'.

- | | | | | | | | |
|---|--------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------|
| 2.1 My Instructor displays enthusiasm for teaching the course | Ineffective | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Very Effective |
| 2.2 My Instructor is actively helpful when students have problems | Ineffective | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Very Effective |
| 2.3 My Instructor clearly presents course information | Ineffective | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Very Effective |
| 2.4 My Instructor seems well prepared for class | Ineffective | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Very Effective |
| 2.5 My Instructor clearly explained the goals of the course | Ineffective | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Very Effective |

3. Instructor Evaluation (cont.)

- | | | | | | | | |
|--|--------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------|
| 3.1 In this course, my Instructor enables me to participate actively in learning | Ineffective | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Very Effective |
| 3.2 My Instructor respects different viewpoints | Ineffective | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Very Effective |
| 3.3 My Instructor encourages me to do further independent study | Ineffective | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Very Effective |
| 3.4 My Instructor provides opportunities to question ideas in class | Ineffective | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Very Effective |

4. Instructor Evaluation (cont.)

- | | | | | | | | |
|--|--------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------|
| 4.1 The stated goals of this course are consistently pursued | Ineffective | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Very Effective |
| 4.2 The Instructor displays competence in course topics | Ineffective | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Very Effective |
| 4.3 My Instructor makes difficult topics understandable | Ineffective | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Very Effective |

4. Instructor Evaluation (cont.) [Continue]

- 4.4 My Instructor consults and advises effectively outside of class **Ineffective** **Very Effective**
- 4.5 My Instructor stimulates interest in the course **Ineffective** **Very Effective**

5. Music Departmental Questions

5.1 What did you learn in this class?

5.2 Describe briefly the ways this class has challenged you.

5.3 Describe the strengths and weaknesses of the instructor as a teacher.

5.4 Do you have suggestions for improving this class?

6. Music Department Questions (cont.)

- 6.1 My background preparation for this class was: Poor Very Good N/A
- 6.2 The University's standard for homework per week is two hours per unit (two hours for a one unit class, four hours for a two unit class, etc). When compared to the University standard the level of homework in this course has been: More Less Equal
- 6.3 I would take another class from this instructor: Yes No Maybe
- 6.4 Additional comments:



STUDENT EVALUATION FORM

The music department would appreciate your evaluative comments in addition to the scantron form. These comments stay in the music department files and can be viewed by the instructor and/or department chair person.

Course Title: _____

Instructor: _____ Semester: _____

- 1) What did you learn in this class?

- 2) Describe briefly the ways this class has challenged you.

- 3) Describe the strengths and weaknesses of the instructor as a teacher?

- 4) Do you have any suggestions for improving this class?

- 5) I am a: Freshman Sophomore Junior Senior Graduate
- 6) My background preparation for this class was:

Very Good Good Adequate Poor Not Applicable
- 7) The University standard for homework per week is two hours per unit (two hours for one unit, four hours for a two unit class, etc). The amount of time I have spent on homework for this class is

More Than Equal To Less Than the University's standard
- 8) I would like to take another class from this instructor

Yes Maybe No
- 9) Feel free to write any other comments on the back of this page

MUS Spring 17 Department Aggregate

No. of responses = 369

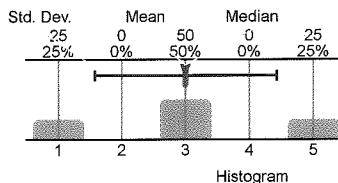


Legend

Question text

Absolute Frequencies of answers
Relative Frequencies of answers

Left pole



Right pole

n=No. of responses
av.=Mean
md=Median
dev.=Std. Dev.
ab.=Abstention

General Information

You are currently enrolled as a?

Freshman	<input type="text" value="134"/>	134	n=367
Sophomore	<input type="text" value="74"/>	74	
Junior	<input type="text" value="89"/>	89	
Senior	<input type="text" value="69"/>	69	
Postbaccalaureate	<input type="text" value="1"/>	1	

Is this course required for your major?

Yes	<input type="text" value="196"/>	196	n=367
No	<input type="text" value="171"/>	171	

Is this course required for General Education?

Yes	<input type="text" value="154"/>	154	n=367
No	<input type="text" value="213"/>	213	

Is this course a pre-requisite for another course you need?

Yes	<input type="text" value="67"/>	67	n=364
No	<input type="text" value="297"/>	297	

Are you taking this course as a non-major elective?

Yes	<input type="text" value="101"/>	101	n=368
No	<input type="text" value="267"/>	267	

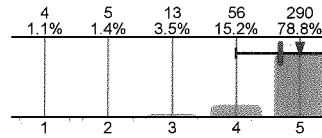
What grade do you expect to receive?

A	<input type="text" value="207"/>	207	n=367
B	<input type="text" value="116"/>	116	
C	<input type="text" value="22"/>	22	
D	<input type="text" value="3"/>	3	
F	<input type="text" value="0"/>	0	
CR	<input type="text" value="17"/>	17	
NC	<input type="text" value="2"/>	2	
INC	<input type="text" value="0"/>	0	

Instructor Evaluation

My Instructor displays enthusiasm for teaching the course

Ineffective

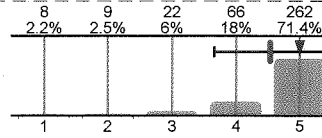


Very Effective

n=368
av.=4.69
md=5
dev.=0.7

My Instructor is actively helpful when students have problems

Ineffective

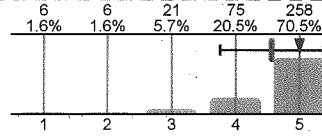


Very Effective

n=367
av.=4.54
md=5
dev.=0.88

My Instructor clearly presents course information

Ineffective

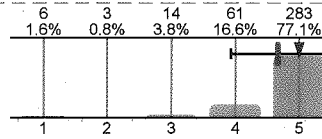


Very Effective

n=366
av.=4.57
md=5
dev.=0.81

My Instructor seems well prepared for class

Ineffective

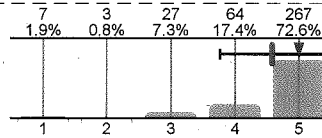


Very Effective

n=367
av.=4.67
md=5
dev.=0.74

My Instructor clearly explained the goals of the course

Ineffective



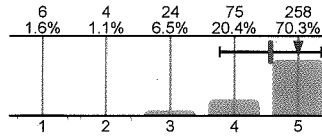
Very Effective

n=368
av.=4.58
md=5
dev.=0.82

Instructor Evaluation (cont.)

In this course, my Instructor enables me to participate actively in learning

Ineffective

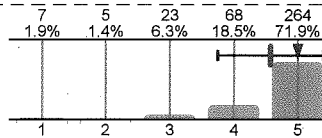


Very Effective

n=367
av.=4.57
md=5
dev.=0.8

My Instructor respects different viewpoints

Ineffective

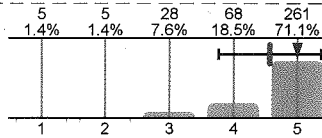


Very Effective

n=367
av.=4.57
md=5
dev.=0.83

My Instructor encourages me to do further independent study

Ineffective

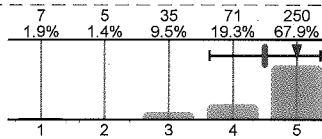


Very Effective

n=367
av.=4.57
md=5
dev.=0.8

My Instructor provides opportunities to question ideas in class

Ineffective



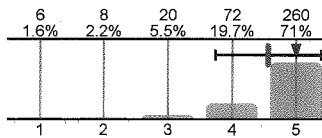
Very Effective

n=368
av.=4.5
md=5
dev.=0.87

Instructor Evaluation (cont.)

The stated goals of this course are consistently pursued

Ineffective

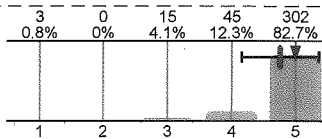


Very Effective

n=366
av.=4.56
md=5
dev.=0.83

The Instructor displays competence in course topics

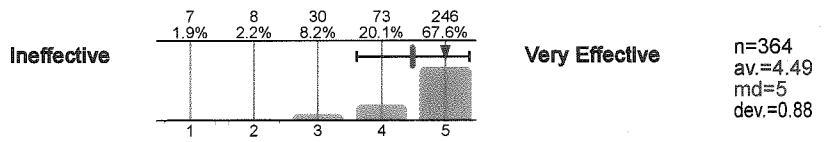
Ineffective



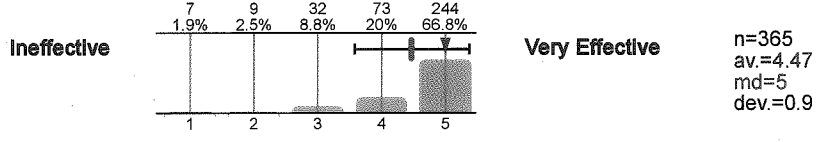
Very Effective

n=365
av.=4.76
md=5
dev.=0.6

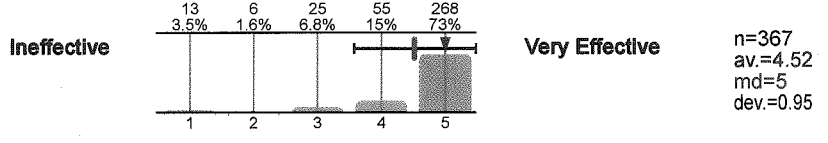
My Instructor makes difficult topics understandable



My Instructor consults and advises effectively outside of class

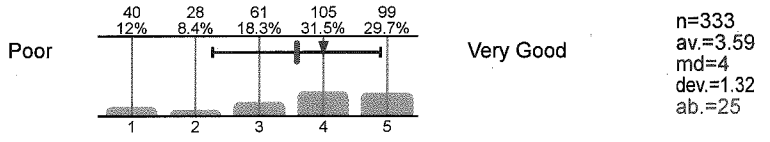


My Instructor stimulates interest in the course



Music Department Questions (cont.)

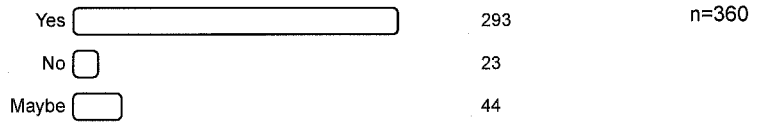
My background preparation for this class was:



The University's standard for homework per week is two hours per unit (two hours for a one unit class, four hours for a two unit class, etc). When compared to the University standard the level of homework in this course has been:



I would take another class from this instructor:



Profile

Compilation: MUS Spring 17 Department Aggregate

Values used in the profile line: Mean

Instructor Evaluation

My Instructor displays enthusiasm for teaching the course	Ineffective		Very Effective	n=368 av.=4.69 md=5.00 dev.=0
My Instructor is actively helpful when students have problems	Ineffective		Very Effective	n=367 av.=4.54 md=5.00 dev.=0
My Instructor clearly presents course information	Ineffective		Very Effective	n=366 av.=4.57 md=5.00 dev.=0
My Instructor seems well prepared for class	Ineffective		Very Effective	n=367 av.=4.67 md=5.00 dev.=0
My Instructor clearly explained the goals of the course	Ineffective		Very Effective	n=368 av.=4.58 md=5.00 dev.=0

Instructor Evaluation (cont.)

In this course, my Instructor enables me to participate actively in learning	Ineffective		Very Effective	n=367 av.=4.57 md=5.00 dev.=0
My Instructor respects different viewpoints	Ineffective		Very Effective	n=367 av.=4.57 md=5.00 dev.=0
My Instructor encourages me to do further independent study	Ineffective		Very Effective	n=367 av.=4.57 md=5.00 dev.=0
My Instructor provides opportunities to question ideas in class	Ineffective		Very Effective	n=368 av.=4.50 md=5.00 dev.=0

Instructor Evaluation (cont.)

The stated goals of this course are consistently pursued	Ineffective		Very Effective	n=366 av.=4.56 md=5.00 dev.=0
The Instructor displays competence in course topics	Ineffective		Very Effective	n=365 av.=4.76 md=5.00 dev.=0
My Instructor makes difficult topics understandable	Ineffective		Very Effective	n=364 av.=4.49 md=5.00 dev.=0
My Instructor consults and advises effectively outside of class	Ineffective		Very Effective	n=365 av.=4.47 md=5.00 dev.=0
My Instructor stimulates interest in the course	Ineffective		Very Effective	n=367 av.=4.52 md=5.00 dev.=0

Music Department Questions (cont.)

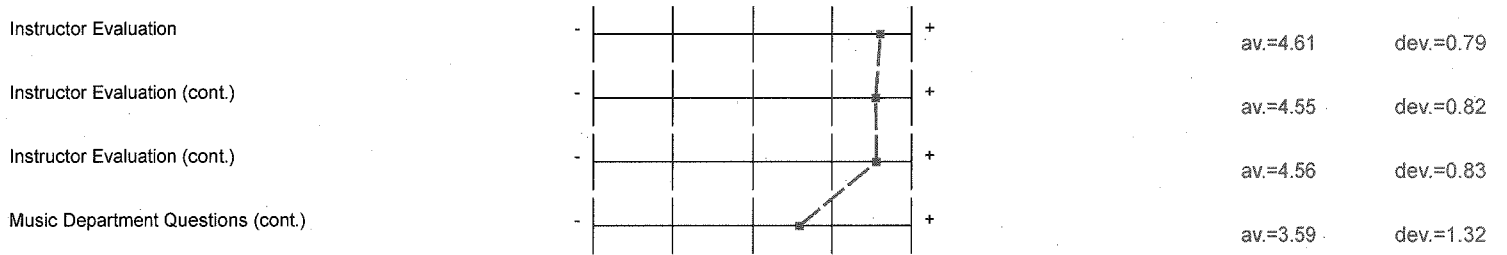
My background preparation for this class was:	Poor		Very Good	n=333 av.=3.59 md=4.00 dev.=1
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Profile



Compilation:

MUS Spring 17 Department Aggregate



(c) faculty development

The policies and procedures which provide faculty development are found here:

<http://web.sonoma.edu/aa/fa/facdev/>

In addition, Article 25 of the Collective Bargaining Agreement outlines professional development opportunities provided to the faculty here:

<https://www.calstate.edu/hr/employee-relations/bargaining-agreements/contracts/cfa/2014-2017/article25.pdf>

The faculty center website is found here:

<http://web.sonoma.edu/facultycenter/>

(d) technical and support staff

In addition to the staff support outlined above in Section D7, university technical and support staff are found here:

<http://web.sonoma.edu/it/>

2. Faculty Information

PART I.E. above contains name, year hired, rank and tenure status for each faculty member. Degree and short biographical summaries are found on the website here:

<http://web.sonoma.edu/music/faculty/>

3. Current Faculty Assignments

A list of current teaching assignments is found here:

<http://web.sonoma.edu/music/about/classes.html>

4. Graduate Assistants

N/A

F Facilities, Equipment, Technology, Health, and Safety

1. List of facilities for music

Weill Hall described here:

http://gmc.sonoma.edu/about/about_Weill_Hall

Schroeder Hall described here:

http://gmc.sonoma.edu/about/about_schroeder

A Post Occupancy Evaluation of Schroeder Hall was recently completed by the architects and can be found here:

https://view.flipdocs.com/html5/?id=10002338_850121&P=0#0

Green Music Center Music Education Hall described here:

<http://gmc.sonoma.edu/education>

and contains the following rooms:

1028 Large Rehearsal Room

1029 Jazz Rehearsal Room

1026 Clavinova Lab

1027 Classroom

1057 Large Classroom

1058 Large Classroom

2052 Seminar Room

Music Library

7 Practice Rooms/Studios

17 Music Faculty Offices

Student lounge

In addition, IVES HALL contains

Walford Recording Studio

15 Practice rooms including a

Drum Set practice room

Percussion Studio

Organ practice room

4 Vocal Faculty Studios

2 Piano Accompanist Studios

Recording Studio Faculty Studio

2. Inventory of equipment

The inventory of musical instruments is on the following pages

Instrument Catalog

Green Music Center

Room 1019

Instrument	Make	Model	Serial #	SSU #	Replacement Notes
Bassett Horn	Selmer		U2595	10218	\$9,869.00
Bassett Horn	Selmer		V4789	10219	\$9,869.00
Bassoon			9027	4741	\$3,500.00
Bassoon			8751	9522	\$3,500.00
Bassoon			11527	9523	\$2,500.00
Bassoon	Fox	Renard	LB51997	47184	\$5,286.50
Cello	Ficher	1926		4232	\$500.00
Cello	Ficher	1926		6368	\$500.00
Cello	Ficher	1926		6369	\$500.00
Cello	Ficher	1926	78387	6498	\$500.00
Clarinet A	Selmer	Series 9	U3446	5994	\$3,500.00
Clarinet A	Selmer	Series 9	U3453	5995	\$3,500.00
Clarinet A	Selmer	Series 9	U7436	7206	\$2,469.38
Clarinet Bb	Buffet	R13	578784	46482	\$400.00
Clarinet Bb	Bundy		431131	6080	\$400.00
Clarinet Bb	Bundy	Resonite	430791	6088	\$400.00
Clarinet Bb	Bundy	Resonite	427514	6087	\$400.00
Clarinet Bb	Bundy		452404	6324	\$400.00
Clarinet Bb	Bundy	Resonite	482180	9258	\$400.00
Clarinet Bb	Bundy	Resonite	451166	13519	\$400.00
Clarinet Bb	Selmer	Series 9	X7449	11618	\$3,500.00
Clarinet Eb	Selmer		W5356	10888	\$3,500.00
Clarinet, Alto	Selmer		U3222	4351	\$1,578.32
Clarinet, Alto	Selmer	1425	1367H	47181	\$1,578.32
Clarinet, Bass	Buffet	Prestige 119	H41084	42159	\$4,288.23
Clarinet, Bass	Selmer	Series 9	U8785	6227	\$7,500.00
Clarinet, Contrabass	Leblanc			1584 6350	\$24,129.00
English Horn	Rigoutat	E4	06D	12844	\$1,200.00
English Horn	Selmer	106	2273	4352	\$592.80
English Horn	Selmer	2273	2440	15153	\$4,500.00
Euphonium	Besson	181SS	13654	14971	\$1,048.34
Euphonium	King	625	103514	103514	\$1,750.00
Euphonium	Conn	Constellation	154446	9352	\$1,500.00
Flugel Horn	Besson		471291	10247	\$500.00
Flugel Horn	Besson		471290	10248	\$500.00
Flugel Horn	Kanstul	725	32635	40390	\$706.88
Flugel Horn	Kanstul	1525	44780	47172	\$2,497.19
Flugel Horn	Kanstul	1525	44778	47173	\$2,497.19
Flute	Armstrong Heritage			6862	\$1,000.00
Flute	Armstrong	104	62879	11514	\$500.00
Flute	Artley		189082	6592	\$400.00
Flute	Artley		606376	17298	\$400.00

Instrument Catalog

Green Music Center

Room 1019

Flute	Bundy		523346	17299	\$300.00
Flute, Alto	Armstrong		83117	17370	\$1,700.00
French Horn	Conn	10D	5-680212	47174	\$3,457.48
French Horn	Conn	8D	H74026	21841	\$3,500.00
French Horn	Holton	Farkas 179	45659	7403	\$3,300.00
French Horn	Olds		419389	4197	\$2,000.00
Oboe	Bundy		286	7243	\$300.00
Oboe	Bundy		436	9019	\$300.00
Oboe	Selmer	102	2318	4353	\$1,500.00
Percussion, Bass Dru	Tama	Swing Star 1	1.50E+07	26463	\$520.00
Percussion, Bass Dru	Ludwig	40" Philharmo	3459498	45654	\$1,200.00
Percussion, Beaters	Grover				\$75.00
Percussion, Bells	Musser	645 B868		5723	\$600.00
Percussion, Bongos	LP	Aspire			\$280.00
Percussion, Cabasa	LP	Afuche			\$40.00
Percussion, Castanet	Ludwig	LE89			\$70.00
Percussion, Chimes	Adams	BK5003C		45653	\$5,861.00
Percussion, Crotales	Zildjian	PO615		45385	\$665.00
Percussion, Crotales	Zildjian	PO615		45385	\$665.00
Percussion, Cymbals	Zildjian	Orchestral Sus	JH25964054	JH259640	\$250.00
Percussion, Cymbals	Zildjian	Custom A 18"	IG1811062	IG181106	\$250.00
Percussion, Cymbals	Zildjian	Constantinopl	JB19302001	JB193020	\$250.00
Percussion, Cymbals	Zildjian	Constantinopl	JB19302004	JB193020	\$250.00
Percussion, Cymbals	Zildjian	Constantinopl	JH08848026	JH088480	\$350.00
Percussion, Field Dr	Pearl	PHF1412	6500	45656	\$990.00
Percussion, Field Dr	Pearl	PHF1616	6615		\$1,000.00
Percussion, Gong	Zildjian	34" Orchestral		45657	\$600.00
Percussion, Marimba	Ludwig	Concert Grand	2504630	10283	\$6,000.00
Percussion, Snare Dr	Pearl	PHF1412101			\$800.00
Percussion, Snare Dr	Pearl	Masters Custo	982833	45545	\$770.00
Percussion, Snare Dr	Tama	Swing Star 1	1.50E+07	27340	\$100.00
Percussion, Snare Dr	Ludwig		91032	50807	
Percussion, Tambou	Grover	Berylium Copper			\$160.00
Percussion, Tambou	Grover	Custom Dry HT			\$175.00
Percussion, Timpani	Adams	20" Cambered		45548	\$2,790.00
Percussion, Timpani	Adams	23" Cambered		45549	\$2,825.00
Percussion, Timpani	Adams	26" Cambered		45550	\$2,875.00
Percussion, Timpani	Adams	29" Cambered		45651	\$2,970.00
Percussion, Timpani	Adams	32" Cambered		45652	\$3,290.00
Percussion, Timpani	Ludwig	26"	876	5156	\$500.00
Percussion, Timpani	Ludwig	29"		5157	\$500.00
Percussion, Timpani	Ludwig				
Percussion, Timpani	Ludwig				

Instrument Catalog

Green Music Center

Room 1019

Percussion, Toms	Pearl	Masters Custo	180215	32373	\$500.00	
Percussion, Toms	Pearl	6", 8"	80648		\$265.00	
Percussion, Toms	Pearl	10", 12"	936639		\$288.00	
Percussion, Toms	Pearl	13", 14"	947962		\$310.00	
Percussion, Toms	Pearl	15", 16"	80679		\$364.00	
Percussion, Triangle	Grover	6"			\$80.00	
Percussion, Triangle	Grover	9"			\$90.00	
Percussion, Vibes	Musser	50	4899	5449	\$1,200.00	
Percussion, Xylopho	Adams	4-Rosewood		45655	\$3,440.00	
Piccolo	Artley		168536	4196	\$300.00	
Piccolo	Emerson	Boston Legacy	1065	43481	\$2,000.00	
Saxophone, Alto	Selmer	Mark 6	146144	6895	\$1,769.00	
Saxophone, Alto	Yamaha	YAS23	042400A	SA1	\$1,000.00	
Saxophone, Alto	King	613	784967	SA2	\$603.98	
Saxophone, Alto	Cannonbal	Vintage Rebor	142838	47170	\$1,641.54	
Saxophone, Baritone	Cannonball		111328	38867	\$3,193.37	
Saxophone, Baritone	Cannonbal	Big Bell Stone	141809	47171	\$3,691.53	
Saxophone, Baritone	Conn	12M	H07979	17303	\$800.00	
Saxophone, Sopranc	Selmer	Mark 6	154607	9257	\$6,000.00	
Saxophone, Sopranc	Unison		960532	SS1	\$2,000.00	
Saxophone, Sopranc	Cannonbal	Vintage Rebor	V145706	47178	\$1,367.95	
Saxophone, Tenor	Selmer	Mark 6	M151445	7280	\$6,000.00	
Saxophone, Tenor	Cannonbal	Vintage Rebor	V140593	47175	\$1,752.63	
String Bass	Hofner			11635	\$850.00	
String Bass	Louis	236		4150	\$700.00	
String Bass			2221	23694	\$500.00	
String Bass		670B		938762	\$635.00	
String Bass	A&G			47179	\$1,417.00	
String Bass	A&G			47180	\$1,417.00	
String Bass	BOWS				\$200.00	
Trombone, Bass	Conn	73H	N07396	11208	\$3,000.00	
Trombone, Sackbut			1595	15172	\$1,000.00	
Trombone, Tenor	Conn	Constellation	H50251	4748	\$750.00	
Trombone, Tenor	Conn	Constellation	H50263	4347	\$750.00	
Trombone, Tenor	Conn	Constellation	H60264	4347	\$750.00	Needs Slide Work
Trombone, Tenor	Conn	Director	LL0620	8904	\$500.00	Slide Needs Work
Trombone, Tenor	Yamaha	YSL354	75636	TT1	\$1,000.00	Missing
Trombone, Tenor	Getzen	3047AFR	3E + 07	43459	\$2,277.00	Mouthpiece
Trombone, Tenor	Getzen	Custome Serie	3047 - 4320	47177	\$2,764.24	Has Trigger Valve
Trumpet Bb	Conn	Constellation	K14732	6605	\$1,329.00	Has Trigger Valve
Trumpet Bb	King	Silver Flair	477758	10995	\$1,200.00	
Trumpet Bb	Conn	Constellation	F68918	17304	\$1,329.00	

Instrument Catalog

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Room 1019

Trumpet Bb	Bach	Stradivarius 37	685989	47182	\$2,171.28	
Trumpet	Conn			6680		
Trumpet Bb	Bach	Stradivarius 37	685985	47183	\$2,171.28	
Trumpet C	Bach	Stradivarius 18	619763	40833	\$1,805.25	Missing Mouthpiece
Trumpet C	Bach	Stradivarius 18	565985	47176	\$2,719.24	No Mouthpiece
Trumpet C (MISSING	Bach	Stradivarius 18	622090	40834	\$1,805.25	No Mouthpiece
Trumpet C	Conn	2300	323492	9259	\$1,800.00	No Mouthpiece
Trumpet D	Conn	K31113		6588	\$2,000.00	No Mouthpiece
Trumpet, Bass	Bach	Stradivarius	24071	6267	\$3,000.00	
Tuba	Conn	2300	323492	39962	\$2,541.67	No Prop #
Tuba	Conn	2300	3329666	39963	\$2,541.67	No Prop #
Tuba	Conn	2300	332963	39961	\$2,541.67	
Viola	Skylark			31826	\$500.00	Bow - 3 Bow - 1; Good Shoulder Rest;
Viola		P1124		2161	\$400.00	Rosin
Viola	Gagliano	2534 VLA7170		7170	\$500.00	1 Bow Good; Foam Pad;
Viola	Lifton			4161	\$500.00	Rosin
Viola				4151	\$500.00	
Violin	Stradivarius			33998	\$3,000.00	
Violin	Duchene	V41456		41456	\$3,000.00	
Violin	Fretzschnier	V12845		12845	\$500.00	
Violin	Fretzschnier			12864	\$500.00	
Violin	Guarnerius			VLN1	\$500.00	
Violin	Lifton	V33648		33648	\$600.00	
Violin	Mitten Walder			11142	\$500.00	
Violin		V1180		E811	\$500.00	
Violin	Skylark	V4163		4163	\$500.00	
Violin				4156	\$500.00	
Violin		V14826		4162	\$500.00	

Euphonium	Straight				\$90.00	For Curved Bell
Euphonium	Straight			Lyric141	\$90.00	
French Horn	Straight			S #1	\$30.00	
French Horn	Straight			S #2	\$30.00	
Trombone, Bass	Bucket			BTrb6693	\$75.00	
Trombone, Tenor	Small Bucket			STrb6907	\$75.00	
Trombone, Tenor	Bucket			Trb6891 -	\$75.00	
Trombone, Tenor	Bucket			Trb6891 -	\$75.00	
Trombone, Tenor	Harmon			H05	\$60.00	

Instrument Catalog

Green Music Center

Room 1019

Trombone, Tenor	Harmon	H01	\$60.00	
Trumpet	Bucket	TptB6785	\$60.00	
Trumpet	Bucket	TptB6785	\$60.00	
Trumpet	Bucket	TptB6785	\$60.00	
Trumpet	Bucket	TptB6785	\$60.00	
Trumpet	Cup	C01	\$30.00	
Trumpet	Cup	C02	\$30.00	
Trumpet	Cup	C03	\$30.00	
Trumpet	Cup	C04	\$30.00	
Trumpet	Cup	C05	\$30.00	
Trumpet	Cup	C06	\$30.00	
Trumpet	Cup	C07	\$30.00	
Trumpet	Harmon	H01	\$35.00	
Trumpet	Straight	S01	\$15.00	
Trumpet	Straight	S02	\$15.00	
Trumpet	Straight	S03	\$15.00	
				Old, Cork Falling
Trumpet	Plunger	P02	\$30.00	Off
Trumpet	Velvetone		2	\$50.00
Trumpet	Velvetone		3	\$50.00
Trumpet	Velvetone		4	\$50.00

Methods Instruments	Property #	Serial #
Flute	WW016MI	01115319
Flute	WW017MI	01115148
Flute	WW018MI	01115314
Flute	WW019MI	01115315
Flute	WW020MI	01115318
Clarinet	WW001MI	02107587
Clarinet	WW002MI	02107589
Clarinet	WW003MI	02107557
Clarinet	WW004MI	02107588
Clarinet	WW005MI	02107558
Clarinet	WW006MI	02106865
Clarinet	WW007MI	02107560
Clarinet	WW008MI	02107556
Clarinet	WW009MI	02107559
Clarinet	WW010MI	03107590
Alto Saxophone	WW011MI	04105222
Alto Saxophone	WW012MI	04105231
Alto Saxophone	WW013MI	04105232
Alto Saxophone	WW014MI	04105178
Alto Saxophone	WW015MI	04105179

PIANO INVENTORY - Larry Loebel

Brand name, model, size	Serial #	Location	YrMade
Baldwin F grand	186,611	GMC 1058	1970
Baldwin F grand	181,415	GMC 1027	1969
Chickering grand K 6'1"	142,669	GMC 1045 studio A	1927
Fazioli grand 278 9'	1,562	Weill Hall	2006?
Hubbard harpsichord		GMC 1028	c. 1980
Kawai 500 grand	206,966	GMC 1057	1967
Kawai grand 500	202,047	Ives Hall	1966
Klop cabinet organ		Schroeder Hall	2009
Koehler & Campbell 5'9" grand	455	Moved to Ives Hall	C. 1998
Morley Clavichord	1,692	GMC 1028	?
Mustel Celeste		GMC 1028	?
Steinway A-II, long scale	90,591	GMC 1047 studio C studio C	1899
Steinway A-III	303,582	GMC 1046 studio B	1941
Steinway grand B	595,522	Weill Hall	2013
Steinway grand D 1911	145,940	Schroeder Hall	1911
Steinway grand D 582	595,582	Weill Hall	2013
Steinway grand D 9' 552	567,716	Schroeder Hall	2003
Steinway grand Hamburg D	596,036	Weill Hall	2014
Steinway grand L 5'11"	253,650	GMC 1046 studio B	1926
Steinway grand L 5'11"	558,882	GMC 1121 artist rm 1	2001
Steinway grand M	232,612	GMC 1048, studio D	1925
Steinway grand M 5'7"	182,925	GMC 1047 studio C	1918
Steinway grand player OR	221,138	GMC 1028	1924
Steinway K upright	591,689	No longer at GMC	2011
Steinway upright K	139,908	Brevet piano shop in Fulton	1910
Steinway upright K-52	594,903	GMC 1122	2013
Steinway upright K-52	594,901	GMC 1123	2013
Steinway upright K-52	594,902	GMC 1122	2013
Wittmayr concert harpsichord		GMC 1028	c. 1970
Yamaha CFX 9' grand	6,345,000	Not a GMC piano	2012
Yamaha grand C7	5,603,154	GMC 1028	1998
Yamaha grand C7 7'6"	1,378,342	GMC 1141 Green Room	1972
Yamaha grand CF	2,144,000	GMC 1028	1976
Yamaha grand CF 9'	3,180,600	GMC 1029 Rehearsal Rm	1981
Yamaha grand CFX	6,363,500	Loaned for Chick Corea	
Yamaha grand GC-1 5'11"	6,295,114	Traded to Steinway	2012
Yamaha grand S400E	4,830,737	Moved to Ives Hall	1991
Yamaha upright P2	1,530,028	GMC 1045 studio A studio A	1973
Yamaha upright P2	1,530,022	GMC 1047 studio C	1973
Yamaha upright P22	176,184	GMC 2052 conf rm	1985
Yamaha upright U1AR	4,287,559	GMC 1042 practice Rm1	1987
Yamaha upright U1E	4,775,681	GMC 1044 practice room 3	1990
Yamaha upright U1E	4,775,689	GMC 1043 practice rm 2	1990

including IVES

	State #	Building	Location N	Maker	Color		
1	8975	GMC	1027	Baldwin	F	G	
2	9970	GMC	1058	Baldwin	F	G	
3	15009	IVES	14	Baldwin	Studio		V
4	46475	IVES	15	Baldwin	G	G	
5	47066	GMC	1045	Chickering	K	G	
6	9497	IVES	3	Everett	Studio		V
7	12576	IVES	18	Everett	Studio		V
8	9494	IVES	34	Everett	Studio		V
9	12574	IVES	57	Everett	Studio		V
10	9495	IVES	71	Everett	Studio		V
11	6692	GMC	1057	Kawai	500	G	
12	6694	IVES	17	Kawai	500	G	
13	32625	IVES	18	Kawai	UST8		V
14	6688	IVES	20	Kawai	500	G	
15	6689	IVES	32	Kawai	500	G	
16	0	IVES	65	Kawai	KG1-C	G	
17	6690	IVES	119	Kawai	500	G	
18	6691	PE	1	Kawai	500	G	
19	6693	Person	0	Kawai	500	G	
20		GMC	1048	KohlerCampbell	SKG 600	G	
21	17390	GMC	1028	Steinway	D	G	
22	15713	GMC	1046	Steinway	L	G	
23	46597	GMC	1047	Steinway	M	G	
24	38293	GMC	1047	Steinway	A	G	
25		GMC	Lobby	Steinway	OR-X player	G	
26	46113	Wilson	0	Weber	Grand	G	
27	46999	IVES	45	Weber	X Player	G	
28	25592	Dorms		Yamaha	U1E		V
29	13077	GMC	1028	Yamaha	CF	G	
30	38352	GMC	1029	Yamaha	CF	G	
31	22164	GMC	1042	Yamaha	U1AR		V
32	25591	GMC	1043	Yamaha	U1E		V
33	25590	GMC	1044	Yamaha	U1		V
34	11528	GMC	1045	Yamaha	P2		V
35	38603	GMC	1046	Yamaha	S400B	G	
36	4	GMC	1141	Yamaha	C7	G	
37	21159	GMC	2052	Yamaha	P22		V
38	11529	IVES	3	Yamaha	P2		V
39	20417	IVES	4	Yamaha	P202		V
40	22163	IVES	5	Yamaha	U1AR		V
41	11530	IVES	6	Yamaha	P2		V
42	1930	IVES	7	Yamaha	G2	G	
43	22327	IVES	14	Yamaha	U1AR		V
44	11527	IVES	24	Yamaha	P2		V
45	21615	IVES	35	Yamaha	P22		V
46	21616	IVES	44	Yamaha	P22		V
47	15883	IVES	55	Yamaha	P202		V
48	21614	IVES	56	Yamaha	P22		V
49	21160	IVES	66	Yamaha	P22		V

50	11532	IVES	70
51	22294	IVES	72
52	13197	IVES	73
53	22162	IVES	74
54	21161	IVES	76
55	11531	IVES	78
56	21158	IVES	79
57	2672	IVES	80
58	2904	IVES	101
59	2337	IVES	101
60	21157	IVES	128
61	25594	Person	0

Yamaha	P2		V
Yamaha	U1AR		V
Yamaha	U1 B		V
Yamaha	U1AR		V
Yamaha	P22		V
Yamaha	P2		V
Yamaha	P22		V
Yamaha	G1	G	
Yamaha	P2		V
Yamaha	C7F	G	
Yamaha	P22		V
Yamaha	U1E		V

Number of Music Dept. Pianos: 61

GRANDS: 27
VERTICALS: 34

BY BRAND:

Baldwin	4	3	1
Chickering	1	1	
Everett	5		5
Kawai	9	8	1
Kohler & Campbell	1	1	
Steinway	5	5	
Weber	2	2	
Yamaha	34	7	27

Grands: 27
Verticals: 34

GMC Pianos

46350	Weill	0
47196	Weill	0
48868	Weill	0
	Weill	
	Weill	
	Weill	

Steinway	D
Fazioli	F278
Steinway	L
Steinway - Lang Lang	D
Steinway - Hamburg	D
Steinway	Several Verticals

Other Instruments

15519	GMC	1028
6792	GMC	1028
17531	GMC	1028
24192	GMC	1029
2	GMC	2052
1	IVES	128
17532	IVES	128
7394	IVES	79

Witmayer	Harpischord
Celesta	Oak
John Morley	Clavichord
Everett	White
	Virginal
Hubbard	Harpsichord
Blaise	Harpsichord
Jones/Clayton	Harpsichord

3. Inventory of technology

There are 17 Clavinovas in GMC 1026.

The inventory of technology in the Recording Studio is found here:

<http://web.sonoma.edu/music/majors-programs/wolford-recording-studio.html>

4. Plan or schedule of replacements

The university has a Computer Refresh program. Information for that is found here:

<http://web.sonoma.edu/it/helpdesk/refresh-faq.html>

Plan or schedule of replacements of equipment and technology is described in PART ONE of the correlating schedule.

The following page has our planned equipment purchase list.

INSTRUMENTS - EQUIPMENT revised Summer 2017		NOTES	STATUS
Practice Room Modules	\$150,000	move music library upstairs	quoted-at cabinet level
Wenger 6' by 18" Tourmaster Model with backrails	\$11,500	aging risers have no backrails	quoted
Hauptwerk Electronic Organ	\$40,000	organ for Weill Hall	quoted
20 iPads (or similar tablets) for Jazz Orchestra + mic stand mounts/stands/page turning pedals	\$6,000		
Arturia V Collection 4 Software Bundle	\$400		
Hammond Organ Keyboard system w Pro XK- Bench Pro XK-System Lower Manual	\$6,995	to add to what we have	
Pro XK-System Stand			
Pro XK-System Pedal Board			
Eb Trumpet	\$3,000		
Alto Flute	\$3,000		
Contrabassoon	\$29,994		
Contrabass Clarinet - Selmer Paris Model 41 Rosewood	\$30,879	we have 1 metal, not wood	
Bass Flute	\$3,500		
Set of 5 Timpani -Adams Professional Series	\$18,960	we have one set identical	
TOTAL	\$304,228		
RECENTLY PROCURED			
5 octave Marimba -Marimba One	\$19,500	we have 4 1/2 octave new	PROCURED!
Digital Piano Lab (Clavinova) with iMacs	\$150,000	15 year old failing clavinova lab	REPLACED!
English Horn-Fox, 500 \$7100. or Howarth S40C	\$6,988	1 beyond repair, 1 barely servicable	REPLACED!
2 Polytone Mini-Brute II Guitar Amplifiers	\$2,000		PROCURED!
MarkBass CMD 151P Jeff Berlin Bass Amplifier	\$1,100		PROCURED!
Vibraphone - Adams VCWV 30 Artist Vibraphone	\$4,400	we have 1 servicable	PROCURED!
Euphonium - Yamaha 4-valve YEP321		bought with Coppola gift	PROCURED!
Tenor Saxophone - Yamaha 480		bought with Coppola gift	PROCURED!
Bass Clarinet - Selmer Paris Model 67 w/ Low C		bought with Coppola gift	PROCURED!
STRING METHODS CLASS for 20+ students		we have	
Violin: Model V16 \$113. x 5 = \$565. + tax	\$565	5 Violins	PROCURED!
Viola: Model A16 \$128.50 x 7 = \$899.50 + tax	\$899.00	3 Violas	PROCURED!
Cello: Model C16 \$462.50 = \$2312.50 + tax	\$2,312.00	5 Cellos	PROCURED!
TOTAL	168,264		

5-7 Health and Safety Issues

In addition to the information discussed in PART ONE the following website has information readily available for students:

http://web.sonoma.edu/music/majors-programs/health_safety.html

G. Library and Learning Resources

1. Description

The description of the library holdings and learning resources, including electronic access can all be found on the library's website here:

<http://library.sonoma.edu>

2. Hours

Library hours are posted here:

<http://library.sonoma.edu/about/hours/detailed>

Catalogue Searches can be done from the library's home page. Information on interlibrary loan can be found here:

<http://library.sonoma.edu/services/borrowing/otherlibraries>

3. Libraries beyond

N/A

4. Library Expenditures

This information is discussed in SECTION I.G on page 26-27. The following page is a summary of library purchases for music in the past three academic years.

Sonoma State University Library
EXPENDITURES
Arts and Humanities

Academic Year 2014-15

\$35,512.70	electronic databases
\$10,951.76	print and electronic journals
\$20,457.37	print and electronic books and media

Academic Year 2015-16

\$39,829.09	electronic databases
\$9,271.01	journals in print and electronic format
\$18,966.76	books and media in print and electronic format

Academic Year 2016-17

\$44,339.22	electronic databases
\$9,214.43	journals in print and electronic format
\$3,494.16	books and media in print and electronic format

5. Library Staff

Number of staff dedicated to the music collection is described in PART ONE.

Library staff are listed here:

<http://library.sonoma.edu/about/contact>

In particular is Laura Krier who is the librarian for all of Arts and Humanities:

<http://library.sonoma.edu/users/laura-krier>

6-7. Acquisitions Policy

This information is discussed in PART ONE.

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

1. Recruitment and Admissions standards

Audition Expectations are found on our website

<http://web.sonoma.edu/music/apply/>

as well as in the university catalogue under Audition and Proficiency Expectations for Entering and Transfer Students on page 205 as well as Proficiency Expectations on 206

<http://www.sonoma.edu/sites/www/files/2017-18-10mus.pdf>

2. Retention standards

Semester End Jury policies and expectations are found here:

<http://web.sonoma.edu/music/majors-programs/jury-policy-forms.html>

4 Year Repertoire Lists for each instrument are found here:

http://web.sonoma.edu/music/majors-programs/4_Year_Repertoire_Lists_Studio_Instruction.pdf

Lower and Upper Division delineations are also found on page 206 of the catalogue:

<http://www.sonoma.edu/sites/www/files/2017-18-10mus.pdf>

Information regarding advancing to upper division is found on the Jury Entry Form.

http://web.sonoma.edu/music/majors-programs/Jury%20Entry%20Form%20Classical%20Instrumental_June_2016.pdf

University Academic Probation, Disqualification and Progress

http://web.sonoma.edu/registration/records/academic_disqualification.html

3. Advising

Students are assigned a faculty advisor who meets with them regularly. Advising Check-sheets are posted on the website here.

<http://web.sonoma.edu/music/majors-programs/major.html>

Course rotations for Jazz are posted here:

<http://web.sonoma.edu/music/majors-programs/JazzCourseRotations.html>

Course rotations for Music Education are posted here:

http://web.sonoma.edu/music/majors-programs/MUSIC%20ED%20COURSE%20ROTATION_2017_2023.xlsx.pdf

4. Student Complaints

Grade Appeal policy can be found here:

<http://www.sonoma.edu/policies/grade-appeal-policy>

For complaints regarding Discrimination, Harassment, Retaliation, Sexual Misconduct, Dating or Domestic Violence or Stalking this form is used:

<http://web.sonoma.edu/hr/files/erc/executive%20orders/eo%201097%20attachment%20a%20-%20complaint%20form.pdf>

5. Career Counseling

Information regarding the fifth year Single Subject credential program for those wishing to be elementary/secondary teachers is found here:

<http://web.sonoma.edu/education/csse/single-subject/>

Information regarding careers in music is found here:

<https://web.sonoma.edu/music/majors-programs/careeroptions.html>

Also, the School of Arts and Humanities Student Service Center offers career counseling

<http://web.sonoma.edu/ah/services/>

as does the university:

<http://web.sonoma.edu/career/>

6. Record-Keeping

Each student advising file keeps a copy of the advising checklist up to date. More importantly, PeopleSoft keeps an electronic record of each student's progress called the Academic Requirements Report or ARR.

http://web.sonoma.edu/registration/reading_arr_stu.html

7. Graduate degree projects

N/A

I. Published Materials and Web Sites

1. Location of required information is found on the website as follows:

Purposes

Size and scope

<http://web.sonoma.edu/music/about/>

Curricula

<http://web.sonoma.edu/music/majors-programs/major.html>

Faculty

<http://web.sonoma.edu/music/faculty/>

Administrators

<http://www.sonoma.edu/about/administration>

Trustees

<https://www2.calstate.edu/csu-system/board-of-trustees>

Locale

<http://www.sonoma.edu/campus-life/about-area>

Facilities

<http://gmc.sonoma.edu/about>

Costs and refund policies

<http://web.sonoma.edu/registration/fees.html>

and

<http://www.sonoma.edu/sites/www/files/2017-18-05fees.pdf>

Rules and regulations for all conduct

<http://web.sonoma.edu/housing/docs/publications/Policies2017.pdf>

and

<http://web.sonoma.edu/studentaffairs/judicial.html>

All quantitative, qualitative and time requirements for admission,

<http://admissions.sonoma.edu/how-apply>

and

<http://www.sonoma.edu/sites/www/files/2017-18-04admissions.pdf>

and

<https://web.sonoma.edu/music/apply/>

Retention

<http://web.sonoma.edu/counseling/student-retention/>

and Completion of degrees

<http://www.sonoma.edu/sites/www/files/2017-18-08degreerequirements.pdf>

Academic calendar

<http://www.sonoma.edu/academics/academic-calendar/academic-calendars-2015-2019>

Grievance and appeals process

<http://www.sonoma.edu/policies/grade-appeal-policy>

and

<http://www.sonoma.edu/policies/student-grievance-policy>

Accreditation status with NASM

<https://web.sonoma.edu/music/about/>

Teacher certification information

<http://web.sonoma.edu/education/services/>

2. Public Information

This Is Your Stage

This piece is used to announce entrance auditions

http://web.sonoma.edu/music/apply/this_is_your_stage.pdf

Chinese version

http://mp.weixin.qq.com/s?__biz=MzA3NDU0MzIwMA==&mid=400835619&idx=5&sn=cdeada4f79a4399a5141e92ec0740682&scene=5&srcid=1020r3ha0ikY5o9OG26IM2w5#rd

Esther Rayo video story of graduating senior

<https://vimeo.com/46260381>

Marilyn Thompson video of piano professor

<https://vimeo.com/22104923>

Video used for China recruitment

https://www.facebook.com/SSUExtendedEducation/videos/vb.114865358087/10153774972688088/?type=3&video_source=pages_video_set

FaceBook page

<https://www.facebook.com/SonomaStateMusic/>

YouTube Channel, jazz

<https://www.youtube.com/user/SSUJazz>

YouTube Channel, music department

<https://www.youtube.com/user/ssumusicdepartment>

Four Fold Brochure

This piece is used to provide information to prospective students

CONTACT

DEPARTMENT OF MUSIC

DR. BRIAN S. WILSON
brian.wilson@sonoma.edu
707.664.2324

WEBSITE
www.sonoma.edu/music

FACEBOOK
www.facebook.com/SonomaStateMusic

APPLY

To major in Music at SSU, one must:

1. Be admitted as a student to SSU.
Apply between October 1 and November 30 at:
www.csumentor.edu
2. Schedule and successfully complete a Music Department audition.
Auditions take place in November, January, March and April. Find the dates at:

www.sonoma.edu/music

SONOMA STATE UNIVERSITY
1801 E. Cotati Avenue
Rohnert Park, California 94928
USA

www.sonoma.edu 707.664.2880



ABOUT THE DEPARTMENT

A commitment to active involvement stands at the heart of the music curriculum at Sonoma State. Students are involved in many ways—as listeners, performers, composers, critics, and historians. Intelligent and lively participation informs every facet of the department's degree programs. The core curriculum provides a thorough foundation in keyboard facility, theoretical understanding, aural perception, and analysis of a wide range of music literature. The curriculum is designed to place the specialized study of music in the setting of a liberal arts education and to serve as a firm basis for careers in a wide variety of professions in music and those related to music.

GREEN MUSIC CENTER

The Department of Music is housed in the Donald and Maureen Green Music Center, a state-of-the-art performing arts complex within a public university that includes the 1400-seat Joan and Sanford I. Weill Hall, the 240-seat Schroeder Recital Hall, an education wing, and meeting and conference facilities.

ABOUT SONOMA STATE UNIVERSITY

Located in California's premier wine country one hour north of San Francisco, Sonoma State is a small campus with big ideas. With a tradition of promoting intellectual and personal growth, leadership opportunities and technological proficiency, SSU offers its students a friendly, safe and informal atmosphere on a beautiful campus setting. Currently, campus housing accommodates students in both apartment and residential suite style facilities. While SSU generally accepts all qualified students who apply from high schools in its service area, 80 percent of the freshmen and 55 percent of the junior transfer students come from outside the North Bay region. With 34 percent of the student body living on campus, it is one of the most residential campuses within the California State University system.



DEGREE PROGRAMS

BACHELOR OF MUSIC BACHELOR OF ARTS

Jazz Studies Composition & Technology **NEW**
 Music Education Liberal Arts - Music
 Performance

All students attend a weekly performance class



ENSEMBLES

Symphony Orchestra
 Symphonic Wind Ensemble
 Concert Band
 Chamber Music Ensembles
 Guitar Ensemble
 Rock Collegium
 Jazz Orchestra
 Latin Band
 Classic and Contemporary Jazz Ensembles
 Symphonic Chorus
 Chamber Singers
 Opera & Music Theatre
 Musical Theatre
 Scenes Workshop



AIM HIGH. REACH WIDE. EDUCATE ALL.

DR. JENNY BENT

Director of Choral Activities
DMA, University of Illinois, Urbana-Champaign

Jenny Bent conducts the university choirs and teaches ear training, voice and conducting. An authority on the music of Peter von Winter, Dr. Bent is active as a clinician, adjudicator, and host of a local public radio show.



DR. ANDY COLLINSWORTH

Director of University Bands and Music Education
DMA, Arizona State University

Andy Collinsworth conducts the university bands and teaches conducting, instrumental music methods and music education courses. Active as a guest conductor, adjudicator and clinician, he has served in leadership positions of numerous professional organizations.



DR. ALEXANDER KAHN

Director of Orchestral Studies
PhD, UC-Berkeley

Alexander Kahn leads the SSU Orchestra and teaches conducting, orchestration and Freshman Learning Community. He is a published author on exiled composers in Los Angeles and other issues related to World-War II-era music history.



DR. DOUG LEIBINGER

Director of Jazz Studies
DMA, University of Miami

Doug Leibinger directs the Jazz Orchestra, teaches core jazz courses and moderates a weekly Jazz Forum. He performs professionally on trombone, bass, guitar, keyboards, baritone saxophone and accordion, and is an accomplished composer and arranger.



DR. THOM LIMBERT

Director of Composition and Waiford Recording Studio
PhD, Duke University

Thom Limbert's compositions have been performed across North America and abroad by orchestras, choirs, theater companies and professional ensembles. He teaches courses in music technology, audio and recording production, theory, studio composition, and moderates a weekly Composer's Forum.



DR. LYNNE MORROW

Director of Vocal Studio and Opera/Music Theatre
DMA, Indiana University

Lynne Morrow is music director for opera and music theatre productions at Sonoma State. She leads the Oakland (CA) Symphony Chorus and has worked as choral coach and soloist on the Grammy-nominated recording of Bernstein's Mass.



MARILYN THOMPSON

Director of Chamber Music
Professor of Piano
MA, Stanford University

Marilyn Thompson is active as a piano soloist and chamber musician throughout the United States and abroad. Recipient of a Fulbright grant to the Vienna Academy of Music, she performs with the Navarro Trio.



DR. JOHN PALMER

Director of Music History
PhD, UC-Davis

John Palmer teaches courses in music history, ear training, fundamental theory and general ed. He presents lectures for the San Francisco Symphony and CalPerformances and directs the Sonoma State Rock Collegium.



DR. BRIAN S. WILSON

Department Chair
DMA, University of Arizona

Award-winning composer, conductor, trombonist and pianist Brian S. Wilson has taught every course in the music curriculum. He has served as Department Chair since 2004, and recently became director of the Jewish Studies program.



PART-TIME & STUDIO FACULTY

Kathleen Reynolds (Flute)
 Laura Reynolds (Oboe)
 Roy Zajac (Clarinet)
 Andy Collinsworth (Saxophone)
 Kasey Knudsen (Jazz Sax)
 Rufus Olivier, Jr. (Bassoon)
 Ruth Wilson (Horn)
 Daniel Gianola-Norris (Trumpet)
 Dave Len Scott (Trumpet)
 Tony Collins (Trombone/Tuba)
 Marilyn Thompson (Piano)
 Ken Cook (Jazz Piano)
 Jonathan Dimmock (Organ)
 George Marsh (Drum Set)

Jennifer Wilsey (Percussion)
 Eric Cabalo (Classical Guitar)
 Randy Vincent (Jazz Guitar)
 Dan Levitan (Harp)
 Jay Zhong (Violin)
 Wayne Roden (Viola)
 Jill Brindel (Cello)
 Mark Wallace (Double Bass)
 Cliff Hugo (Jazz Bass)
 Zachary Gordin (Voice)
 Jane Hammett (Voice)
 Rhoslyn Jones (Voice)
 Susan Witt-Butler (Voice)
 Thom Limbert (Composition)

Calendar Mailer

This piece is used to promote concerts

COMPOSITION AND RECORDING STUDIO

Dr. Thomas Limbert
Assistant Professor of Music

Composer, percussionist and music technologist Thomas Limbert joins the music faculty in the fall of 2016 as Director of The Walford Recording Studio and Composition Program.

Dr. Limbert comes with a wealth of training and experience in teaching music technology, composition and world music. He is a seasoned performer on percussion with his group "pulsoptional," a new music ensemble and composers' collective based in Durham, NC. Since its inception in 2000, pulsoptional has developed a diverse, devoted audience and continues to attract listeners new to contemporary music with its boundary- and genre-defying, high-energy concerts.

Dr. Limbert will be teaching Music Technology: Tools and Applications, Composers Forum, Survey of World Music, Theory IV and composition lessons.

EDUCATIONAL OUTREACH

- Music Festivals at the Green Music Center
- 10/13/16 SSU Jazz Day
 - 11/4/16 SSU High School Choral Festival
 - 1/13/17 CMEA* Jazz Festival
 - 1/27-1/28/17 Sonoma County Honor Band
 - 2/2-2/4/17 Nor-Cal** Honor Band & Select Choir Festival
 - 3/9-3/10/17 SSU Sonoma Invitational Wind Band & Orchestra Festival
 - 4/7-4/8/17 CMEA Choral Festival

* California Music Educators Association
** Northern California Band and Choir Director's Association

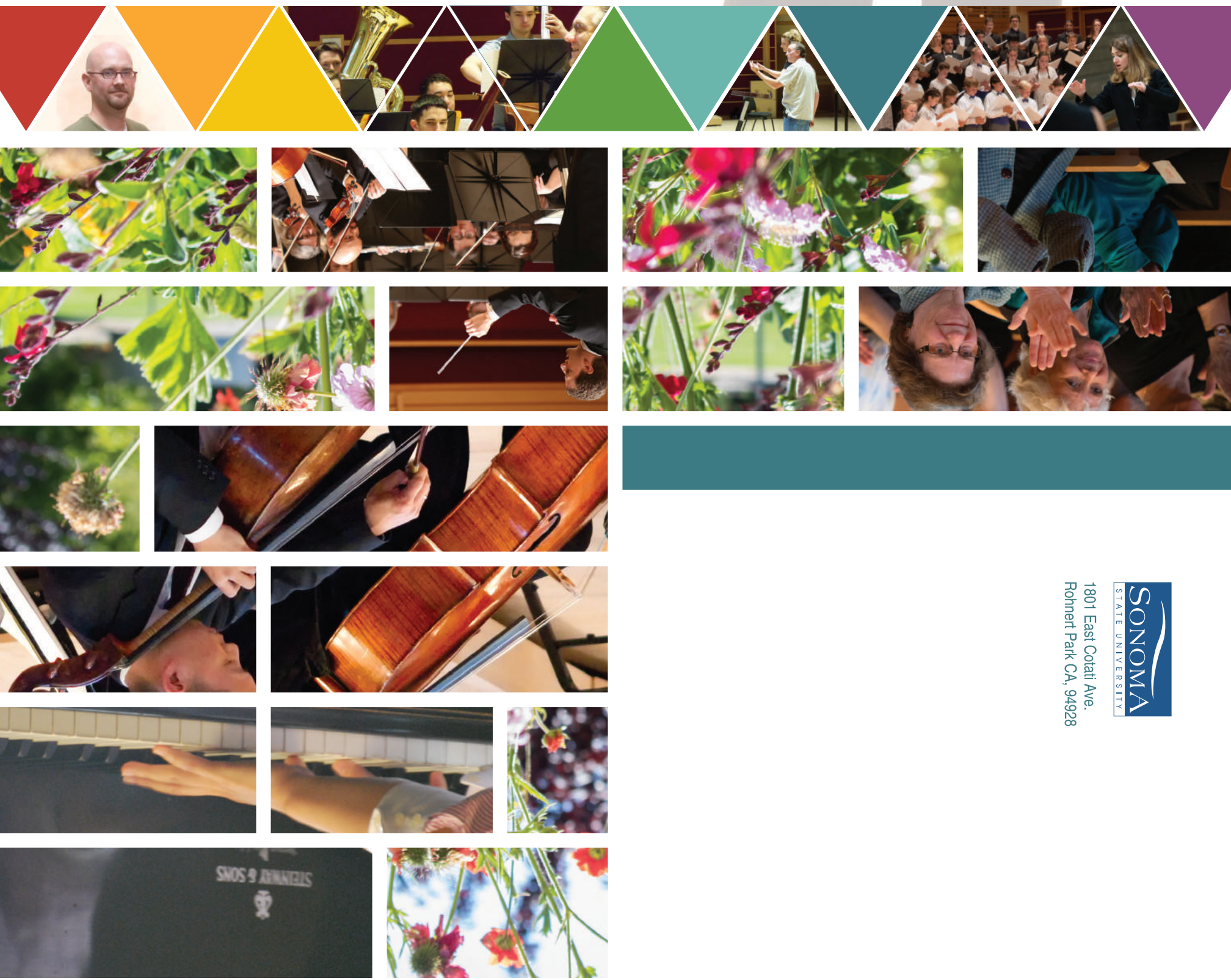
NEW in 2017

New Horizons Band Camp
June 5-10

Starting in 1991 at the Eastman School of Music, New Horizons has given music-making opportunities to adults, including those with no musical experience and those who have been inactive for a long time. New Horizons Band Camp at Sonoma State will offer intermediate and advanced levels of Concert Band, Traditional and Swing Jazz Band, led by popular New Horizons directors from around the country. The culminating concert takes place on Saturday, June 10 at 10 AM in Weill Hall.

5th Annual Wind Band Conducting & Music Education Symposium
June 19-23, 2017

For five years, the SSU Wind Band Conducting and Music Education Symposium has brought together middle and high school band directors, nationally known conductors and talented volunteer instrumentalists to create a "perfect storm" for professional development and musical camaraderie. Founded and hosted by Andy Collinsworth, SSU Director of Bands and Music Education, the symposium is open to participants as both conductors and observers.



SONOMA STATE UNIVERSITY
1801 East Cotati Ave.
Rohnert Park, CA, 94928

SONOMA STATE UNIVERSITY
DEPARTMENT OF MUSIC
2016-17 CALENDAR

SONOMA STATE UNIVERSITY
DEPARTMENT OF MUSIC
2016-17 CALENDAR

We at the Sonoma State University Department of Music are thrilled to invite you to our next season of concerts, music festivals, and free events all taking place within the beautiful halls of the Green Music Center.

- First and foremost, let us acknowledge our wonderfully gifted students whose performances in the orchestra, concert bands, jazz ensembles, choirs and musical theatre productions truly affirm the purpose of our work.
- Our concert season begins on Thursday, September 1 with the very popular Jewish Music Series, a free, six-part concert series in Schroeder Hall spanning everything from klezmer to poetry with improvisation to Middle Eastern music.
- Jazz Forum returns on Wednesday, September 14, connecting our students and the community at large with leading and up-and-coming jazz artists in a free (literally) exchange of sounds and ideas. Jazz Forum takes place every Wednesday at 1 pm in GMC 1029.
- Next summer we introduce New Horizons Band Camp, giving music-making opportunities to instrumentalists – including those with no musical experience and those who have been inactive for a long time.

The SSU Department of Music is housed in the Green Music Center, located 2 miles east of Hwy 101 on Rohnert Park Expressway.

Sign up for our semi-monthly e-newsletter by visiting us at <https://www.sonoma.edu/music/>

You can find us on Facebook at <https://www.facebook.com/SonomaStateMusic/>

For more information, call (707) 664-2324.

SONOMA STATE UNIVERSITY

DEPARTMENT OF MUSIC

TICKETS for most events \$8

www.sonoma.edu/music/
tickets.sonoma.edu

SEPTEMBER		1 TH Jewish Music Series: Eliyahu Sills 6:30 PM Schroeder Hall	15 TH Jewish Music Series: Frank London 5:30 pm Schroeder Hall	 Frank London	29 TH Jewish Music Series: Ben Goldberg 6:30 PM Schroeder Hall	30 F SSU Symphony Orchestra 7:30 PM Weill Hall
	OCTOBER	11 T Jazz Combo Concert 7:30 PM Schroeder Hall	12 W Instrumental Repertory Recital 2:00 PM Schroeder Hall	Jazz Orchestra 7:30 PM Weill Hall	13 TH Faculty Jazz Ensemble 7:30 PM Weill Hall	14 F Symphonic Wind Ensemble 7:30 PM Weill Hall
19 W Vocal Repertory Recital 2:00 PM Weill Hall		21 F Scholarship Showcase Concert 2:00 PM Schroeder Hall	23 SU Navarro Trio 2:00 PM Schroeder Hall			 Faculty Jazz Ensemble
28 F Bel Canto: Voice Faculty Recital 7:30 PM Schroeder Hall	31 M Phantoms and Fugues It's The Great Pumpkin, Charlie Brown 6:30 PM Schroeder Hall	NOVEMBER	3 TH Jewish Music Series: Jeanette Lewicki 6:30 PM Schroeder Hall	17 TH Jewish Music Series: Cantor Stephen Saxon 6:30 PM Schroeder Hall	18 F Symphony Orchestra 7:30 PM Weill Hall	
20 Sonoma Musica Viva Charles Ketcham, pianist 2:00 PM Schroeder Hall	SU Symphonic Chorus & Chamber Singers 7:30 PM Weill Hall		29 T Instrumental Repertory Recital 7:30 PM Schroeder Hall	 Charles Ketcham	30 W Instrumental Repertory Recital 2:00 PM Schroeder Hall	Guitar Guest Artist Marcin Dylla 7:30 PM Schroeder Hall
 Marcin Dylla	DECEMBER	1 TH Jewish Music Series: Anthony Russell 6:30 PM Schroeder Hall	2 F Guitar Ensemble 7:30 PM Schroeder Hall	3 S Rock Collegium John Palmer, Director 7:30 PM Schroeder Hall	6 T Musical Theatre Scenes Workshop 7:30 PM Schroeder Hall	
7 W Jazz Orchestra 7:30 PM Weill Hall		8 TH Symphonic Wind Ensemble Concert Band 7:30 PM Weill Hall	9 F Jazz Combos 7:30 PM Schroeder Hall	12 M Student Composers Concert 7:30 PM Schroeder Hall	13 T Vocal Repertory Recital 7:30 PM Schroeder Hall	14 W Vocal Repertory Recital 2:00 PM Weill Hall
 Anthony Russell	JANUARY	28 S Sonoma County Honor Band Concert 7:30 PM Weill Hall	 Navarro Trio	29 SU Navarro Trio 2:00 PM Schroeder Hall		
FEBRUARY		4 S Nor Cal Honor Band and Select Choir Festival Concert 7:30 PM Weill Hall	10 F Duo Deloro Adam del Monte and Mak Grgic, guitar 7:30 PM Schroeder Hall	18 S Laxmi G. Tewari Hindustani vocalist 2:00 PM Schroeder Hall	23 TH Wind Power Faculty Recital Jonathan Dimmock & Friends 7:30 PM Schroeder Hall	The Magic Flute Departments of Music, Theatre Arts & Dance 7:30 PM Evert B. Person Theatre
24 F The Magic Flute Departments of Music, Theatre Arts & Dance 7:30 PM Evert B. Person Theatre	25 S The Magic Flute Departments of Music, Theatre Arts & Dance 7:30 PM Evert B. Person Theatre	 Jonathan Dimmock	26 SU Symphony Orchestra 2:00 PM Weill Hall	The Magic Flute Departments of Music, Theatre Arts & Dance 5:00 PM Evert B. Person Theatre	MARCH	
1 W The Magic Flute K-12 Matinee Departments of Music, Theatre Arts & Dance 10:00 AM Evert B. Person Theatre	Instrumental Repertory Recital 2:00 PM Schroeder Hall	2 T Faculty Composers Concert 7:30 PM Schroeder Hall	The Magic Flute Departments of Music, Theatre Arts & Dance 7:30 PM Evert B. Person Theatre	3 F Jazz Combo Concert 7:30 PM Schroeder Hall		The Magic Flute Departments of Music, Theatre Arts & Dance 7:30 PM Evert B. Person Theatre
4 S The Magic Flute Departments of Music, Theatre Arts & Dance 7:30 PM Evert B. Person Theatre	5 SU The Magic Flute Departments of Music, Theatre Arts & Dance 2:00 PM Evert B. Person Theatre	8 W Vocal Repertory Recital 2:00 PM Weill Hall	Jazz Orchestra 7:30 PM Weill Hall	9 TH Symphonic Wind Ensemble 1:00 PM Weill Hall	10 F Symphonic Wind Ensemble 1:00 PM Weill Hall	
 Zachary Gordin	23 TH Concerto Competition 7:30 PM Schroeder Hall	APRIL	8 S Seawolf Day Sampler Concert 2:00 PM Schroeder Hall	15 S Alumni Recital 2:00 PM Schroeder Hall	22 S Symphony Orchestra 7:30 PM Weill Hall	
23 SU Navarro Trio 2:00 PM Schroeder Hall	27 TH Zachary Gordin Voice Faculty Recital 7:30 PM Schroeder Hall		29 S Symphonic Chorus & Chamber Singers 7:30 PM Schroeder Hall	MAY	 Symphonic Wind Ensemble	
2 T Instrumental Repertory Recital 7:30 PM Schroeder Hall	3 W Instrumental Repertory Recital 2:00 PM Schroeder Hall	Faculty & Friends 7:30 PM Schroeder Hall	 Music Theatre Scenes		6 S Rock Collegium 7:30 PM Schroeder Hall	9 T Jazz Combos 7:30 PM Schroeder Hall
10 W Jazz Orchestra 7:30 PM Weill Hall	11 TH Musical Theatre Scenes 7:30 PM Schroeder Hall	12 F Symphonic Wind Ensemble Concert Band 7:30 PM Weill Hall	15 M Student Composers Concert 7:30 PM Schroeder Hall	16 T Vocal Repertory Recital 7:30 PM Schroeder Hall	17 W Vocal Repertory Recital 2:00 PM Weill Hall	

Ad Copy examples used for various journals

SONOMA STATE UNIVERSITY
DEPARTMENT OF MUSIC
at the GREEN MUSIC CENTER

Congratulations to the NORCAL 2017 Performers!



MUSIC AT SONOMA STATE UNIVERSITY

- Symphony Orchestra, Symphonic Wind Ensemble, Concert Band, Chamber Ensembles
- Symphonic Chorus, Chamber Singers, Opera & Music Theatre Productions
- Jazz Orchestra, Latin Band, Jazz Combos, Guitar Ensemble, Percussion Ensemble
- Bachelor of Music in Jazz Studies / Music Education / Performance
- Bachelor of Arts in Music
- Certificate Program in Audio and Recording Production
- Weekly Composers Forum
- Perform at the Green Music Center's Weill Hall and Schroeder Hall
- Named among top regional colleges (*US News & World Report*)
- Ranked best state university housing in the country (*Princeton Review*)

AUDITION DATES

2016-2017

April 1, 2017

2017-2018

November 4, 2017

January 13, 2018

February 24, 2018

March 10, 2018

Brian S. Wilson

Music Department Chair

707-664-2324

brian.wilson@sonoma.edu

www.sonoma.edu/music/



AIM HIGH • REACH WIDE • EDUCATE ALL

J. Community Involvement

N/A

K. Articulation with Other Institutions

N/A

L Non-Degree-Granting Programs for the Community

1. Promotional Materials

Certificate in Audio and Recording Production

<http://web.sonoma.edu/music/majors-programs/wolford-recording-studio.html>

Chanticleer in Sonoma

<http://web.sonoma.edu/music/majors-programs/chanticleer.html>

Wind Band Conducting And Music Education Symposium

<http://web.sonoma.edu/music/majors-programs/summer.html>

M. Operational Standards for All Free-Standing Music Institutions

N/A

N. Operational Standards for Proprietary Institutions

N/A

O. Branch Campuses and External Programs

N/A

MDP II – INSTRUCTIONAL PROGRAMS

A. Credit and Time Requirements

- 1-5, 7. The Institution uses what are known as CS Codes whereby various instructional delivery methods generate different unit values both for the student, and faculty, known as WTU (weighted teaching units). The entire CS Code chart is attached but generally speaking in lecture courses, one semester hour of credit equals one hour of class instruction and at least two hours of work outside class for 15 weeks. The information is readily available on the university web site and regularly disseminated as part of the class schedule published each semester. These are system-wide standards which apply to all institutions in the California State University and include specific CS Codes for music instruction. For example CS 21 is Music Performance, etc.

The institution holds all transfer students to the aforementioned formulas. The university has a dedicated Articulation Officer who regularly verifies appropriately articulated, transferable units to the degree and General Education requirements. In addition, a system-wide effort called Transfer Degree is currently in the implementation phase for music students wishing to transfer from the California Community Colleges to the California State University. This information is found on the university website and also on a specific website for the Community Colleges.

Transfer and Test Credit Information

<http://www.sonoma.edu/registration/records/ttc.html>

Unit Requirements and Limitations , section 6

<http://www.sonoma.edu/sites/www/files/2017-18-08degreerequirements.pdf>

Transfer and Articulation System for California's colleges and universities

<http://c-id.net>

Glossary of Terms

http://web.sonoma.edu/trio/ats/downloads/ats_glossary.pdf

and

<http://web.sonoma.edu/aa/ra/glossary/>

Office of Reporting and Analytics

<http://web.sonoma.edu/aa/ra/index.html>

6. N/A

8. N/A

B. Evaluation of the Development of Competencies

Juries

<http://web.sonoma.edu/music/majors-programs/jury-policy-forms.html>

Senior Recitals

<http://web.sonoma.edu/music/majors-programs/senior-recital.html>

Upper Division on Jury Form

http://web.sonoma.edu/music/majors-programs/Jury%20Entry%20Form%20Classical%20Instrumental_June_2016.pdf

University Upper Division definition, section 6.b.

<http://www.sonoma.edu/sites/www/files/2017-18-08degreerequirements.pdf>

Degree Candidacy – Awarding of Degrees

<http://www.sonoma.edu/sites/www/files/2017-18-08degreerequirements.pdf>

and

<http://web.sonoma.edu/catalog/08-10/08degreeRequire.pdf>

C. Distance Learning Programs

N/A

D. Teacher Preparation (Music Education) Programs

1. Credit for Student Teaching

This School of Education page shows requirements for student teaching, placement preference form

<http://web.sonoma.edu/education/csse/single-subject/student-placements.html>

The Teaching Candidate Handbook further explains this as well as outlines credit allotment for student teaching (12 units)

http://web.sonoma.edu/education/handbooks/csse_student_handbook.pdf

2. State certification

The university prepares students to meet all state mandates and requirements through the course work in the Music Education degree, an approved subject matter preparation program as well as the 5th year in the credential program.

California Commission on Teacher Credentialing

https://www.ctc.ca.gov/docs/default-source/leaflets/cl560c.pdf?sfvrsn=8db75dfc_0

E. Graduate Programs

N/A

F. Music Studies in General Education

1. Enrollment Patterns

Non-major music courses typically fill within the first day of registration.

The list is supplied in PART TWO. Enrollment History is below. Please note, class capacity in Fall 2017 is 40. Class capacity prior to that was 60.

FALL 2017

Course #	Course Title	Enrolled	Instructor * indicates full time tenured music professor
MUS 101	Introduction to Music	40	*Bent
MUS 201	Music In Action	40	*Morrow
MUS 250	Survey of European Music	43	*Palmer
MUS 343	Jewish Music Series	56	Horowitz (adjunct music prf)

SPRING 2017

MUS 101	Introduction to Music	48	*Bent
MUS 149	Reherasal Observation Series	20	*Collinsworth
MUS 201	Music In Action	60	*Morrow

FALL 2016

MUS 101	Introduction to Music	50	*Bent
MUS 150	Survey of U.S. Music	55	Scott (adjunct jazz instructor)
MUS 201	Music In Action	51	*Morrow
MUS 250	Survey of European Music	55	*Palmer
MUS 343	Jewish Music Series	75	Horowitz

2. Course Assignments

The music department chair assigns music professors to all courses including General Education courses. See above chart.

3. a. Private Studio

Page 207: The department funds lessons for music majors only.

<http://www.sonoma.edu/sites/www/files/2017-18-10mus.pdf>

b. Ensembles

All ensembles are open to non-majors by audition.

<http://web.sonoma.edu/music/about/performing%20ensembles.html>

c. major courses

Where courses are labeled “majors only” the registration system will not allow non-majors to enroll.

<http://www.sonoma.edu/sites/www/files/2017-18-11mus.pdf>

SECTION III. Evaluation, Planning, Projections

On the following pages are found planning documents as follows:

- a. Projected enrollment needs. This document helps with recruitment goals.
- b. Curricular planning documents through the year 2023.
- c. The Department of Music seeks to change its name to Conservatory of Music. This is not a reorganization but a change in moniker for recruitment and donor development purposes. There are no programmatic or structural changes either, meaning the Conservatory of Music will still reside as a unit within the School of Arts and Humanities. This has the support of the Dean. We think this one thing will begin to attract even more talented musicians to SSU as well as being desirable for donors.
- d. Practice Room Module Installation is proposed where the current music library is. The library would be moved upstairs to the main music department office suite. 4 modules will fit.

2016-17 DEPARTMENT OF MUSIC - projected enrollment needs													
	freshman	sophomore	junior	senior	TOTAL	Graduating	Attrition	Returning	Recruit Target	Projected	Results-FALL 2017 Class	+ returning =	
male voice	0	3	0	0	3	0	(1)	2	8	10	3	5	
female voice	5	8	1	4	18	4	0	14	0	14	10	24	
flute	2	2	2	2	8	2	0	4	4	8	2	6	
oboe	0	0	0	1	1	1	0	0	4	4	1	1	
clarinet	0	2	0	1	3	1	0	2	6	8	4	6	
bassoon	0	0	0	1	1	1	0	0	4	4	1	1	
saxophone	1	2	0	2	5	2	0	3	5	8	4	7	
french horn	2	1	1	1	5	0	0	5	3	8	2	7	
trumpet	2	0	1	3	6	2	0	4	4	8	4	8	
trombone	1	2	1	1	5	1	0	4	4	8	0	4	
euphonium	0	1	0	0	1	0	0	1	3	4	0	1	
tuba	2	2	0	1	5	1	0	4	0	4	1	5	
percussion	0	2	0	1	3	1	0	2	6	8	0	2	
drum set	0	3	0	2	5	2	0	3	2	5	0	3	
piano	4	1	1	3	9	3	0	6	2	8	7	13	
jazz piano	0	1	1	1	3	1	0	2	3	5	1	3	
harp	0	0	0	0	0	0	0	0	1	1	0	0	
violin	0	3	2	2	7	2	0	5	7	12	3	8	
viola	0	0	0	1	1	1	0	0	8	8	1	1	
cello	1	1	0	0	2	0	0	2	6	8	1	3	
bass	1	0	0	1	2	0	0	2	2	4	1	3	
jazz bass	1	0	0	1	2	1	0	1	3	4	2	3	
guitar-jazz	0	2	1	0	3	0	0	3	1	4	4	7	
guitar-classical	0	1	0	1	2	0	0	2	3	5	2	4	
unknown	5	0	0	0	5								
TOTALS	27	37	11	30	105				89	160	54	125	

		FALL 2017	SPRING 2018	FALL 2018	SPRING 2019	FALL 2019	SPRING 2020	FALL 2020	SPRING 2021	FALL 2021	SPRING 2022	FALL 2022	SPRING 2023		
BENT JENNY															
every semester		MUS 323	MUS 323	MUS 323	MUS 323	MUS 323	MUS 323	MUS 323	MUS 323	MUS 323	MUS 323	MUS 323	MUS 323		
every semester		MUS 325	MUS 325	MUS 325	MUS 325	MUS 325	MUS 325	MUS 325	MUS 325	MUS 325	MUS 325	MUS 325	MUS 325		
3 semester rotation			MUS 402	MUS 404		MUS 402	MUS 404		MUS 402		MUS 404		MUS 404		
3 semester rotation		MUS 316			MUS 315			MUS 316			MUS 315				
GE		MUS 101		MUS 101		MUS 101		MUS 101		MUS 105		MUS 101			
CORE		MUS 106	MUS 120	MUS 106	MUS 120		MUS 120	MUS 106	MUS 120	MUS 106	MUS 120		MUS 120		
WTU		13	12	14	10	12	11	13	12	14	10	12	11		
COLLINSWORTH ANDY															
every semester		MUS 227	MUS 227	MUS 227	MUS 227	MUS 227	MUS 227	MUS 227	MUS 227	MUS 227	MUS 227	MUS 227	MUS 227		
every semester		MUS 327	MUS 327	MUS 327	MUS 327	MUS 327	MUS 327	MUS 327	MUS 327	MUS 327	MUS 327	MUS 327	MUS 327		
every semester	0.66	Applied	Applied	Applied	Applied	Applied	Applied	Applied	Applied	Applied	Applied	Applied	Applied		
each fall/spring		EDSS 444	EDSS 458												
3 semester rotation			MUS 403	MUS 405		MUS 403	MUS 405		MUS 403	MUS 405		MUS 403	MUS 405		
3 semester rotation		MUS 400													
4 semester rotation		MUS 123	MUS 423			MUS 123	MUS 423			MUS 123	MUS 423				
GE				MUS 105	MUS 105			MUS 105	MUS 105	MUS 149	MUS 105		MUS 105		
CORE						MUS 106						MUS 106			
WTU		13.96	13.3	13	11	14.3	10.3	11	13	11.3	12.3	13	13		
NEW HIRE		Search	Search												
every semester						MUS 391.2	MUS 391.2	MUS 391.2	MUS 391.2	MUS 391.2	MUS 391.2	MUS 391.2	MUS 391.2		
each fall/spring				EDSS 444	EDSS 458	EDSS 444	EDSS 458	EDSS 444	EDSS 458	EDSS 444	EDSS 458	EDSS 444	EDSS 458		
3 semester rotation					MUS 400			MUS 400			MUS 400				
6 semester rotation					MUS 129	MUS 124	MUS 424		MUS 129	MUS 124	MUS 424		MUS 124	MUS 424	
CORE				MUS 106.2	MUS 120.2		MUS 120.2	MUS 106.2	MUS 120.2	MUS 106.2	MUS 120.2		MUS 106.2	MUS 120.2	
GE													MUS 344		
CORE - JAZZ				MUS 189	MUS 489	MUS 189	MUS 489	MUS 189	MUS 489	MUS 189	MUS 489	MUS 189	MUS 489		
WTU					9	11.3	8.8	10.8	13.8	10.8	12.8	14.8	14.5	9.5	
THOM LIMBERT															
every semester		MUS 425	MUS 425	MUS 425	MUS 425	MUS 425	MUS 425	MUS 425	MUS 425	MUS 425	MUS 425	MUS 425	MUS 425		
every semester		MUS 445	MUS 445	MUS 445	MUS 445	MUS 445	MUS 445	MUS 445	MUS 445	MUS 445	MUS 445	MUS 445	MUS 445		
every semester (GE)			MUS 350	MUS 350	MUS 350	MUS 350	MUS 350	MUS 350	MUS 350	MUS 350	MUS 350	MUS 350	MUS 350		
every fall		MUS 259		MUS 259		MUS 259		MUS 259		MUS 259		MUS 259			
every year fall/spring		MUS 159	MUS 359	MUS 159	MUS 359	MUS 159	MUS 359	MUS 159	MUS 359	MUS 159	MUS 359	MUS 159	MUS 359		
3 semester rotation		MUS 313	MUS 314		MUS 313	MUS 314		MUS 313	MUS 314		MUS 313		MUS 314		
6 semester rotation							MUS 346							MUS 346	
CORE		MUS 410		MUS 410	MUS 300	MUS 410		MUS 410		MUS 410	MUS 300	MUS 410	MUS 300		
WTU			11.1 9.8		12.8 12.8		14.8 10.8		14.8 9.8		12.8 12.8		14.8 10.8		
		FALL 2017	SPRING 2018	FALL 2018	SPRING 2019	FALL 2019	SPRING 2020	FALL 2020	SPRING 2021	FALL 2021	SPRING 2022	FALL 2022	SPRING 2023		
ALEX KAHN															
every semester	(8.95) 3	MUS 328	MUS 328	MUS 328	MUS 328	MUS 328	MUS 328	MUS 328	MUS 328	MUS 328	MUS 328	MUS 328	MUS 328		
every semester		MUS 329.2	MUS 329.2	MUS 329.2	MUS 329.2	MUS 329.2	MUS 329.2	MUS 329.2	MUS 329.2	MUS 329.2	MUS 329.2	MUS 329.2	MUS 329.2		
every semester	0.65	MUS 151	MUS 151	MUS 151	MUS 151	MUS 151	MUS 151	MUS 151	MUS 151	MUS 151	MUS 151	MUS 151	MUS 151		
every semester (GE)	4	MUS 160	MUS 160	MUS 160	MUS 160	MUS 160	MUS 160	MUS 160	MUS 160	MUS 160	MUS 160	MUS 160	MUS 160		
3 semester rotation		MUS 401		MUS 401		MUS 401		MUS 401		MUS 401		MUS 401			
6 semester rotation							MUS 300						MUS 300		
CORE		MUS 220	MUS 120	MUS 220		MUS 220		MUS 220	MUS 149	MUS 220	MUS 149	MUS 220			
WTU		13.95	11.95	13.95	11.65	13.95	9.95	13.95	9.95	13.95	9.95	13.95	11.95		
JOHN PALMER															
each fall/spring		MUS 251	MUS 351	MUS 251	MUS 351	MUS 251	MUS 351	MUS 251	MUS 351	MUS 251	MUS 351	MUS 251	MUS 351		
each fall/spring		MUS 420	MUS 320	MUS 420	MUS 320	MUS 420	MUS 320	MUS 420	MUS 320	MUS 420	MUS 320	x	MUS 320		

Blue = Core, Red = Jazz, Green = Mus. Ed., Purple = Ensembles, Black = GE

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
8:00-8:50	MUS 123 Woodwind Methods		MUS 123 Woodwind Methods		
9:00-9:50	MUS 251 Music History I	MUS 210 Theory II	MUS 251 Music History I	MUS 210 Theory II	MUS 251 Music History I
9:20-10:35		MUS 412 Jazz Composition or MUS 343 Jazz History		MUS 412 Jazz Composition or	
		COMBO I		MUS 343 Jazz History	
10:00-10:50	MUS 106		MUS 106		MUS 106
10:45-12:00	MUS 124 Brass Methods	MUS 220 Musicianship II	MUS 124 Brass Methods	MUS 220 Musicianship II	
		MUS 410 Theory IV		MUS 410 Theory IV	
		MUS 212 Jazz Harmony and Arranging I		MUS 212 Jazz Harmony and Arranging I	
		MUS 273 SYRCE (to 11:50)		MUS 273 SYRCE (to 11:50)	
11:00-11:50	MUS 420 Musicianship IV	MUS 309a Piano III	MUS 420 Musicianship IV	MUS 309a Piano III	MUS 420 Musicianship IV
	MUS 109 Piano I		MUS 109 Piano I		MUS 109 Piano I
	MUS 101 Introduction to Music		MUS 101 Introduction to Music		MUS 101 Introduction to Music
12:00-12:50	MUS 109 Piano I	MUS 309a Piano III	MUS 109 Piano I	MUS 309a Piano III	MUS 109 Piano I
	CHAMBER SINGERS		CHAMBER SINGERS		CHAMBER SINGERS
12:05-12:55		MUS 189 Jazz Improvisation I		MUS 189 Jazz Improvisation I	
1:00-1:50	MUS 250 Survey of European Music		Repertory and Forum		
1:00-2:50 (:40)	MUS 401 Conducting	MUS 160 FLC	MUS 250 Survey of European Music	MUS 160 FLC	MUS 250 Survey of European Music
	SCENES	MUS 292 Jazz Piano I (to 1:55)		MUS 292 Jazz Piano I (to 1:55)	MUS 259 Music Technology
		MUS 313 Choral Arranging			SCENES
		COMBO II			ROCK COLLEGIUM (2:00-5:00)
3:00-3:50	MUS 115 Vocal Methods	MUS 115 Vocal Methods	MUS 115 Vocal Methods	MUS 115 Vocal Methods	MUS 316 Diction
		MUS 448 Choral Accompanying			
4:00-6:40	MUS 115 Vocal Methods	MUS 115 Vocal Methods			
	SYMPHONY ORCHESTRA	GUITAR ENSEMBLE	MUS 389 Jazz Improvisation III	LATIN BAND	
	CHAMBER MUSIC	MUS 201 Music in Action	SYMPHONY ORCHESTRA	MUS 201 Music in Action	
5:00-6:15		CONCERT BAND		CONCERT BAND	
		MUS 159 Audio and Recording I (6:00pm)		MUS 343 Survey of Jewish Musics (to 8:40)	
7:00-9:40	SYMPHONIC CHORUS	MUS 400 Music in the Classroom	JAZZ ORCHESTRA		
		PRODUCTION	CHAMBER ORCHESTRA	PRODUCTION	

RENAME DEPARTMENT to CONSERVATORY of MUSIC

Endowed Chairs

Endowed Director of Conservatory (current department chair)	\$4,000,000	endowed
Endowed Director of Music Education	\$4,000,000	endowed

Visiting and Adjuncts Professorate

Yearly Cost of Private Instruction for 150 majors	\$250,000	yearly
3 Weill Institute Alumni	\$200,000	yearly
Visiting Professor in Jazz	\$75,000	yearly
Visiting Professor in Voice	\$75,000	yearly
Visiting Professor in Brass	\$75,000	

Scholarship Program

Honors Brass Quintet (5 Full Tuition Scholarships)	\$40,000	yearly
Honors Woodwind Quintet (5 Full Tuition Scholarships)	\$40,000	yearly
Honors String Quartet + Double Bass (5 Full Tuition Scholarships)	\$40,000	yearly
Honors Jazz Combo (5 Full Tuition Scholarships)	\$40,000	yearly
Honors Vocal Quintet (5 Full Tuition Scholarships)	\$40,000	yearly

Additional Support Staff

Recruitment Coordinator	\$75,000	yearly
Dedicated Technical Director	\$75,000	yearly
Additional Staff Pianist	\$75,000	yearly
Graphic Designer	\$75,000	yearly

Equipment and Facilities

Keyboard Laboratory with Computers	\$145,000	
4 Practice Room Modules	\$145,000	
Musical Instrument Collection Expansion	\$75,000	
Recruitment Materials, Travel, Advertising	\$75,000	yearly
	\$1,615,000	total w/o Endowments

Customer Quotation



Quote: 3023576
Prepared For: Sonoma State University
 1801 E Cotati Ave
 Rohnert Park CA 94928-3613

Page: 1
Date: 6/23/2016
Effective: For 30 days only

Delivery Within: **60-90 Days ARO
Tax: Included
Terms: PENDING CREDIT APPROVAL
F.O.B. Point: Destination

Regarding: Proposal: SoundLok Rooms & Move Existing Music Library Units

Item	Description	Quantity	Unit Price	Price
	Reference: - Wenger Drawing #: 23289M101A - 2016 Wenger delivery & installation pricing included.			
	Music Storage 1051			
270A012.873	SNDLK UPG10'08"X06'11"X09'07"	4		
VERTCLOS16	VERTICAL CLOSURE-16" OR LESS	5		
HORZCLOS16	HORIZONTAL CLOSURE-16" OR LESS	32		
	Dept Office 2040 -Move 10 unit music library system from room 1051 to room 2040.			
1200000	RELOCATED PARTS MUSIC LIBRARY Anchors, Screws, Washers, Buckets, etc.	1		
	Total Product Charge			133,958.00
	Sales Tax			9,121.00
	Total Charge			143,079.00
	<p>***ADD OPTIONS IF REQUIRED BY LOCAL CODES*** Please Choose One of the Following Options Option 1 Wenger Standard Calculation Package Including Wenger Prepared Drawing with Cover Letter & Supporting Calculations ADD \$2000.00 Option 2 Stamped Drawings Prepared & Signed by Structural Engineer Licensed to Practice in the State of California & Certify Wenger Product is Adequate for Service Conditions ADD \$3500.00 Options May Affect Product & Project LeadTime ***ADD OPTIONS IF REQUIRED BY LOCAL CODES***</p>			

* Terms and Conditions of Sale appear on following page.

Submitted By: Maggie Kramer
 Project Cost Estimator

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On Behalf of: Denise Bellas

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