

IIB. D. Liberal Arts Undergraduate Degrees in Music

Titles.

CWU has two specializations that fit the description of a Liberal Arts Degree with a major in Music:

Bachelor of Arts in Music

Bachelor of Arts in Music with Jazz Specialization

Statements of Purpose and General Information

The stated objective of the Bachelor of Arts in Music at Central Washington University is: To provide a vehicle for the study of music within a liberal arts academic setting.

Students pursuing a BA in Music complete extensive coursework that includes courses of Applied Music, Music Theory, Music History, and Ensembles, with plenty of room for a broad array of general education subjects. This degree is ideal for those students wishing to major in music, but who do not necessarily want to teach music in the classroom or pursue a performance career. Past graduates of Central Washington University with a Bachelor of Arts in Music have gone on to teach in private schools, run their own private studios, work in Arts Management, and succeed in many other professions, both in and out of the arts.

Although this degree was originally planned for those students who want to pursue in-depth study of music in conjunction with another major, or use it as part of an avocational liberal arts program, and while some students use it for that purpose, it is increasingly being used for other purposes. Examples of this include the following:

- Students take advantage of the low number of credits to pursue additional musical interests that do not coincide with department degree tracks, such as preparing for a career as a private studio instructor, or acquiring skill in two or more instruments.
- Students who discover an interest in music education too late to enter the teacher preparation program without committing to an extended undergraduate career, opt to switch to this degree plan to earn a Bachelor of Arts degree in music, then enter the Teacher Certification program.
- Student wishing to pursue graduate work in areas that do not require the B.M. degree, such as performance, use this degree to earn the Bachelor's degree relatively quickly, or switch to this degree after several years in a BM program in order to finish a degree more quickly (exhausting their eligibility for state or federal loans is often a deciding factor), then enter a Graduate program.

A Senior Project is required as a culminating experience. The practices outlined above have increased the number of BA majors substantially in recent years, though they are still a minority in the music student body. This is an appropriate and effective degree for this institution. It fills several needs, as described above, and is well served by the curriculum offered by the department and the cross-campus programs of the university.

The purpose of the Bachelor of Arts in Music with Jazz Specialization, is to provide a vehicle for the study of music with a specialization in jazz within a liberal arts academic setting. The creation of a separate, unique BA with a specialization in Jazz recognizes CWU's reputation as a leader in jazz studies and performance in the Pacific Northwest.

The process of creating the BA Jazz Specialization began in 2005 with the degree first appearing in the 2006-7 catalog. The degree was created in response to current music students desiring an option for a degree with a jazz focus as well as anecdotal evidence from prospective students auditioning for entry to the department that a jazz option was important to them. In addition, a number of very talented recruits had decided to attend elsewhere due to our lack of a jazz degree option. After much study, it became clear that by modifying the existing BA degree into a specialization, we could offer a BA Jazz Specialization using all of our current jazz offerings, needing only to add jazz studio instruction (private lessons) to the curriculum.

Students in the BA degree with Jazz Specialization are required to complete the same core studies in theory, history and keyboard as those in professional degree programs; the only difference is that only one quarter of conducting is required instead of two; the second conducting class is replaced with self-directed jazz combo chamber ensemble experience. A two-year sequence of successful applied study in traditional (classical) instruction is required before students can apply for the jazz specialization. Substantial ensemble experience in large ensembles and jazz ensembles is also required, as is coursework in keyboard harmony, jazz improvisation, jazz styles, jazz composition and arranging, and choral or jazz band arranging. A Senior Project is required as a culminating experience. The liberal arts nature of the degree is served by the requirement of the General Education program.

Often, students at CWU choose the BA in Music because they are not yet sure they want to pursue specialized training in music even when they have been deemed qualified for BM degrees in their auditions and other admissions materials. Because the academic core for the BA is similar to that of the BM, students have time to consider their future choices, whether for simply achieving a Bachelor's degree in an area of interest, or setting the stage for further study in graduate school or teacher certification. Students in the BA in Music, Jazz Specialization, frequently choose this degree because they intend to become jazz performers. With no performance alternative currently in the BM track, this BA degree provides the necessary specialized training and performance experiences for students aspiring to this career.

Title: Bachelor of Arts in Music

Years to complete program: 4

Program submitted for: Renewal of Final Approval

Current Semester's Enrollment in Majors: 59

Name of Program Supervisor(s): Daniel Lipori

Curricular Table: Bachelor of Arts in Music

Musicianship	Performance/Required Music Electives	General Studies	General Studies Electives	Total Number of Units
35 units	35 units	68 units	42 units	180
19%	19%	38%	23%	100%

Course numbers, titles and unit allotments for each applicable category.

Musicianship

Music Theory

MUS 144 - Theory 1.....	3
MUS 144A – Aural Skills 1	1
MUS 145 - Theory 2	3
MUS 145A – Aural Skills 2	1
MUS 146 - Theory 3	3
MUS 146A – Aural Skills 3	1
MUS 244 - Theory 4	3
MUS 245 - Theory 5	3
MUS 246 - Theory 6	3

Class Piano

MUS 152A – Class Piano I.....	1
MUS 153A – Class Piano II	1
MUS 154A – Class Piano III	1

Music History

MUS 359 – Survey of Music in Cross-cultural Perspectives.....	2
MUS 372 – Music History 1.....	3
MUS 373 – Music History 2	3
MUS 374 – Music History 3	3

Total Musicianship

35 units

Performance/Required Music Electives

Ensembles	
Large Ensemble (minimum).....	12
Applied Music	
Individual Instruction	12
Upper Division Music Theory	
MUS 340 – Form and Analysis.....	3
Conducting	
MUS 341 - Conducting I.....	3
Upper Division Music History (Choose 1).....	3
MUS 379, 382, 383, 384, 385, or 386	
Additional Courses	
MUS 495 – Senior Project	2
Total Performance/Required Music Electives	35 units

General Studies: see Item UP above for a full description.

Title: Bachelor of Arts in Music, Jazz Specialization

Years to complete program: 4

Program submitted for: Renewal of Final Approval

Current Semester’s Enrollment in Majors: 5

Name of Program Supervisor(s): Chris Bruya

Curricular Table: Bachelor of Arts in Music, Jazz Specialization

Musicianship	Performance/Required Music Electives	General Studies	General Studies Electives	Total Number of Units
35 units	45 units	68 units	32 units	180
19%	25%	38%	18%	100%

Course numbers, titles and unit allotments for each applicable category.

Musicianship

Music Theory

MUS 144 - Theory 1.....	3
MUS 144A – Aural Skills 1	1
MUS 145 - Theory 2	3
MUS 145A – Aural Skills 2	1
MUS 146 - Theory 3	3
MUS 146A – Aural Skills 3	1
MUS 244 - Theory 4	3
MUS 245 - Theory 5	3
MUS 246 - Theory 6	3

Class Piano

MUS 152A – Class Piano I.....	1
MUS 153A – Class Piano II	1
MUS 154A – Class Piano III	1

Music History

MUS 359 – Survey of Music in Cross-cultural Perspectives.....	2
MUS 372 – Music History 1.....	3
MUS 373 – Music History 2	3
MUS 374 – Music History 3	3

Total Musicianship

35 units

Performance/Required Music Electives

Ensembles

Large Ensemble (minimum).....	6
Only the following are designated as large ensembles: MUS 267-467 (choir), MUS 268-468 (chamber choir), MUS 266-466 (wind ensemble), MUS 277-477 (orchestra), MUS 287-487 (marching and concert band-fall quarter only), and MUS 288-488 (symphonic band).	

Jazz Ensembles 6

Choose from MUS 210/410 (vocal jazz)
and 232/432 (jazz band)*

Jazz Combos MUS 218/418.....	6
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Applied Music

Individual Instruction	12
MUS 164 and 264 (1-2 cr.) (traditional study) MUS 366 (Jazz study) (at least 3 credits of 264 and 6 credits of	

366 are required)

Additional Courses

MUS 255 Keyboard Harmony and Improvisation..	1
MUS 353 Jazz Improvisation I.....	1
MUS 354 Jazz Improvisation II.....	1
MUS 355 Jazz Improvisation III.....	1
MUS 356 Jazz Styles.....	3
MUS 357 Jazz Composition and Arranging.....	3
MUS 485 Choral Arranging.....	3
OR MUS 486 Jazz Band Arranging (3)	
MUS 495 – Senior Project.....	2

Total Performance/Required Music Electives 45 units

General Studies Same as above

Total General Studies 68 (max) units

Assessment of compliance

General Education: See description in the BM degree.

Musicianship

The competencies described in this section are consistent with the core competencies for all degrees described previously.

In the BA in Music, the ability to hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, and texture is demonstrated in required classes in Music Theory and Aural skills, Class Piano, Music History, and Conducting.

An understanding of and the ability to read and realize musical notation is demonstrated in required classes in Theory, History, Applied Study, Ensembles, Conducting, and Piano. Notation idiomatic to jazz is experienced in the required arrangements students must complete.

An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces is demonstrated in required classes in Theory, History, Conducting, and Applied Study.

An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources is demonstrated in required classes in History, Applied Study, Ensembles, and Department Convocation and Recital Attendance requirements.

The ability to develop and defend musical judgments is demonstrated in required classes in History (papers, especially in upper division survey classes), Conducting, Applied (Recital), and Senior Project.

Performance and Music Electives.

The BA degree requires a minimum of 12 credits of ensemble participation, including a minimum of 6 quarters of large ensemble. However, the requirement that all majors participate in a large ensemble each quarter in residence, a policy that transcends the degree requirements, insures that almost all majors have more than the degree-required minimum. Students in BA degrees have substantive performance experiences in large and small ensembles available to the entire campus, each of which give a minimum of one performance per quarter. These experiences are encouraged throughout the four-year degree.

The BA degree requires a minimum of 12 credits of applied study, equivalent to 4 years of 1-credit (half-hour) lessons. The standards and competencies demonstrated at each level are the same as any other degree. Students in BA degrees take applied lessons to improve their capabilities in their applied area. Recent changes in credit allocations have made it possible for students to register for four full years of lessons. This ensures knowledge and skills on the major instrument/voice beyond a basic level. In addition to performance opportunities in Music Convocation, many studios now give studio recitals as frequently as every quarter to provide solo performance opportunities.

Credits generated by ensemble and applied lesson enrollment are part of the academic core required by the degrees, thus are not treated as extra-curricular. Further, students are required to participate in a major ensemble every quarter in residence, which assures continuous experience and improvement. These opportunities also provide the means for realizing a variety of musical styles.

BA students must also take two upper division classes (6 credits) in music history/literature, which extends this area of musical knowledge beyond basic levels. The BA degree offers six choices for completing this requirement, such that a student may tailor the choice to personal or professional interest. These courses cover a variety of styles and genres.

The BA degree also requires Conducting and Form and Analysis, which contribute to knowledge, skills, and understanding of styles. The BA degree with Jazz Specialization requires Form and Analysis and self-directed jazz combo experiences, which contribute to knowledge, skills, and understanding of styles.

BA students must complete a senior project and the most frequent projects are performance oriented, in the form of a full recital or some sort of lecture-recital based on a theme or the results of research into a particular genre or other topic. Other topics have included the musical direction of a community musical theater production and the writing of an extensive tutor in beginning theory for use in the middle school.

Many students use ensemble classes as elective credits.

Similar performance opportunities are provided for in the BA Jazz Specialization, with large vocal and instrumental jazz ensembles and jazz combos for both small group and solo opportunities throughout their degree programs. In addition, students accepted into the Jazz Specialization must achieve the same levels as other BA and BM students before embarking on additional upper division training in jazz lessons.

Levels.

BA students in applied study must complete the same requirements for level changes as BM students. Every BA student must achieve 300 level applied study, with the generic BA degree requiring 2 credits (2 quarters) at this level; when the BA-Jazz students complete 200 level study, they move to MUS 366 upper division Applied Jazz Study, where they must complete 6 credits (3-6 quarters, depending on credit enrollment).

Students demonstrate levels of competency in academic courses via completing courses in sequence.

Students demonstrate levels of competency in applied study via the jury process—“regular” juries provide input from faculty, leading to “level change” juries at the various credit benchmarks (3-6 credits for each level) where students are evaluated for their potential for success at the next level. The recent addition of rubrics on jury forms has greatly aided in the gathering of meaningful assessment data. Once students have completed their classical applied studies, jazz juries also have a specific rubric for related competencies. While individual faculty members express their applied studio requirements and objectives differently, areas collaborate to arrive at common ground for evaluation of student progress.

In ensembles, many groups specify higher standards of performance and responsibility for upperclass students.

Results

Capstone projects, in this case Senior Projects, are most frequently used to determine student achievement of degree objectives. Since these require enrollment and graded assessment, the opportunity exists for faculty to take a broad view of student capabilities in all the areas listed, appropriate to the respective degree, interest, and future plans. In addition, as mentioned above, many studios require self-assessment and written documents, such as program notes, prepared independently to further emphasize the synthesizing of information and experiences.

These competencies are assessed in several ways and reinforced in others. There is an extensive review process for identifying and helping At-Risk students. Some studios use pre-recital screenings to ensure well-prepared, high-level performances, when used for Senior Projects. Since applied requirements for each level are clearly spelled out, student progress can be assessed very easily at juries and performances, particularly as the student gets to the end of their applied requirements. The recent addition and emphasis of rubrics and student outcomes on jury forms, syllabi, and level changes has greatly aided in the gathering of meaningful assessment data. Many students, by virtue of invitations for ensembles or encouragement of faculty, attend and participate in professional conferences at the state, regional, national, and international levels, which allows them not only to meet people and network, but learn and share their ideas with professionals in the field. This is further enhanced by the instrument-specific festivals administered by many faculty members in the department, such as festivals which attracted large enrollments from around the state and feature guest artists. Recent examples include festivals for horn, trumpet, piano, and cello. Instrument-specific ensembles frequently travel to regional and even national conferences in their discipline. Groups that have done this recently include the Horn Choir, the Trumpet Choir, the Trombone Choir and the Percussion Ensemble. On campus, student involvement with the String Preparatory Program, music festivals,

including Choral, Orchestra, Jazz, and Wind Ensemble, as well as the Washington State Solo/Ensemble Festival, helps them to network and learn more about the field.

These assessments are determined by faculty expertise and collaboration (some of whom possess BA degrees), and are confirmed by high job placement of graduates, placement in other graduate programs, competition awards (both individual and ensemble), conference performances, and work with guest artists on and off campus. Many students have musical jobs in the community, work at music camps in summers, play in regional orchestras, and teach privately. They also volunteer at schools and with musical groups, and are encouraged to be engaged with their or the local community in some way.

An assessment of strengths, areas for improvement, challenges and opportunities.

Strengths

The strength of the BA in Music is its flexibility. Students pursuing a BA in Music complete extensive coursework that includes courses in Applied Music, Music Theory, Music History, and Ensembles, with plenty of room for a broad array of general education subjects or additional music courses. This degree is ideal for those students wishing to major in music, but who do not necessarily want to teach music in the classroom or pursue a performance career. Past graduates of Central Washington University with a Bachelor of Arts in Music have gone on to successful careers in teaching in private schools, running their own private studios, or working in Arts Management or in many other professions, both in and out of the arts.

Although this degree was originally planned for those students who want to pursue in-depth study of music in conjunction with another major, or use it as part of an avocational liberal arts program, and while some students use it for that purpose, it is increasingly being used for other purposes, such as personal development and continued exploration of career options.

Areas for improvement and Challenges and Opportunities

BA Jazz

Students interested in the jazz emphasis BA must pass a traditional 164 level change on their instrument and complete at least three credits at the 264 level. This means that every student in this degree track will have at least two years of traditional lesson curriculum. After passing the 164 level change, the student will be eligible to audition into the jazz track and begin taking lessons in the jazz idiom. Audition requirements are determined jointly by the director of Jazz Studies and the applied instructor in the various instrument/voice areas. There are limits on the number of students admitted to the jazz emphasis track, as well as limits on the specific instruments offered: Saxophone 5; Trumpet 3; Piano 3; Bass 2-3; Drums 2-3; Trombone 2; Voice 2.

Efficiencies were implemented at every opportunity and the jazz area was the first in the department to offer courses on a two-year rotation in order to maximize enrollment. Since many non-jazz majors also take these courses, this has worked well, with courses filling well beyond minimums.

In order to make sure that the new degree was seen by all as rigorous, an extensive jury rubric was created that has expected outcomes each quarter far in excess of anything seen in any of our other

degrees. Because BA curricula are usually viewed as less rigorous than BM degrees, this doesn't necessarily make sense, but our BA, Jazz Specialization is roughly about half of the expectations for most BM jazz studies degrees across the country, so it seemed like a logical curriculum.

The result of all the gatekeeping and hoops for students to jump through has been a very small program with never more than 10 majors, usually 1 to 3 graduating per year. We are now in the 5th year of the degree. The program was purposely created to be small and contained, serving a need at relatively little cost.

There are several challenges that have arisen. Because the jazz aspects of study begin in the third year, students wanting the degree as freshmen are often discouraged. Once in the jazz track, lesson times are reduced, which is also discouraging. Because of the rigor in the compacted rubrics over the final two years, the workload is daunting.

Even though the program is designed to be small, it could actually be bigger than it is. Because the department values this degree and our reputation in jazz performance is strong, steps need to be taken to make the degree more accessible to students as they enter the department and then complete the program.

The extent to which the program is meeting university/department aspirations for excellence

As the mission, vision, and core values of the university evolve, the department Long Range/Strategic Planning Committee has responded consistently to align department mission, vision, and core values accordingly. The resulting department objectives then inform and clarify the goals of the various degree programs. For detailed information on university/department objectives, see Section MDP III.A. Planning Documents Currently in Effect or in Use.

For specific information on the BA degrees, see "Strengths" above.

Plans for addressing weaknesses and improving results.

Most of the concerns above can be addressed by additions of faculty and staff lines. Issues in the jazz specialization could be addressed by creating a jazz certificate program.

Section IIB. Specific Curricula

Title: Bachelor of Music in Composition

Years to complete program: 4

Program submitted for: Renewal of Final Approval

Current Semester's Enrollment in Majors: 5

Name of Program Supervisor(s): Neil Flory

Statement of Purpose and General Information

The Bachelor of Music in Composition Degree at Central Washington University allows qualified students to study composition and is intended for students with an interest in composing who demonstrate knowledge/skills/potential in the following areas:

- Musicianship as demonstrated through performance on primary instrument
- Music theory concepts
- Application of compositional techniques
- Knowledge of significant composers and their compositional techniques
- Creative compositional potential

Curricular objectives

To develop the creative and compositional craft skills in students so that they are prepared to use these skills as composers, theorists and teachers, and/or to enter graduate level education.

Admission

As many incoming freshmen have not been exposed to all of the above, acceptance into the BM in composition at CWU does not usually occur until the end of the first year of study. The freshman year should be used to achieve a higher level on the applied instrument and acquire and/or solidify the necessary skill-set in music theory to become an informed, artistic, and more successful composer. In the spring of the freshman year, students who have demonstrated excellence in their theory classes may enroll in MUS 120, Composition Class, a project-based introductory class for those considering composition as a major, where assessment for potential success in the major is conducted. This class must be completed before students can be fully accepted into the composition major.

Artful composition is not exclusively dependent upon creativity and/or originality. This element creates a composer's "voice." The compositional process is enhanced by one's knowledge and understanding of composers and compositional techniques from centuries past and present. Thus, major core courses include two years of music theory, one year of music history, one year of class piano, one quarter of music in cross-cultural perspectives, and upper division courses in conducting and form and analysis. Students must have a primary applied area and reach 300-level proficiency on

that instrument/voice, including performing a junior-level recital that requires enrollment and is graded. Ensemble participation informs the young composer as well, and ensemble enrollment is required during the entire degree, including both large and small ensemble experiences.

Additional advanced courses unique to this degree include 10 quarters of composition studies leading to a senior recital, two courses each in orchestration and keyboard skills, and individual upper division courses in electronic music, advanced analytic techniques, and arranging. Additional electives may be directed to areas of professional interest, including upper division music history/literature courses in chamber music, orchestral music, opera, song literature, and contemporary music.

Bachelor of Music in Composition Curricular Table

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of Units
67	58	68	3	196
37%	32%	38%	2%	109%

Course numbers, titles and unit allotments for each applicable category.

Major Area

Music Theory

MUS 144 - Theory 1.....	3
MUS 144A – Aural Skills 1	1
MUS 145 - Theory 2	3
MUS 145A – Aural Skills 2	1
MUS 146 - Theory 3	3
MUS 146A – Aural Skills 3	1
MUS 244 - Theory 4	3
MUS 245 - Theory 5	3
MUS 246 - Theory 6	3
MUS 340 – Form and Analysis.....	3
MUS 343 – Counterpoint I.....	3
MUS 422 – Orchestration.....	3

Music Composition

MUS 120 – Composition 1	3
MUS 220 – Composition 2 (2)	6
MUS 320 – Composition 3 (2)	6
MUS 420 – Composition 4 (3)	9

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Applied Music
 Individual Instruction12
 MUS 300 – Recital Performance.....1

Total Major Area 67 units

Supportive Courses in Music

Class Piano
 MUS 152A – Class Piano I.....1
 MUS 153A – Class Piano II1
 MUS 154A – Class Piano III1

Secondary Applied Area (Keyboard)
 MUS 171A – Secondary Applied Area Piano (1).....3
 MUS 255 – Keyboard Harmony and Improvisation...1

Ensembles.....20

Music History
 MUS 359 – Survey of Music in Cross-cultural.....2
 Perspectives
 MUS 372 – Music History 1.....3
 MUS 373 – Music History 2.....3
 MUS 374 – Music History 3..... 3

Conducting
 MUS 341 – Conducting I.....3
 MUS 342 – Conducting II.....3

Additional Required Courses
 MUS 347 – Electronic Music.....2
 MUS 423 – Advanced Orchestration.....3
 MUS 440 – Analytical Techniques II.....3
 MUS 485 – Choral Arranging..... 3
 MUS 486 – Jazz Band Arranging.....3

Total Supportive Courses in Music 58 units

Electives

Music Electives.....3

Total Electives

3 units

General Studies See description and curriculum listing above in Section UP.

Assessment of Compliance

Beyond core courses in music, Composition majors must take additional advanced courses unique to this degree, as listed and described above.

Skills in composition are developed in all the classes identified above, including Electronic Music composition, where students gain familiarity with sound manipulation techniques and skills associated with composition involving technologies.

Knowledge of the styles and structures of Western art music from antiquity through the 21st-century is also developed in the required music history courses. The Music History sequence also includes opportunities to develop discipline-specific writing skills. In addition, many composition majors take elective historical survey courses, particularly the survey course in 20th-Century music.

Structures and styles of non-western and folk music are addressed in MUS 359, Survey of Music in Cross-Cultural Perspectives. It offers the opportunity for students to become acquainted with non-Western music. In addition, composition students may take MUS 255, Keyboard Harmony and Improvisation, in which jazz and pop forms and harmonic structures are explored.

All students must take three quarters of class piano concurrently with the first year of the theory sequence, or demonstrate equivalent keyboard skills, and pass a Piano Proficiency exam as a graduate requirement. In addition, all composition majors for whom piano is not their primary instrument must also take at least three credits (three quarters) of secondary applied keyboard (MUS 171).

Two quarters of conducting are required in the degree, and further opportunities for conducting performances of their own works are available.

Opportunities to hear student compositions performed are frequent. There is at least one recital of student compositions presented each quarter where composition majors have an opportunity for their works to be heard in a public performance. These performances have included a mix of acoustic and electronic and/or interactive media. Performance majors are often eager to perform works by student composers, especially works for small ensembles. Student Convocation performances and applied studio recitals also include student compositions. Occasionally compositions of exceptional merit are read and even performed by one of the large ensembles in the department.

All students, including composers, who perform in the Jazz Band 1 or Vocal Jazz Choir 1 are encouraged to write arrangements or compositions. These are heard in rehearsal and if merit warrants, can be programmed in public performances.

Results

Capstone projects, in this case composition recitals, are most frequently used to determine student achievement of degree objectives. Since these recitals require enrollment and graded assessment, the opportunity exists for faculty to take a broad view of student capabilities in the areas listed, appropriate to the respective degree. In addition, composition lessons and recitals require self-assessment and written documents, such as program notes or covering papers.

Through the course of the degree, competencies for the composition degree are assessed in several ways and reinforced in others. There is an extensive department review process for identifying and helping At-Risk students. The sequential nature of composition study, much like applied lessons, allows for consistent feedback and assessment. Pre-recital screenings are used to ensure well-prepared, high-level performances. Since requirements for each level are clearly spelled out, student progress can be assessed, particularly as the student gets toward the end of the degree.

These assessments are determined by faculty expertise and collaboration, and confirmed by high job placement of graduates, placement in graduate programs, competition awards, conference performances, and work with guest artists on and off campus.

An assessment of strengths, areas for improvement, challenges and opportunities.

Presently the department has three faculty members who are successful, published composers, each working in different styles/genres. While this is a strength in terms of presence of composition in the department, only one of these faculty has room in their workload for teaching in the composition area, thus limiting the number of composition majors—as such, it is not feasible to support more than eight composition majors, including both undergraduate and graduate majors. Recent revisions to the curriculum, changes to degree requirements, and new organizational leadership have increased the popularity of the degree. The current tenure-line composition person also coordinates the theory area, with primarily adjunct support. The number of courses that need to be offered in both the theory and composition areas far outweigh the available qualified personnel. As a result, opportunities for students who are not composition majors are limited.

While electronic music is only a small component of the Composition degree, it is a necessary area to which students should be exposed. At the present time, there is no electronic music expert on our faculty; most recently, the electronic music class was taught by a teaching assistant. The composition

lab has five well-equipped composing stations and much new equipment. There is always a need for software and equipment upgrades to maintain a working knowledge of the most common applications. This concern for electronic music expertise will hopefully be addressed in a new tenure-track hire in Spring 2013.

The extent to which the program is meeting university/department aspirations for excellence

As the mission, vision, and core values of the university evolve, the department Long Range/Strategic Planning Committee has responded consistently to align department mission, vision, and core values accordingly. The resulting department objectives then inform and clarify the goals of the various degree programs. For detailed information on university/department objectives, see Section MDP III.A. Planning Documents Currently in Effect or in Use.

The Bachelor of Music in Composition curriculum provides practical courses for success in the job market and graduate school. The degree program does not allow acceptance into the program until the completion of the first year of study, giving students the opportunity to focus on their applied instrument/voice and solidify their knowledge of theory before studying applied composition. Acceptance into the composition degree takes place after completion of MUS 120, an in-depth introduction to composition focusing on terminology, compositional techniques from a historical perspective, and small creative projects with specific parameters. This has been significant in improving the quality of the composition studio.

The strength of the degree is found in the talent of the students currently pursuing it. Many students who have pursued and graduated with this degree have attained a high degree of success. Although the number of composition majors at any one time does not compare to some of the other “composite” degrees, it is felt that this degree is appropriate to the Mission and scope of this department and offers an ideal complement to the other degrees in the program.

Students in the composition degree program support the coursework of all the other degrees. They help increase class sizes, generate more FTE’s in these courses, and help to support graduate level theory courses that are offered as both upper level undergraduate/graduate offerings. Further, the quarterly student composition recital offers opportunities for many students to perform these new works, adding to their own experience of new music and providing another venue for collegial cohesiveness of the music major community.

Plans for addressing weaknesses and improving results.

Approximately 10-15 years ago, CWU had a very strong program in composition. With the resignation of the primary composition instructor in 2005, the economic situation of the university precluded a tenure-track replacement. As a result, for several years, adjunct and non-tenure-track faculty taught the main theory and composition courses, and enrollment in this degree dropped to as low as two majors. Fortunately, in the fall of 2008 CWU re-instated a tenure-line position as the

coordinator of music theory/composition. This position has provided stability and greatly improved the quality and retention of the composition studio. Since that time the composition program has met its enrollment benchmarks, with many students being forced to pursue other interests in music because of limited room in faculty load. Enrollment has been steadily increasing. The tenure-track composition faculty member resigned last spring to take another position, and while this year the program is again being served by an interim faculty member, the success of the program and its importance to the department's identity has resulted in immediate permission to seek a tenure-track replacement. That search is now in progress. The graduation rate over the past five years has been low, but now students are matriculating through the degree program at a very steady pace. Two graduated in the spring of 2011 and four graduated in spring 2012. An ideal number of composition majors for a department this size, with no change in faculty load availability, is 8-10 students. In short, the degree program is functioning the way it is designed to function. It supports the 8-10 highly qualified students, and without any more resources cannot support any additional students. The studio itself is at capacity with a waiting list of qualified students who would like to add the major. The current theory/composition tenure-line position has a workload of 2/3 theory and 1/3 composition. The current tenure-line composition person also coordinates the theory area, with primarily adjunct support. The addition of faculty lines in music theory and/or composition would provide much needed support to this area.

There has been frequent interest in establishing a Contemporary Music Festival. This has not yet happened due to budget constraints, faculty workload limitations, and the amount of time required in the recent restructuring of the theory and composition curricula. This and other events like it have effects that benefit the department and the university. These events would be intended as a departmental effort where, for example a composer of significant standing is invited for a residency to interact with composers, faculty, ensembles, and students. Workshops and performances of a number of this composer's works for different genres would occur during the residency. These types of events will not only provide recognition for our outstanding faculty, ensembles, students, and facilities, but will help establish CWU's music department as one of the regional leaders in composition. In addition, hosting a regional SCI (Society of Composers, Inc.) conference at CWU would also provide significant notoriety for the department and the university. The department did host a similar event in 2003 which proved to be successful in promoting composition at CWU.

Title: Bachelor of Music in Music Education, Choral Specialization

Years to complete program: 4

Program submitted for: Renewal of Final Approval

Current Semester's Enrollment in Majors: 45

Name of Program Supervisor(s): Bret Smith

Curricular Table: Bachelor of Music in Music Education, Choral Specialization

Musicianship and Performance	Music Education	Professional Education	General Studies	Electives	Total Number of Units
78 units	13 units	50 units	68 units	0 units	209 units
43%	7%	28%	38%	0%	116%

Course numbers, titles and unit allotments for each applicable category.Studies in Music

Music Theory

MUS 144 Theory 1	3
MUS 144A Aural Skills 1	1
MUS 145 Theory 2	3
MUS 145A Aural Skills 2	1
MUS 146 Theory 3	3
MUS 146A Aural Skills 3	1
MUS 244 Theory 4	3
MUS 245 Theory 5	3
MUS 246 Theory 6	3

Class Piano

MUS 152A Class Piano I.....	1
MUS 153A Class Piano II	1
MUS 154A Class Piano III	1

Ensembles

Large Ensembles	22
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Applied Music

Individual Instruction	11
MUS 164, 264, and 364	
MUS 300 – Recital Performance.....	1

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Upper Division Music Theory
 MUS 340 Form and Analysis.....3*

Conducting
 MUS 341 Conducting I.....3
 MUS 342 Conducting II.....3

Music History
 MUS 359 Survey of Music in Cross-cultural
 Perspectives.....2
 MUS 372 Music History 13
 MUS 373 Music History 2.....3
 MUS 374 Music History 3.....3

Total Basic Musicianship and Performance 78 units

Music Education (does not include courses in the Teacher Preparation Program)

MUS 240 Diction for Singers1.....2
 MUS 241 Diction for Singers 2.....2
 Or MUS 242 Diction for Singers 3 (2)
 MUS 323 Choral Music Education.....3
 MUS 329 General Music Methods3
 MUS 425B Pedagogy, Vocal3

Total Music Education 13 units

Professional Education (includes student teaching) Same as above

Total Professional Education 50 units

General Studies Same as above

Total General Studies 68 (max) units

Electives

Total Electives 0 units

* = These courses do not appear in the current electronic version of our catalog. This is the first year that the university has not printed a catalog and there were several courses that were inadvertently omitted from the electronic catalog. The registrar has been notified and these courses will be listed in next year's (2013-14) electronic catalog.

Title: Bachelor of Music in Music Education, Broad Area Specialization

Years to complete program: 4

Program submitted for: Renewal of Final Approval

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Current Quarter's Enrollment in Majors: 105

Name of Program Supervisor(s): Bret Smith

Curricular Table: Bachelor of Music in Music Education, Broad Area Specialization

Musicianship and Performance	Music Education	Professional Education	General Studies	Electives	Total Number of Units
78 units	18 units	50 units	68 units	1 units	215 units
43%	10%	28%	38%	.5%	119.5%

Course numbers, titles and unit allotments for each applicable category.

Studies in Music

Music Theory

MUS 144 Theory 1.....	3
MUS 144A Aural Skills 1	1
MUS 145 Theory 2	3
MUS 145A Aural Skills 2	1
MUS 146 Theory 3	3
MUS 146A Aural Skills 3	1
MUS 244 Theory 4	3
MUS 245 Theory 5	3
MUS 246 Theory 6	3

Class Piano

MUS 152A Class Piano I.....	1
MUS 153A Class Piano II	1
MUS 154A Class Piano III	1

Ensembles

Large Ensembles	22
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Applied Music

Individual Instruction	11
MUS 164, 264, and 364	
MUS 300 – Recital Performance.....	1

Upper Division Music Theory

MUS 422 Orchestration.....	3
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Conducting

MUS 341 Conducting I.....	3
MUS 342 Conducting II.....	3

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Music History

MUS 359	Survey of Music in Cross-cultural Perspectives.....	2
MUS 372	Music History 1	3
MUS 373	Music History 2.....	3
MUS 374	Music History 3.....	3

Total Basic Musicianship and Performance 78 units

Music Education (does not include courses in the Teacher Preparation Program)

MUS 171	Secondary Applied Area.....	1
(Must be voice for non-voice primary applied area or instrumental for voice primary applied area)		
MUS 253C	– Class Instrumental Methods	
	Strings I.....	1
MUS 253D	Class Instrumental Methods	
	Woodwinds I.....	1
MUS 253E	Class Instrumental Methods	
	Brass I.....	1
MUS 253G	Class Instrumental Methods	
	Percussion I.....	1
MUS 254B	Class Vocal Methods.....	1
MUS 254C	Class Instrumental Methods	
	Strings II.....	1
MUS 254D	Class Instrumental Methods	
	Woodwinds II.....	1
MUS 254E	Class Instrumental Methods	
	Brass II.....	1
MUS 323	Choral Music Education.....	3
MUS 325	Instrumental Music Education.....	3
MUS 329	General Music Methods	3

Total Music Education 18 units

Professional Education (includes student teaching): Same as above

Total Professional Education 50 units

General Studies: Same as above.

Total General Studies 68 (max) units

Electives

Music Electives.....	1
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Total Electives 1 units

Assessment of compliance

The opportunity for the music student to understand more fully the place of arts and education in larger society is addressed in a number of Teacher Preparation Program courses, including classes in educational law, students with exceptionalities, language diverse students, and technology. Across all education courses, CWU is required to incorporate elements of cultural competence in compliance with state laws.

Desirable Attributes, Essential Competencies, and Professional Procedures

The necessary qualities of commitment to the arts, to teaching, and encouraging artistic and intellectual development of students are assessed on almost a daily basis at CWU. The potential to lead and inspire others, the ability and desire to seek, evaluate, and use new ideas, develop the skills to effectively advocate and articulate logical rationales for music in education, and the ability to maintain positive relationships with individuals of various social and ethnic groups are recognized as important in the music teacher preparation program at CWU. These skills and dispositions are evaluated more closely and specifically by faculty during advising and coursework, and candidates complete an online dispositions survey as part of their application to the Teacher Preparation Program. Further, faculty members are well aware of their position as role models in demonstrating these qualities as instructors, and the department is committed to providing a positive environment for learning, as a model for the kind of atmosphere that the students will try to create when in their own classroom.

Music education faculty have been developing and piloting a set of Technical Standards that focus on professional attributes including communication/interpersonal skills, emotional and physical abilities, cognitive dispositions, and personal/professional requirements. These qualities are observed by faculty in and out of class, and form the basis for intervention or an improvement plan when necessary.

Music Competencies. Conducting/leadership, arranging, performance, analysis/history

Conducting and related experiences are addressed in the two required quarters of Conducting (MUS 341 and 342). Students also may experience conducting opportunities in connection with the Lab Choir course, the Preparatory Program, and the more advanced students are given opportunities to conduct the large and small ensembles, particularly in the choral groups. Instrumental methods classes often include opportunities to conduct.

Beginning with the 2010-11 catalog, orchestration is now required for Instrumental Music Education and Broad Area specializations. Either Form and Analysis or Orchestration is now required for Choral

music education. Additional elective opportunities are provided in classes in band arranging, choral arranging, and jazz band arranging courses.

Music education majors take 11 credits of applied lessons spread over four years, and must achieve the 364 (junior) level on their major instrument or voice. They must also perform a half-recital for an additional credit commensurate with the junior level.

All music education majors are required to pass a piano proficiency examination. The recent revision of the piano class sequence requires a sufficient skill set in each Piano Class I, II, & III to be reached before moving to the next level. The completion of Piano Class III will then serve as the piano proficiency requirement. Failure to pass the piano proficiency requirement after Piano Class III requires the student to immediately retake the course, and to do so as many times as necessary to complete the requirement. This is designed not only to increase the level of keyboard competency, but also to avoid not meeting all graduation requirements by assessing keyboard competence earlier in students' undergraduate careers.

Students in all specializations take MUS 329, General Music Methods, which incorporates vocal and instrumental performance skills (classroom instruments, guitar), appropriate to the elementary music classroom. Students have opportunities to further secondary instrument skills through applied study, participation in the Preparatory Program, and other elective ensembles. Instrumental students in the specialization are required to enroll in a choral ensemble for at least three quarters.

Music education majors must complete the required music history core courses, including music in cross-cultural perspectives, as well as advanced theory classes in form and analysis and/or orchestration, and the components of the general education program addressing the aesthetic and human experiences. Throughout foundations courses in the Teacher Preparation Program and in music education methods classes, candidates are asked to plan and deliver lessons aligned with state standards and addressing the relevant areas of style, historical and cultural context, and developmental appropriateness. The TPA requires students to justify their instructional choices with relation to these areas as well as relevant learning theories.

Students have an opportunity to develop compositional techniques in theory and counterpoint classes. Many non-composition majors opt to take Composition 1 (MUS 120, beginning composition). Choral arranging and jazz band are available as electives.

Specialization Competencies

1. General Music.

All candidates complete MUS 329, General Music Methods, a field-based class, meeting in a local elementary school classroom with a highly qualified music educator. This course addresses

methodologies and materials for general music teaching and includes preparation and teaching of mini-lessons at the elementary level. EFC 416 also addresses educational technologies.

Essential competencies for Broad Area majors are acquired through the areas outlined above, plus a combination of the courses required for both the Choral and Instrumental majors. Broad Area majors must take all the instrumental methods classes and voice classes described above, plus both Choral and Instrumental Music Education courses. In addition, they must take at least one year of participation in a large ensemble not of their major applied area. Students with an instrumental major applied area usually take one year of the University Chorale to satisfy this requirement. Vocal majors satisfy this requirement with one year of participation in a band or jazz band, or participate in one of the ensembles of the String Preparatory program on a secondary instrument.

2. Vocal/Choral Music.

Essential competencies for Choral Education majors are acquired through the areas outlined above, plus courses in vocal pedagogy and diction. Choral education majors whose primary instrument is not voice, (e.g., pianists or guitarists) must take a minimum of one quarter of class voice and one quarter of secondary applied voice study. Choral majors are also required to take a course in Choral Music Education. Courses in Jazz Music Education, Choral Arranging and Lab Choir are also available as electives.

3. Instrumental Music.

Essential competencies for Instrumental majors are acquired through the areas outlined above, plus methods classes in upper strings, lower string, upper brass, lower brass, upper woodwinds, lower woodwinds and percussion. Two quarters of class voice is also required. Opportunities for playing secondary instruments in ensembles are afforded by some of the jazz ensembles and symphonic bands. Instrumental majors are required to take a course in Instrumental Music Education and orchestration. Courses in choral arranging and jazz band arranging are available as electives.

4. All Levels, All Specializations.

CWU's music education degree prepares students for Washington State endorsement in music P-12, and therefore does not distinguish between elementary and secondary level endorsements as in some other content areas.

As discussed above, students in the Broad Area specialization receive applied instruction, ensemble experiences, and coursework in vocal and instrumental music as well as three methods classes focusing on General, Choral, and Instrumental music education. These courses include laboratory experiences, which may be supplemented with involvement in laboratory ensembles, the Preparatory Program, and independent field experiences.

In all degree programs: the recent addition of 3 credits of aural skills requirements (Aural Skills 1, 2, & 3) to the first-year theory sequence to be taken concurrently with each quarter of written theory has already increased the level of musicianship and is apparent in all degree programs. This will raise the bar of the current performance level in the applied studios and ensembles to an even higher level, thus attracting more quality students in the recruiting process and will give music educators the necessary skills to be more successful in the classroom.

Teaching Competencies.

1. Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization.

Music teaching abilities are emphasized in all courses in the various specializations, primarily but not limited to instrumental, vocal, and general music methods classes; classes supporting specific instruction in woodwind, brass, string, percussion, keyboard, and voice; and ensembles. Broader teaching skills such as curriculum, planning, assessment, and modification of instruction to meet the needs of diverse learners are addressed in the Professional Education Program. A new course, EFC 350, focuses exclusively on classroom management.

2. An understanding of child growth and development and an understanding of principles of learning as they relate to music.

The primary vehicle for study and grounding in principles of human growth and development is PSY 314, a required course within the Professional Education Program. This course is prerequisite to the nine other courses in the education sequence.

3. The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.

The recent revision of the Professional Education Program divided what had been a single course to three--one of these is EFC 315, Educational Assessment. Diagnostic, formative, and summative assessment in music are presented in the three music methods courses as appropriate, and are an important component of the TPA completed during student teaching.

4. Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization.

5. The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.

Students encounter materials and repertoire throughout their program, but most specifically in EFC 340 (Instructional Methods), instrumental methods classes, and the three music methods courses (MUS 323, 325 and 329).

6. An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

As noted above, EFC 315 is devoted entirely to educational assessment, and students incorporate this into their work in the music methods courses and the TPA.

Teaching competencies: All teaching competencies are currently being met by the Choral, Instrumental and General Music Education courses offered by the music department and by the curriculum of the Education courses required by the teacher preparation program. The elective course in Jazz Music Education, MUS 424, adds potential richness to this requirement.

All students majoring in music education are advised by music education faculty during each year of full-time enrollment. Prior to departmental endorsement for student teaching, a candidate's accomplishments are reviewed by the entire music faculty; the student must receive a satisfactory evaluation in all areas of music study. All music education majors must pass the required piano proficiency examination prior to receiving departmental endorsement for student teaching. Students taking this major must apply for admission into the Teacher Preparation Program and are required to complete all of its program requirements.

This major satisfies the endorsements for music-general, music-instrumental, and music-choral, P-12. To qualify for student teaching, the following courses must be completed: MUS 323, MUS 325, MUS 329, MUS 341, and MUS 342.

The Department of Educational Foundations and Curriculum completed a major curriculum revision in 2009-10 in response to legislative mandates affecting P-12 teacher certification. This restructuring did not directly affect music teacher candidates beyond the increased complexity of course sequencing. The faculty members of the music department have developed music-specific courses in administration/assessment, introduction to music education, classroom management and technology for music teachers. While course numbers have been assigned and the courses are listed in the catalog, they have yet to be taught pending a formal proposal for substitution and approval by the department, college dean, the Center for Teaching and Learning, and the CWU faculty senate. This process has the potential for controversy, and the department will engage in it after a thorough needs and resource analysis on the impact of the substitution.

We hope to continue working with the Director of Field Experiences to identify and hire supervisors in areas beyond North King County that will be able to supervise music students. Current areas of interest are the Yakima Valley and South King/Pierce Counties.

Professional Procedures

1. Program purposes and requirements must be clear to prospective students, the profession, potential employers of graduates, and the public.

The department provides detailed and consistent information regarding program structure, requirements, and resulting certification in all formats including the department website, online catalog, enrollment management system (Safari), advising worksheets, orientation, UNIV 101 classes (special section for music majors), and the undergraduate handbook (online). Information about the Professional Education Program is available in these formats as well as through advisors in the DEFC. All aspects of the program in both departments are aligned with the state-mandated endorsement competencies for music available on the OSPI website.

2. Music education methods courses should be taught or supervised by the institution's music education faculty who have had successful experience teaching music in elementary and/or secondary schools, and who maintain close contact with such schools.

All music education classes are taught by music department faculty members with extensive experience teaching in the public schools. These faculty members are also active in the WMEA as leaders and maintain frequent contact with middle, high school and elementary music educators throughout the state.

3. Institutions should encourage observation and teaching experiences prior to formal admission to the teacher education program.

These experiences are found in required Pre-Admission Observation (40 hours), Field Experience (two full weeks), laboratory experiences (practicum) in classes throughout the curriculum.

Pre-Admission Observation is required of all prospective teacher candidates prior to enrolling in EFC 210, the introductory course to the education program. Students must complete 40 hours of voluntary observation outside of Ellensburg. Students must contact schools formally and comply with all school requirements. These observation hours may be completed at any grade level K-12 in any combination of subject areas, and in any subject matter regardless of the student's intended major. Students may elect to observe for up to 20 of the 40 required hours in an appropriate alternative setting as long as that setting includes groups of more than eight children, in organized programs, with supervision, and within two years of enrollment in EFC 210. The guidelines for these observations, including process for verification, are available in the DEFC.

EFC 330 Field Experience, a two-week observation of a public school music program (formerly called a "Pre-Autumn Experience"), is required in the teacher preparation program. This works out well for the institution in that most public schools begin right after Labor Day while the CWU fall term does

not begin until the last week of September, thus leaving students free from campus responsibilities during their observation period. As part of the restructuring of the Professional Education Program, this field experience can be completed during Fall, Winter, and Spring quarters as well, although the catalog still lists the activity as happening only the fall. Logistics have not yet been established for gaining this experience in winter and spring quarters. The sites for these observations are developed and scheduled in collaboration with Music and Education faculty members. Further, students often actively engage in voluntary observation and participation in the music programs of the local schools.

When possible and/or necessary, observations are conducted by music department faculty members for each student teacher, in addition to observations by Education department faculty members. Each observation by a music faculty member is concluded with a meeting of the music department observer, the student and the master teacher, in which the day's work is evaluated and suggestions for further work and improvements are discussed.

The strength of this program is in the comprehensiveness of the curriculum and in the commitment of all of the department faculty members to support music education. Many music faculty members are former public school teachers, and those whose professional expertise is outside of music education provide strong support for the music education enterprise, and for students pursuing music education degrees.

4. Institutions should establish specific evaluative procedures to assess students' progress and achievement.

Music education majors are not officially assessed prior to major declaration, but rather advised as a group and individually within the first year as a music major. The department initiated a web-based first-year review process which allows any faculty member to identify and comment upon at-risk students. Finally, no student is endorsed for student teaching without having been the subject of a faculty discussion, in which the strengths and weaknesses of the student are identified, including the faculty's assessment of a student's aptitude for teaching.

5. Institutions should provide opportunities for advanced undergraduate study in such areas as conducting, composition, and analysis.

Despite the heavy credit load for music education majors, opportunities for additional coursework exist in conducting, arranging, secondary instruments, and analysis, though because of faculty load issues, advanced composition lessons are reserved for composition majors.

Results

Capstone projects, in this case student teaching, are most frequently used to determine student achievement of professional entry-level competence. Since these require enrollment and graded

assessment, the opportunity exists for faculty to take a broad view of student capabilities in all the areas listed, appropriate to the respective degree specialization. In addition, as mentioned in Item UP and elsewhere, many studios require frequent performances, self-assessment, and written documents, such as program notes, prepared independently to further emphasize the synthesizing of information and experiences. The Teacher Performance Assessment requires a demonstration of synthesis of content and pedagogy as part of the evaluation of student teaching.

These competencies are assessed in several ways and reinforced in others. There is an extensive department review process for identifying and helping At-Risk students. Department review is required for students as part of the approval process for student teaching. Some studios use pre-recital screenings to ensure well-prepared, high-level performances. Since requirements for each level are clearly spelled out, student progress can be assessed very easily at juries and performances, particularly as the student gets to the end of the degree. The recent addition of rubrics on jury forms has greatly aided in the gathering of meaningful assessment data and providing information that influences how students think about teaching. Many students, by virtue of invitations for ensembles or encouragement of faculty, attend and participate in professional conferences at the state, regional, national, and international levels, which allows them not only to meet people and network, but learn and share their ideas with professionals in the field. On campus, student involvement with the String Preparatory Program, music festivals, including Choral, Orchestra, Jazz, and Wind Ensemble, as well as the Washington State Solo/Ensemble Festival, helps them to form and defend value judgments about the field.

These assessments are determined by faculty expertise and collaboration, and confirmed by high job placement of graduates, placement in graduate programs, awards (both individual and ensemble), and work with guest artists on and off campus. Many students have musical jobs in the community, work at music camps in summers, play in regional orchestras, and teach privately. They also volunteer at schools and with musical groups, and are encouraged to be engaged with the local community in some way.

An assessment of strengths, areas for improvement, challenges and opportunities.

Strengths

Currently over 150 graduates of Central are teaching music in the public schools, community colleges and universities of Washington. The music education program has been and continues to be an area of strength for our institution.

The strength of this program is in the comprehensiveness of the curriculum and in the commitment of all of the department faculty members to music education. Many music faculty members are former public school teachers, and those whose professional expertise is outside of music education provide strong support for the students pursuing music education degrees.

All curricular tracks in Music Education meet the relevant NASM standards for teacher preparation. Areas of endorsement are Choral, Instrumental, or a combination of the two, called Broad Area. Previously, only the Broad Area curriculum was judged sufficient to provide students with Continuing Certification. Students electing to take either the Choral or Instrumental programs were granted Initial Certification, but had to acquire a Supporting Endorsement in another area within two years to become eligible for the more permanent Continuing Certification. As of September 1, 2000, the OSPI changed the guidelines to define three endorsement areas, deleting the Broad Area endorsement, but adding General Music to the Instrumental and Choral endorsements. Apparently, the reality that (1) no jobs exist in “General Music” beyond the elementary level, and that no state school district has plans to implement such courses into secondary school curricula on a scale broad enough to create a substantial number of faculty positions, and (2) the deleted Broad Area has the most useful curriculum in that, as noted above, many small-school districts have only one secondary school music instructor, has had no effect on the OSPI’s certification policies. The effect that this has had on teacher preparation programs in music is to create three new areas, adding “General Music” to the extant Vocal/Choral and Instrumental (K-12) areas. At CWU, certification in General Music is now paired automatically with both remaining areas. The department has chosen to retain the Broad Area/General Music curricular track because this track gains students Endorsements in all three areas.

All teaching competencies are currently being met by the Choral, Instrument and General Music Education courses offered by the music department and by the curriculum of the Education courses required by the teacher preparation program.

In addition, the range of high quality ensemble experiences available and the opportunity for students to pursue double majors in education and performance encourages higher levels of skill and musicianship.

Areas for Improvement

The first area for improvement is a result of the change in OSPI certification. The department has only one course that addresses General Music, and there is barely enough time in that course to cover pre-school, elementary and middle school general music programs. There needs to be a course that addresses General Music in the High School if new state certification guidelines are to be met with integrity. This is a logistical problem on two fronts: first, it is almost impossible to add more credits to an already credit-burdened degree, and second, the inability or reluctance of school districts to add this course in the secondary school force it to be a low practical priority for faculty load.

A second general weakness is that the roster of instrumental methods courses does not include double reeds. While we have a double-reed specialist on the full-time faculty, due to credit constraints, it is not part of the instrumental music education degree requirements. There is, however, an elective methods course in double reeds offered once yearly, and the fact that it is always at capacity enrollment is a testament to our students’ awareness of its importance.

There is very little room for electives in advanced courses.

A weakness recently addressed is to ensure that all choral majors have instruction in voice. Previously, it was erroneously assumed all choral majors would have voice as a primary area. Choral majors that do not have voice as the primary applied area now are required to have at least two quarters of voice instruction.

Another area of concern is the need for more advanced keyboard skills in the music education choral and broad area specializations. Without this skill set, choral educators are at a disadvantage. Currently we have a one-year piano class sequence that is designed to meet minimum piano skills for all majors. However, these minimum skills do not meet the needs of our choral students to be successful in the choral classroom.

Hour lessons are now only available for BM performance majors, thus severely limiting the amount of individual instruction available to BM education majors. Because of enrollment issues and budget constraints, once students complete their 300 level recital, they are not necessarily guaranteed a spot in the applied studio for additional individual instruction.

Some of the required courses in the Professional Education program are not particularly suited for the future music educator. Classroom management and technology are two obvious examples. There is a vast difference between controlling a math class of 30 students and a choir or band of a hundred or more. The audio and recording technology that would benefit a music situation is almost never part of the education technology curriculum. The department has created courses to address this; the current challenge is to convince the rest of the campus of the importance of these differences.

As with all music education degrees, there is a general concern regarding the number of credits necessary to complete the undergraduate course of study. Although on paper it appears to be possible, almost no student completes a music education degree in four years; most take at least one or two quarters beyond four years. There seems to be no easy answer to this problem, and it seems to be a problem across the country.

Challenges and Opportunities

Keyboard skills. All students must take three quarters of class piano concurrently with the first year of the theory sequence or demonstrate equivalent keyboard skills, and pass a Piano Proficiency exam as a graduate requirement. This becomes challenging for students with limited piano skills. Two facets of a recent revision of the piano class sequence have had beneficial results: (1) A sufficient skill set in each Piano Class I, II, & III must now be attained in order to progress to the next level. (this, rather than simply getting a minimum passing grade). The completion of Piano Class III now serves as the piano proficiency requirement. This is designed not only to increase the level of keyboard competency, but also to avoid not meeting all graduation requirements. (2) A failure to attain sufficient skills to pass the piano proficiency requirement now requires retaking Piano Class III until the requirement has been met.

Despite concerns regarding enough applied study for music education majors, many such students attain a very high level of skill in their major performance area. The opportunity to interact with performance majors helps both types of students to develop a higher level of musical understanding and competence.

There is also the opportunity to double major in both music education and performance. Though until recently the university did not allow double majors within the same degree (in this case, the Bachelor of Music), an exception was made for this situation. The rationale that the music education major generally takes at least 60 credits specific to that degree, none of which meet any performance degree requirements convinced the faculty senate of its appropriateness. The department usually graduates at least 3-5 students with double majors. There are definite benefits for the student with a double degree: it allows for more post-graduation opportunities—teaching and/or performing and enhances the student’s marketability as a music educator. Practically speaking, it also gives music education majors the opportunity to receive hour lessons as performance majors while preparing for a teaching career.

The extent to which the program is meeting university/department aspirations for excellence

As the mission, vision, and core values of the university evolve, the department Long Range/Strategic Planning Committee has responded consistently to align department mission, vision, and core values accordingly. The resulting department objectives then inform and clarify the goals of the various degree programs. For detailed information on university/department objectives, see Section MDP III.A. Planning Documents Currently in Effect or in Use.

For specific information on the BM Music Education degree, see “Strengths” above.

Plans for addressing weaknesses and improving results.

Current plans for addressing weaknesses include:

- improving assessment system
- hiring music educators as field supervisors
- studying feasibility of substituting discipline-specific music courses for PEP classes
- revising curriculum to align with TPA
- improving advising to allow students to plan their programs more efficiently, shortening time-to-degree.

Faculty in the music education area are engaged in a number of activities oriented toward program improvement. Some of these are ongoing for the past several years, others are in their initial stages.

Taken together, we believe we will be able to better serve our students and the music education profession if we continue to devote our energies in these directions.

First, we have been working with the Center for Teaching and Learning (CTL) on elements of the Comprehensive Data Management System (CDMS) that permits area coordinators of education programs to access a variety of assessment data related to their programs. In the initial year of implementation (2013) we were able to evaluate the utility and practicality of the system and contribute to its refinement. We would like to design similar assessment within the music core courses and music education classes in order to document student learning for accreditation, identify students who need additional support, and refine the curriculum. We are piloting Waypoint Outcomes within the Blackboard learning management system as a potential tool for such assessment.

We have been pleased with the results of our collaboration with the Office of Field Experiences to hire a dedicated music supervisor for field experiences in the north King/south Snohomish county region through CWU's Lynnwood center. Given the lack of resources for Ellensburg-based faculty to travel and supervise student teachers, the opportunity to have a content area expert with considerable teaching experience work with these students has been very effective. We would like to expand this practice in other geographical areas, particularly those in which students will be able to work with diverse student populations and areas in the central Washington region in which we hope to increase our alumni base and school partnerships.

It has long been a perception within the department that the current curricular structure, even after the recent Professional Education Program revision, allows very little contact time with music education faculty relative to the credit load in Education Foundations and Curriculum. This is a politically tricky situation, but as a start we developed several courses for the catalog that have yet to be offered as potential substitutions for education courses. For example, we think a music-specific technology class would better prepare our students for success in the music classroom. This is a multi-faceted issue, involving considerations of faculty workload, department budget, and scheduling as much as the philosophical debates necessary to persuade diverse constituents of the advantage of such a curriculum change. We are working with other programs (for example, science education and health and fitness) that have similar concerns, and hope to bring curriculum proposals forward with a strategy to maximize the likelihood of approval.

A major issue for all programs is Washington state's decision to adopt the edTPA as a certification requirement. We have been proactive in working with this assessment—two music education faculty members completed the scorer training in the summer of 2012. Given the complexity of this assessment, it is essential that we orient our courses to prepare students on the various tasks. This is something that must be distributed across courses, both within the department and in education courses. We took a first step in the fall of 2012 by redesigning common course projects in the three music education methods courses to align with the lesson-planning format of the edTPA. This work will continue, and by necessity is closely tied to the content of courses in Education Foundations and Curriculum.

The University has initiated a new process for strategic planning, and all departments and programs are placing a priority on advising and timely graduation. We have taken several steps to streamline advising, including procedures for assigning advisors, group advising in the UNIV 101 setting, mandatory advising for freshmen, and developing model degree plan grids. The new CTL assessment system will allow closer monitoring of average time-to-degree; our hope is that any particular problems or road blocks we may identify can be addressed. We've paid close attention to piano proficiency (redesigning the class piano program to align with proficiency requirements) and core music theory pass rates in order to identify and support students who may be held up by these fundamental issues. Other concerns are timely application and acceptance into the Professional Education Program, passing required exams (WEST-B, WEST-E, edTPA), and meeting application deadlines for field experiences, graduation, and certification. Our goal is have very few to no students who must extend their degree time due to neglect of deadlines, inconsistent advising, and other avoidable situations.

Unknown
Deleted: .

IIB. B. Bachelor of Music in Performance

Statement of Purpose and General Information for All Performance Degrees

The Bachelor of Music with a concentration in Performance requires extensive coursework that includes courses in Applied Music, Music Theory, Music History, Pedagogy, Literature, Ensembles, and completion of both a Junior and Senior Recital. Students pursuing a performance concentration may choose to study from a wide variety of specializations that include voice, piano, and all orchestral and band instruments. This degree is ideal for musicians dedicated to the pursuit of a professional performance or studio teaching career. Career Options include: Orchestra/Band Performer, Opera Singer, Solo/Freelance Musician, Studio/Pit Musician, Pedagogue/Private Music Teacher, Musical Theater Performer, Accompanist, Chamber/Collaborative Musician, Director/Conductor. The Bachelor of Music in Performance also prepares students for graduate study, particularly continued specialized training in performance, but graduates of CWU in performance have gone on to successful graduate work in other areas of music and other fields such as medicine and law.

Curricular Objectives

To develop musicians with the highest level of performance skills so that they are prepared to pursue graduate level education, or careers as professional performers and/or studio teachers.

Beyond the core courses in music mentioned above, Performance majors take additional advanced courses unique to this degree in orchestration, and studio literature and pedagogy specific to the performance area (percussion, brass, winds, voice, keyboard). Electives may be drawn from a range of possible courses and directed to areas of professional interest, including upper division music history courses in chamber music, orchestral music, opera, song literature, and contemporary music.

This degree encompasses three specializations: Percussion/Wind/String Specializations, Vocal Specialization and Keyboard Specialization. Information and curricular tables about each will be presented in turn below.

Admission to all Bachelor of Music Performance specializations is based on a successful audition and acceptance by the University.

Title: Bachelor of Music in Performance – Percussion/Wind/String Specializations

Years to complete program: 4

Program submitted for: Renewal of Final Approval

Current Quarter's Enrollment in Majors: 49 (this number does NOT include 51 double majors in performance/music education)

Name of Program Supervisor(s): Hal Ott

Bachelor of Music in Performance – Percussion/Wind/String Specialization Curricular Table

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of Units
65 units	47 units	68 units	6 units	186
36%	26%	38%	3%	103%

Course numbers, titles and unit allotments for each applicable category.Major Area

Applied Music

Individual Instruction (29 credits)

MUS 164.....	6
MUS 264.....	6
MUS 364.....	6
MUS 300 – Recital Performance.....	1
MUS 464.....	9
MUS 400 – Recital Performance.....	1

Ensembles.....30

Large Ensembles (20-24)	
Chamber Ensembles (6-10)	

Additional Courses

MUS 425 C, D, E, or G – Pedagogy (Studio).....	3
MUS 426 C, D, E, or G – Literature (Studio).....	3
(In appropriate performance area: C=string, D=woodwind, E=brass, G=percussion)	

Total Major Area 65 units

Supportive Courses in Music

Music Theory

MUS 144 Theory 1.....	3
MUS 144A Aural Skills 1	1
MUS 145 Theory 2	3
MUS 145A Aural Skills 2	1
MUS 146 Theory 3	3

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

MUS 146A Aural Skills 3	1
MUS 244 Theory 4	3
MUS 245 Theory 5	3
MUS 246 Theory 6	3

Class Piano

MUS 152A Class Piano I.....	1
MUS 153A Class Piano II	1
MUS 154A Class Piano III	1

Upper Division Music Theory

MUS 340 Form and Analysis.....	3
MUS 422 Orchestration.....	3

Conducting

MUS 341 Conducting I.....	3
MUS 342 Conducting II.....	3

Music History

MUS 359 Survey of Music in Cross-cultural Perspectives.....	2
MUS 372 Music History 1	3
MUS 373 Music History 2.....	3
MUS 374 Music History 3.....	3

Total Supportive Courses in Music 47 units

Electives

Music Electives 6

Total Electives 6 units

General Studies See description and curriculum listing above in Section UP.

Title: Bachelor of Music in Performance – Vocal Specialization

Years to complete program: 4

Program submitted for: Renewal of Final Approval

Current Quarter’s Enrollment in Majors: 18

Name of Program Supervisor(s): Gayla Blaisdell

Bachelor of Music in Performance– Vocal Specialization Curricular Table

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of Units
74 units	44 units	68 units	2 units	188
41%	24%	38%	1%	104%

Course numbers, titles and unit allotments for each applicable category.

Major Area

Applied Music

Individual Instruction (29 credits)

MUS 164.....	6
MUS 264.....	6
MUS 364.....	6
MUS 300 – Recital Performance.....	1
MUS 464.....	9
MUS 400 – Recital Performance.....	1

Ensembles..... 30

Large Ensembles (20-24)
Chamber Ensembles (6-10)

Additional Courses

MUS 240 Diction for Singers 1.....	2
MUS 241 Diction for Singers 2.....	2
MUS 242 Diction for Singers 3.....	2
MUS 425B Pedagogy, Vocal.....	3
MUS 426B Literature, Vocal.....	3*
MUS 462 Opera Production.....	1-3

Total Major Area

74 units

Supportive Courses in Music

Music Theory

MUS 144 Theory 1.....	3
MUS 144A Aural Skills 1	1
MUS 145 Theory 2	3
MUS 145A Aural Skills 2	1
MUS 146 Theory 3	3
MUS 146A Aural Skills 3	1
MUS 244 Theory 4	3
MUS 245 Theory 5	3
MUS 246 Theory 6	3

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Class Piano

MUS 152A Class Piano I.....	1
MUS 153A Class Piano II	1
MUS 154A Class Piano III	1

Upper Division Music Theory

MUS 340 Form and Analysis.....	3
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Conducting

MUS 341 Conducting I.....	3
MUS 342 Conducting II.....	3

Music History

MUS 359 Survey of Music in Cross-cultural Perspectives.....	2
MUS 372 Music History 1	3
MUS 373 Music History 2.....	3
MUS 374 Music History 3.....	3

Total Supportive Courses in Music 44 units

Electives

Music Electives 2

Total Electives 2 units

* = These courses do not appear in the current electronic version of our catalog. This is the first year that the university has not printed a catalog and there were several courses that were inadvertently omitted from the electronic catalog. The registrar has been notified and these courses will be listed in next year's (2013-14) electronic catalog.

General Studies: See description and curriculum listing above in Section UP.

Title: Bachelor of Music in Keyboard Performance.

Years to complete program: 4

Program submitted for: Renewal of Final Approval

Current Quarter's Enrollment in Majors: 5

Name of Program Supervisor(s): John Pickett

Bachelor of Music in Keyboard Performance Curricular Table.

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of Units
64 units	50 units	68 units	7 units	189
36%	28%	38%	4%	106%

Course numbers, titles and unit allotments for each applicable category.

Major Area

Applied Music	
Individual Instruction (29 credits)	
MUS 164.....	6
MUS 264.....	6
MUS 364.....	6
MUS 300 – Recital Performance.....	1
MUS 464.....	9
MUS 400 – Recital Performance.....	1
Ensembles.....21	
Large Ensembles (6-12)	
Chamber Ensembles (9-15)	
Additional Courses	
MUS 292 Accompanying Practicum.....	4
MUS 425A Pedagogy (Studio Piano).....	3
MUS 426A Literature (Studio Piano).....	3
MUS 492 Accompanying Practicum.....	4
Total Major Area	64 units

Supportive Courses in Music

Music Theory	
MUS 144 Theory 1.....	3
MUS 144A Aural Skills 1	1
MUS 145 Theory 2	3
MUS 145A Aural Skills 2	1
MUS 146 Theory 3	3
MUS 146A Aural Skills 3	1
MUS 244 Theory 4	3
MUS 245 Theory 5	3
MUS 246 Theory 6	3
Class Piano	
MUS 152A Class Piano I.....	1

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

MUS 153A Class Piano II	1
MUS 154A Class Piano III	1

Upper Division Music Theory

MUS 340 Form and Analysis.....	3
MUS 343 Counterpoint I.....	3
MUS 422 Orchestration.....	3

Conducting

MUS 341 Conducting I.....	3
MUS 342 Conducting II.....	3

Music History

MUS 359 Survey of Music in Cross-cultural Perspectives.....	2
MUS 372 Music History 1	3
MUS 373 Music History 2.....	3
MUS 374 Music History 3.....	3

Total Supportive Courses in Music 50 units

Electives

Music Electives7

Total Electives 7 units

General Studies—same as above

Assessment of compliance

Studies in performance go beyond core coursework in applied study and ensemble participation, including two graded recitals (junior and senior levels) and additional ensemble enrollment, including both large and chamber ensemble experiences. The study of the major performing medium continues through the entire degree, with at least one full year at the 464 (senior) level.

In terms of **skills**, performance majors must attain the highest degree of performance competency at the undergraduate level (464). The jury system requires that advancement through the various levels is gained through the approval of the majority of faculty members in the major performance area. Performance majors are expected to jury up to the next level at the appropriate time. Failure to do so risks being dropped from the degree program. The jury system and recital requirements also encourage students to develop independent study and preparation skills.

In terms of **repertory**, solo, chamber, and large ensemble literature is studied as a part of applied study, evaluated in juries (which include orchestral and band excerpts) and recitals (which generally include both solo and chamber music). Knowledge of the literature and **pedagogical** techniques in the major performing area (percussion, brass, winds, voice, keyboard) is addressed in the required pedagogy and literature courses. Keyboard majors must also enroll in multiple quarters of accompanying practicum at the lower and upper division levels. These courses enhance this knowledge beyond the individual instrument to the appropriate area.

Performance majors have several opportunities to demonstrate **independent** work, including auditions and independent preparation/performance assignments, such that students must prepare some portions or aspects of performances on their own.

In addition, voice majors must enroll for a full year of diction covering a range of **foreign languages**, including French, German, Italian, Latin, and English languages.

In **performances**, all performance majors must present at least a half-recital in the junior year and a full recital in the senior year. These recitals require separate enrollment and are graded by the applied instructor.

Results

Capstone projects, in this case recitals, are most frequently used to determine student achievement of professional entry-level competence or graduate study potential. Since these require enrollment and graded assessment, the opportunity exists for faculty to take a broad view of student capabilities in all the areas listed, appropriate to the respective degree. In addition, many studios require self-assessment and written documents, such as program notes, prepared independently to further emphasize the synthesizing of information and experiences. Some capstone projects, particularly for some recitals, scholarship projects, and for those students enrolled in the Douglas Honors College, involve significant written work pulling a range of ideas and skills together.

These competencies are assessed in several ways and reinforced in others. There is an extensive department review process for identifying and helping At-Risk students. All studios use some form of formal or informal pre-recital screening to ensure well-prepared, high-level performances. Since applied requirements for each level are clearly spelled out, student progress can be assessed very easily at juries and performances, particularly as the student gets to the end of the degree. The recent addition of rubrics on jury forms has greatly aided in the gathering of meaningful assessment data. In addition, many students, by virtue of invitations for ensembles or encouragement of faculty, attend and participate in professional conferences at the state, regional, national, and international levels, which allows them not only to meet people and network, but learn and share their ideas with professionals in the field. This is further enhanced by the instrument-specific festivals/symposia organized and hosted by many faculty members in the department, which attract large participation from around the state and

feature guest artists. Recent examples include festivals for horn, trumpet, and cello. Instrument-specific ensembles frequently travel to regional and even national conferences in their discipline. Groups that have done this recently include the Horn Ensemble, the Trumpet Choir, the Trombone Choir and the Percussion Ensemble.

These assessments are determined by faculty expertise and collaboration, and are confirmed by high job placement of graduates, placement in other graduate programs, competition awards (both individual and ensemble), conference performances, winning of orchestral jobs, and work with guest artists on and off campus. Many students have musical jobs in the community, work at music camps in summers, play in regional orchestras, and teach privately. They also volunteer at schools and with musical groups, and are encouraged to be engaged with the local community in some way.

An assessment of strengths, areas for improvement, challenges and opportunities.

Strengths

The music department has been frequently recognized as a “flagship” department of the university. It is likewise recognized in the field, as evidenced by the number of regional and national honors and awards granted to its faculty, ensembles, and students. Individual instrument and vocal studios have had numerous award-winning students, and several ensembles make frequent appearances at local, regional, national, and international conferences—these ensembles depend largely on performance majors for leadership and performance quality. All areas are integral parts of the music community at Central. Performance majors serve as role models for Music Education and Bachelor Arts of students. Performance majors contribute at the highest level to the outstanding musical performances given by our ensembles. Applied studios and ensemble directors work well together to attract high-level performers to the music program. Recently, vocal performance majors have taken the leading roles in our award-winning Opera production (national awards in 2010 and 2011) as well as participating as leaders in the regionally and nationally recognized choral ensembles.

Areas for improvement and Challenges and Opportunities

Despite the obvious strengths, the most critical weaknesses in the program are likewise rooted in applied instruction. While large studio needs have finally been addressed as a result of a hiring strategy enacted some years ago, the small studio needs are still being filled for the most part by part-time, non-resident instructors. At the moment, these part-time instructors are proving to be unquestionably competent. However, they cannot be expected to recruit or advise students, as would full-time faculty members. This puts a heavy recruiting burden in these areas upon the ensemble directors who need a balance of instrumental skills in their groups. As new positions become available to the department, based on both increased student enrollment and the current disparate student/full-time teacher ratio, the department strategy is that these areas, especially tuba, bassoon and oboe, will be filled by instructors who have equal strength in those applied areas and academic areas. There is an

especially strong need for another single reed instructor, as the current instructor does not have the workload space to teach both clarinet and saxophone to the number of single reed students necessary to maintain the current size of the department.

Currently, we are in the second year of lacking one tenure-track faculty member in the vocal area, but there is a current search going on to fill that position. This hire will relieve the undue amount of stress on the vocal area coordinator and the only tenure track faculty member. Currently, the department has only one full-time tenure track position in the piano area. The rest of the students are serviced by part-time instructors. Graduate teaching assistants are utilized to help with piano classes, accompanying, and some undergraduate applied students. Hiring additional faculty with piano competence as well as strengths in an academic area will also address the disproportionate number of academic core courses now being taught by part-time instructors.

The extent to which the program is meeting university/department aspirations for excellence.

As the mission, vision, and core values of the university evolve, the department Long Range/Strategic Planning Committee has responded consistently to align department mission, vision, and core values accordingly. The resulting department objectives then inform and clarify the goals of the various degree programs. For detailed information on university/department objectives, see Section MDP III.A. Planning Documents Currently in Effect or in Use.

For specific information on the BM Performance degree, see “Strengths” above.

Plans for addressing weaknesses and improving results.

Recent policies have been put in place to manage applied studio sizes, including target enrollments and changes in credit allocations for lessons, but the logistics of hiring outstanding applied instructors are difficult because of the size of Ellensburg and its proximity to larger pools of qualified candidates. Thus, new full-time positions and effective choices in new hires are the only clear way to address the difficulties with the current situation.

IIB. C. Bachelor of Music in Music Education (Instrumental/Choral/Broad Area)

Titles: CWU offers three degree specializations in the field of Music Education.

Bachelor of Music in Music Education, Broad Area Specialization
Bachelor of Music in Music Education, Choral Music Specialization
Bachelor of Music in Music Education, Instrumental Specialization

Statement of Purpose and General Information

Central was instituted as a Normal School in 1890 and became the Central College of Education in 1937. In 1961 it became Central Washington State College, and finally was changed to its present title in 1977. Throughout its history it has been known for its teacher education programs, and for generations the Music Department has been a state leader in preparing music educators. The department remains one of the largest and the most active in the region, and often graduates more certified teachers than any other single institution in the state, indeed, sometimes more than the other institutions combined. With over 100 declared majors, the music education community has one the most vibrant collegiate student chapters of the National Association for Music Education (NAfME) in the nation.

Music education majors at Central are expected to be competent, secure musicians, and they are committed to acquiring the knowledge and skills to become music educators capable of developing and maintaining successful school music programs. The department motto, “CWU, Where Teaching is a Performing Art,” is a measure of the high regard in which the teaching of music is held.

Curricular objectives: In addition to the core musical competencies required of all majors, the music education degrees provide students with the necessary skills and training to receive initial state teaching certification and pursue successful careers as public school music educators.

In addition to major core courses and courses required for certification, music education majors are offered many opportunities outside the standard curriculum to enrich their music experience and prepare for their future profession. For example, in addition to the traditional orchestras, choirs, and wind ensembles, our jazz program, with three, sometimes four big bands, three jazz choirs, and numerous small combos, gives even the beginner in jazz an opportunity to develop jazz skills. Although no courses in jazz are required for any of the music education degrees, many students in these programs often spend considerable time in these groups. This is because so many Northwest public schools are committed to jazz programs, and the students know that experience in this area offers a way to prepare to meet the opportunities students may encounter and increase their marketability. There are also courses in jazz studies to further develop jazz capabilities.

The Internship or Student Teaching experience is one of the most critical courses for preparing future music educators for successful careers. While this is nominally under the aegis of the education

departments of CEPS (College of Education and Professional Studies), music faculty members are active in seeking and guiding students to high quality, appropriate student teaching assignments and providing discipline-specific observations and feedback beyond those which are provided by CEPS.

Ensemble opportunities are plentiful and varied. Choral majors can sing in such elective ensembles as the Men's Choir, the Women's Choir, and the Central Singers, besides the Jazz Choirs. Wind players have such groups as the Flute, Trumpet, Trombone, Horn, Brass and Tuba Choirs. Percussionists can play in the Percussion Ensemble and strings have the Chamber Orchestra. There is also a thriving program of string quartets and mixed ensembles.

Title: Bachelor of Music in Music Education, Instrumental Specialization

Years to complete program: 4

Program submitted for: Renewal of Final Approval

Current Quarter's Enrollment in Majors: 50

Name of Program Supervisor(s): Bret Smith

Curricular Table: Bachelor of Music in Music Education, Instrumental Specialization

Musicianship and Performance	Music Education	Professional Education	General Studies	Electives	Total Number of Units
78 units	14 units	50 units	68 units	0 units	210 units
43%	8%	28%	38%	0%	117%

Course numbers, titles and unit allotments under each applicable category.

Studies in Music

Music Theory

MUS 144 Theory 1.....	3
MUS 144A Aural Skills 1	1
MUS 145 Theory 2	3
MUS 145A Aural Skills 2	1
MUS 146 Theory 3	3
MUS 146A Aural Skills 3	1
MUS 244 Theory 4	3
MUS 245 Theory 5	3
MUS 246 Theory 6	3

Class Piano

MUS 152A Class Piano I.....	1
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SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

MUS 153A Class Piano II1
 MUS 154A Class Piano III1

Ensembles
 Large Ensembles22

Applied Music
 Individual Instruction11
 MUS 164, 264, and 364
 MUS 300 – Recital Performance.....1

Upper Division Music Theory
 MUS 422 Orchestration.....3

Conducting
 MUS 341 Conducting I.....3
 MUS 342 Conducting II.....3

Music History
 MUS 359 Survey of Music in Cross-cultural
 Perspectives.....2
 MUS 372 Music History 13
 MUS 373 Music History 2.....3
 MUS 374 Music History 3.....3

Total Basic Musicianship and Performance 78 units

Music Education (does not include courses in the Teacher Preparation Program)

MUS 253C Class Instrumental Methods
 Strings I.....1
 MUS 253D Class Instrumental Methods
 Woodwinds I.....1
 MUS 253E Class Instrumental Methods
 Brass I.....1
 MUS 253G Class Instrumental Methods
 Percussion I.....1*
 MUS 254B Class Vocal Methods.....1
 MUS 254C Class Instrumental Methods
 Strings II.....1
 MUS 254D Class Instrumental Methods
 Woodwinds II.....1
 MUS 254E Class Instrumental Methods
 Brass II.....1
 MUS 325 Instrumental Music Education.....3
 MUS 329 General Music Methods3

Total Music Education 14 units

Professional Education (includes student teaching)

Pre-Admission Observation.....	0
EFC 210 Seminar (Observation Discussion).....	1
EFC 310 Orientation to Teaching.....	3
PSY 314 Human Development.....	4
EFC 315 Educational Assessment.....	3
EFC 320 Multicultural Education.....	3
EFC 330 Field Experience.....	2
EFC 340 Methods of Instruction.....	3
EFC 350 Classroom Management.....	3
EFC 416 Educational Technology.....	3
EFC 440 Educational Law.....	3
EDSE 302 Students with Exceptionalities.....	3
EDBL 401 Language Diverse Students OR	
EDBL 430 Sheltering Instr for Linguist. Diverse Students.	3
EFC 480 Student Teaching.....	16

Total Professional Education 50 units

General Studies – same as above

Electives

Total Electives 0 units

* = These courses do not appear in the current electronic version of our catalog. This is the first year that the university has not printed a catalog and there were several courses that were inadvertently omitted from the electronic catalog. The registrar has been notified and these courses will be listed in next year's (2013-14) electronic catalog.

Item GR

Titles: The Master of Music degree is designed to provide opportunity for in-depth study in an area of specialization, to increase professional competence in teaching and performance, and to prepare for continued self-directed study or advanced graduate study. CWU offers a masters program with five discrete specializations.

Master of Music in Composition
 Master of Music in Conducting
 Master of Music in Music Education
 Master of Music in Performance
 Master of Music in Performance-Pedagogy

Titles of graduate theses in all music specializations—including music education—completed at CWU within the last three years:

Music Graduates 2008-2012										
Last	First	Middle	Deg	Spec	Yr	Title	Chair	Com1	Com2	
			MM	Perfor- mance- Pedago- gy	2008	Recital and Extended Program Notes: The Solo Keyboard Works of Bach	Pickett, J.	Gries, P.	Flesher, E.	
			MM	Condu- cting	2008	The Assessment and Implementation of Current Resources Used in Wind Band Instrumentation		Lane, M.	Smith, B.	
			MM	Condu- cting	2008	The "Sanctus" Movement of masses by 5 composers Influenced by Impressionist Musicians	Weidenaar, G.	Lipori, D. co-chair	Singh, V.	
			MM	Compo- sition	2008	Apparition: An Original Work for Full Orchestra	Flesher, E.	Gries, P co-chair	Pickett, J.	
			MM	Perfor- mance/ Pedago- gy	2008	A Flute Method for Early Childhood	Ott, H.	Gries, P.	Smith, B.	
			MM	Perfor- mance	2008	Recital and Cover Paper: Lesser Known Wonders of the Violin Repertoire	Smith, B. co- chair	Netz, H.	Rehkopf, C. co- chair	
			MM	Perfor- mance	2008	Recital and Extended Program Notes: 12 Pieces from the Horn Repertoire	Snedeker, J.	Lipori, D.	Babbitt, M.	

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

			MM	Music Education	2008	The Development and Implementation of a Standards-based Approach to Teaching and Assessment of Selected Objectives in Middle School Instrumental Music: A Pilot Study	Smith, B.	Lipori, D.	Harbaugh, J.
			MM	Conducting	2008	The Relationship of Text and Music in Six Choral Pieces by Stephen Paulus	Weidenaar, G.	Caoile, N.	Singh, V.
			MM	Composition	2009	Illuminism: 6 Movements for Jazz Orchestra	Bruya, C.	Caoile, N.	Ross, E.
			MM	Performance	2009	Recital and Extended Program Notes: Enrique Granados and The Goyescas: A History and Analysis	Pickett, J.	Weidenaar, G.	Lipori, D.
			MM	Music Education	2009	Adult Beginners Piano Workshop: Research and Implementation of Skill Building Techniques and Materials for Life-long Learning and Enjoyment	Smith, B.	Gries, P.	Lane, M.
			MM	Performance-Pedagogy	2009	Alternative Notational Practices Utilized by Three 20th Century Composers (Xenakis, Schwantner, Crumb) to Communicate Extended Percussion Techniques	Goodenberger, M.	Lipori, D.	Lane, M.
			MM	Conducting	2009	Percy Grainger's "Near Woodstock Town and Spoon River" An Historical and Conductor's Analysis	Gookin, L.	Lane, M.	Smith, B.
			MM	Conducting	2009	Copland's The Tenderland Suite and Vaughan Williams' Fantasia on a Theme by Thomas Tallis	Caoile, N. co-chair	Weidenaar, G. co-chair	Gries, P.
			MM	Performance	2009	Recital and Extended Program Notes	Pickett, J.	Blaisdell, G.	Gries, P.
			MM	Performance/Pedagogy	2009	Musical Performance and the Adult Cello Student: Assessing Why and How Adult Beginners Learn to Play and Perform	Michel, J.	Gries, P.	Smith, B.
			MM	Performance	2010	Orchestra Administration: A Resource and Guide	Ott, H.	Lipori, D.	Ross, E.
			MM	Performance	2010	Recital and Extended Program Notes: Beethoven's Kreutzer Sonata, Chausson's	Rehkopf, C.	Caoile, N.	Smith, B.

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

						Poeme, Pärt's Fratres			
			MM	Music Education	2011	Non-verbal Communication in the Choral Experience: The Use of American Sign Language to Enhance Choral Conducting	Smith, B.	Weidenauer, G.	Fouts, R.
			MM	Conducting	2011	A Survey of Johannes Brahms' Variations on a Theme by Haydn	Caoile, N.	Smith, B.	Gookin, L.
			MM	Performance	2011	Cello Recital Cover Paper	Michel, J.	Caoile, N.	Rehkopf, C.
			MM	Performance	2011	Extended Program Notes for a Graduate Piano Recital	Pickett, J.	Bruya, C.	Blaisdell, G.
			MM	Conducting	2011	Lecture/Recital: Overcoming Grief Through Music Using Rene Clausen's Memorial	Weidenaar, G.	Lipori, D.	Singh, V.
			MM	Performance-Pedagogy	2011	Extended Program Notes for a Graduate Percussion Recital	Goodenberger, M.	Gookin, L.	Lipori, D.
			MM	Conducting	2011	Paul Hindemith's Symphony in B Flat for Concert Band: An Historical and Conductor's Analysis	Gookin, L.	Bruya, C.	Lane, M.
			MM	Conducting	2011	Tchaikovsky's Romeo and Juliet Fantasy-Overture: an Analysis	Caoile, N.	Ross, E.	Lipori, D.
			MM	Performance/Pedagogy	2012	Analysis of Sonata For Trumpet and Piano by Halsey Stevens	Harbaugh, J.	Bruya, C.	Lipori, D.
			MM	Performance/Pedagogy	2012	Extended Program Notes for two Graduate Degree Horn Recitals	Snedeker, J.	Gookin, L.	Neurohr, J.
			MM	Performance	2012	Renaissance of a Community Orchestra	Snedeker, J.	Gookin, L.	Caoile, N.
			MM	Composition	2012	Composition: The Tragedy of Cassandra, two movements of a chamber opera	Ross, E.	Gookin, L.	Snedeker, J.
			MM	Conducting	2012	Mendelssohn's "Fingal's Cave Overture" Transcription for Wind Ensemble with Accompanying Narrative and Analysis	Gookin, L.	Caoile, N.	Lane, M.

Describe and evaluate the institution's approaches to the development of breadth of competence for students in all graduate degree programs.

The department's compliance with NASM guidelines in the development of breadth of experience and competence for graduate students is demonstrated by the admissions process and curricular structure of all graduate degree programs, outlined in the Graduate Handbook.

General Admission Requirements

In addition to the general regulations for admission to the master's program, the following admission requirements apply to the Master of Music Degree.

- Candidates must have a Bachelor's degree from an accredited college with a major in music or its equivalent.
- Acceptance into a specific major field or specialization will require an evaluation of a candidate's abilities by a committee of three faculty members, two of whom will be from the particular major field. Admission into the institution does not assure admission into a music program. Therefore, candidates should complete the specific requirements for major fields before arrival on campus, but no later than the end of the first quarter.
- Non-performance majors (conducting, composition, music education) must also demonstrate a level of musicianship equal to what would be considered appropriate for 300-level undergraduate study. For clarification of 300-level expectations, consult with the auditioning/interviewing faculty or the Graduate Coordinator. Students may demonstrate this level of musicianship in several ways, appropriate to the desired degree program, or deemed appropriate by the evaluation committee after consultation with the student. Examples include a performance audition in an applied area or conducting (live or taped), a video recording or audio recording of a performance directed by the applicant, or a video recording of a music lesson or class taught by the applicant.

The Graduate Record Exam (GRE) is not required for admission to the Department of Music Graduate Studies.

Specific Steps for Graduate Admissions

Once a prospective graduate student submits completed university applications to the CWU Office of Graduate Studies, then a complete audition/interview process with CWU Music Department should be set up. A request for an audition/interview should go to the Program Adviser of the desired degree program. Results of the audition/interview are gathered and brought into the evaluation process.

The CWU Music Department Graduate Committee receives completed university application materials from the CWU Office of Graduate Studies, reviews these materials and the music audition/interview results, in consultation with appropriate faculty.

Once all application materials are complete, a decision on acceptance for admission is made, preferably before April 1, but in some cases can be extended into May or June.

Additional consideration is made for Graduate Assistant applications, attempting to match capabilities with possible duties. This process can take longer, but decisions are made as soon as possible, based upon the qualifications of the applicant and department needs. Frequently, these decisions are finalized by April, but may continue until positions are filled.

General Curricular Requirements

All Masters degrees require a minimum of 45 quarter-hour credits. Within these credits, the following requirements must be met:

1. At least one-third of the 45-credit total must be in the major field, including 6 credits of thesis (MUS 700).
2. At least one-third of the 45-credit total must be in other music courses and include:
 - a) 3 credits of ensemble
 - b) 3 credits of MUS 521 (Methods of Musical Research)
 - c) 3 credits in a theory-related course (for non-composition majors)
 - d) 3 credits in a history or literature-related course.
3. One-third of the 45-credit total may be elective courses in supportive areas from any discipline.
4. No more than 20 credits applied toward the degree may be at the 400 (senior undergraduate) level.
5. No 300 level credits may be applied toward the degree.
6. At least one-half of the total credit requirement (23 credits) must be in courses intended for graduate students only.

Although item “3” above states that one-third of the total credit requirement may be in supportive areas from any discipline, the improbability of being able to take graduate level, or even 400 level courses in areas other than music tends to restrict almost all elective courses in the Course of Study to music. These requirements effectively provide as much breadth as can be expected in a program of only one year’s duration, while simultaneously allowing for in-depth study in a specialized area. All NASM curricular requirements are met in these programs.

Graduate Student Course of Study

Each student must develop, in consultation with his/her advisor, a plan of the courses that will satisfy the requirements of the chosen degree. These courses must be entered on a Course of Study form. This and all other graduate forms are available in the Graduate Studies office and online. The Course Of Study must have the signatures of the committee chair and the department chair/Graduate Coordinator

before being submitted to the Graduate Office. It is strongly recommended that an initial Course of Study, showing the degree plan for the incoming student, be completed and submitted in the first quarter of enrollment.

The Graduate Office requires that students have approved Course Of Study forms on file before they have taken 25 credits. Also, the Office of Financial Aid has made it a requirement that students collecting financial aid must have an approved Course Of Study on file in both the Graduate Office and the Financial Aid office. If there isn't an approved copy on file before the end of the add/drop period of the quarter in which the student enrolls for his/her 25th credit, the student's financial aid award may be cancelled.

Over the time of the degree, if there are three or more changes to the original Course of Study, a Revised Course of Study form, reflecting the courses actually taken to fulfill specific degree requirements, will need to be filed with or just before the Application To Graduate. Any changes in individual courses can be made only with the submission of a Course Substitution form.

Graduate Cognate in Music

Starting with the 2007-08 catalog, the department began offering a cognate program in tandem with the existing graduate degrees. It was initiated as a response to two situations affecting our graduate students. First, the norm for Graduate Teaching Assistants is to be in residence for two academic years. Given the mandatory, 10-credit, quarterly course load required of GTAs, which amounts to a minimum of 60 credits accrued by the end of the second year, it is difficult for them to find enough course work in their specialization (as delineated on their Course of Study) to take throughout their time on campus. Many were finished with much of their required coursework after 4 or 5 quarters. Second, for all graduate students under the catalog language then in existence, the opportunity for a secondary emphasis was not possible, i.e., there was no such program extant. To address both of these situations the Cognate program was created. A graduate cognate in music lends more coherence to the cluster of courses students take beyond those required for the degree and offers more meaningful recognition for courses taken beyond the degree requirements. It has also benefited non-GTA graduate students as well, for experience has shown that most graduate students, whether with a TA or not, tend to spend two years in residence, thus they can also participate in this optional program. The program and options within it follow.

Admission:

Students who have been accepted into a graduate major in music may apply for admission to a graduate cognate in music after they arrive on campus. Admission to a cognate requires the following, in order:

- Acceptance for admission to CWU graduate program.
- Acceptance for admission to a major graduate program in music (by audition/interview).
- Acceptance for admission to the graduate cognate by separate audition/interview. This interview/admission will normally be conducted during the first quarter of enrollment or later. It is

not part of the primary admission process so as to avoid confusion of initial advising and enrollment. Acceptance for admission is also dependent on space available in the area, to be determined by faculty in that area.

Guidelines:

- Students are allowed one graduate cognate in music.
- Students accepted into a cognate will have an assigned or mutually agreed upon advisor, but will not need to form a graduate committee for the cognate final project or recital. This advisor will be responsible for evaluating the culminating recital or project and will also be a member of the student's graduate committee.
- Courses counted for the cognate must also be indicated on the Course of Study form, separate from general, specific and elective curricular requirements.
- Material and coursework covered in the cognate would be eligible for inclusion in the final examination, as approved by student's major graduate committee chair.

Content:

Students must take a minimum of 12 credits of courses approved by the cognate advisor in consultation with the major advisor, normally taken from those that apply to the corresponding major area, plus one credit of MUS 600, Graduate Cognate Project in the quarter the required culminating work is presented, above the 45 credits required for the master's degree (totaling a minimum of 58 for the degree with major and cognate).

Cognate subjects include areas beyond those offered for graduate degrees, as the cognate program does not involve the depth of study required for a degree specialization. They include Composition, Conducting, Performance, Performance-Pedagogy, Music Education, Music Theory, and Music History.

Requirements for Individual Cognate Subjects:

Composition

Students receive guided study in their own musical composition, culminating in the presentation of a musical composition or project in the field of composition.

- MUS 523 - Advanced Composition (6) **listed incorrectly on website as 3 credits.**
- MUS 600 - Graduate Cognate Project (1)
- 6 credits of approved Composition/Theory classes. Normally, courses are chosen from:
 - MUS 440 – Form and Analysis II (3) **MUS 444 is listed, but is no longer offered. MUS 440 is the expected substitution.**
 - MUS 522 - Advanced Orchestration (3)
 - MUS 523 - Advanced Composition (3)
 - MUS 547 - Electronic Music Composition (3)
 - MUS 584 - Choral Composition and Arranging (3)
 - MUS 610 - Graduate Seminar in Music: Composer (1-3)
 - MUS 613 - Graduate Seminar in Music: Music Theory/Composition (1-3)

Conducting

Students are provided opportunities to hone conducting skills, culminating in a project or public performance demonstrating progress in the student's conducting experience.

- MUS 600 - Graduate Cognate Project (1)
- 12 credits of approved classes, including at least three credits of MUS 541 and three credits of orchestration or arranging courses. Normally, courses are chosen from:
 - MUS 440 – Form and Analysis II (3)
 - MUS 522 - Advanced Orchestration (3)
 - MUS 540 Choral Interpretation and Techniques (3)
 - MUS 541 - Advanced Conducting (3)
 - MUS 584 – Choral Composition and Arranging (3)
 - MUS 615 - Graduate Seminar in Music: Conducting (1-3)

Performance

Students receive opportunities, through applied study and performance experience, to improve their performance skills on a primary instrument or voice, culminating in a public performance.

- MUS 664 - Major Applied Area (Individual Instruction) (8) **Change to 564**
- MUS 426 - Studio Literature (3)
- 1 ensemble credit (note: this credit is in addition to three credits required in all master's degrees)
- MUS 600 - Graduate Cognate Project (1)

Performance-Pedagogy

Students receive opportunities to improve performance skills with additional emphasis on the pedagogy of the primary instrument or voice, culminating in an appropriate performance, project or combination in lecture-demonstration.

- MUS 664 - Major Applied Area (Individual Instruction) (8) **Change to 564**
- MUS 425 - Studio Pedagogy (3)
- 1 ensemble credit (note: this credit is in addition to the three ensemble credits required in all master's degrees)
- MUS 600 - Graduate Cognate Project (1)

Music Education

Students are provided opportunities to study and conduct research in the field of music education in greater depth, culminating in an appropriate written document or project.

- MUS 600 - Graduate Cognate Project (1)
- 12 credits of Approved Music Education classes. Normally, courses are chosen from:
 - MUS 525 - Pedagogical Techniques for Instrumental Directors (3)

- MUS 527 - The General Music Program (3)
- MUS 554 C-G - Advanced (Methods) Technique Class (1)
- MUS 560 - Instructional Development in Music Education (3)
- MUS 582 - Instrumental Administration Techniques (3)
- MUS 611 - Seminar: Music Education (1-3)

Music Theory

Students are provided opportunities to study and conduct research in the field of music theory in greater depth, culminating in an appropriate written document or project.

- MUS 600 - Graduate Cognate Project (1)
- 12 credits of approved Music Theory classes. Note: These credits are in addition to the three credits of theory required in all master's degrees. Normally, courses are chosen from:
 - MUS 440 - Form and Analysis II (3)
 - MUS 520 - Methods of Teaching Music Theory (3)
 - MUS 522 - Advanced Orchestration (3)
 - MUS 547 - Electronic Music Composition (3)
 - MUS 584 - Choral Composition and Arranging (3)
 - MUS 610 - Graduate Seminar in Music: Composer (1-3)
 - MUS 613 - Graduate Seminar in Music: Music Theory/Composition (1-3)

Music History

Students are provided opportunities to study and conduct research in the field of music history in greater depth, culminating in an appropriate written document or project.

- MUS 600 - Graduate Cognate Project (1)
- 12 credits of approved Music History classes. Note: These credits are in addition to the three credits of history required in all master's degrees. Normally, courses are chosen from:
 - MUS 570 - History of the Vocal Art (3)
 - MUS 571 - History of Orchestra Music (3)
 - MUS 572 - Music in the 20th Century (3)
 - MUS 573 - History of Opera (3)
 - MUS 575 - History of Chamber Music (3)
 - MUS 576 - History of Choral Music (3)
 - MUS 579 - Aesthetics of Music (3)
 - MUS 610 - Graduate Seminar in Music: Composer (1-3)
 - MUS 612 - Graduate Seminar in Music: Music History/Literature (1-3)

Jazz Pedagogy

Students are provided opportunities to study jazz pedagogy through the combined elements of informed jazz performance practice and demonstrated teaching/coaching of students, culminating in an appropriate pedagogical project or written document.

Required Courses

- MUS 424 - Jazz Music Education (3)
- MUS 485 - Choral Arranging (3) or MUS 486 - Jazz Band Arranging (3)
- MUS 574 - Jazz Styles and History (3)
- MUS 600 - Graduate Cognate Project (1)
- A minimum of 3 ensemble credits from the following in any combination (may be repeated for credit):
 - MUS 510 - Vocal Jazz Choir (1)
 - MUS 532 - Big Band (1)

Evaluation

The professional experiences of the department faculty and their collective observations of the music field inform the graduate curriculum and the competencies of the respective degrees and cognates. This, coupled with frequent collaborations between faculty and students, and the success of students after graduation in job placements or in further graduate work, are the means by which the respective curricula and competencies are established and assessed. The addition of the Graduate Cognate has also provided opportunities for additional depth and breadth in students' experiences.

Describe and evaluate the institution's approaches to the development of teaching and other professionally-related skills for students in all graduate degree programs.

The department regards opportunities for the development of teaching skills as a critical component of the graduate experience, and has several approaches to this topic. Students from all concentrations with the appropriate experience and knowledge have the opportunity to teach the General Studies (non-major) courses in Music Appreciation and History of Jazz, or act as assistants to faculty members teaching these courses. Teaching Assistants all receive training sessions upon arrival to campus, and receive a one-day orientation session led by the Music Graduate Coordinator. Teaching Assistants then receive ongoing mentoring from supervising faculty in each area of their assignment. Other teaching experience tends to be associated with the areas of concentration. Examples of this in each area include the following:

Conducting

Students with a specialization in conducting work closely with one of the major ensemble directors (Wind Ensemble, Orchestra and Choir) throughout their required year in residence. Those in residence for more than one year continue this work as long as they are in residence. This includes private coaching and supervised conducting of rehearsals and performance with a major ensemble. This experience provides students not only with actual conducting experience, but observation and

evaluation of their own rehearsal and conducting techniques, since their work is often recorded on video. Further, they also have the opportunity to observe the models presented by the directors' own conducting and rehearsing. Additional pedagogical experiences are provided by:

- Graduate students' participation in the "lab" ensembles—choir, band, orchestra, and Kittitas Valley Youth Orchestra in which they serve as both participants and conductors, and learn from watching other students conduct.
- Opportunity to conduct jazz bands and jazz choirs under the supervision of the faculty of those areas. Traditionally, the faculty have conducted the representative (top) ensembles in these areas, while graduate students have directed the second and third ensembles in each area.
- Various instrumental ensembles, such as the Brass, Horn, Flute and Trumpet Choirs provide further opportunities for conducting experiences, either directing the group under the supervision of a faculty member, or working in collaboration with a faculty director.
- The annual production of opera scenes or complete operas has provided students with the opportunity to coach arias, ensembles or scenes under the supervision of the faculty opera director.
- Productions of musicals jointly produced by the Music and Theater Arts Departments provide opportunity for graduate students. Most often they act as rehearsal directors, occasionally, if their experience and skills warrant, they are appointed Musical Directors.

Composition

Graduate students have had the opportunity to teach sections of First Year Theory Ear Training Lab. They are supervised directly by an experienced theory instructor, who meets with them weekly to discuss class problems, pedagogical approaches to particular topics, evaluate the progress of their classes, and collaborate to formulate exams and quizzes. They teach from a syllabus provided by the theory coordinator. The syllabus includes a schedule of content and keyboard, singing and CAI ear training assignments.

Music Education

Until this past year (2011-12), each quarter one graduate student was assigned to teach MUS 326, Music for the Elementary Education major (not the Music major). This course has since been discontinued as a requirement, replaced with a cross-curricular offering through the Education Department (EDEL 320). MUS 326 was offered as an elective, taught under the supervision of the faculty Music Education coordinator, who taught a parallel section of the same course. Since the students who were assigned this task had considerable experience teaching in the public schools, they were given quite a bit of leeway in their teaching of this class. Nevertheless, new course content and teaching strategies are learned as a result of their supervision by the faculty Music Education specialist. With the change of curriculum, Music Education graduate assistants are now directed toward providing instruction in methods and ensemble courses, which most often mirror their past and future experiences as educators.

The new (summer 2012) summer masters degree program encourages its students to incorporate their research and thesis projects into improving some aspect of their teaching. Most of these students are already P-12 music educators who take classes during the summer and go back to the classroom during the year, where they can apply the different techniques and teaching strategies experienced in the summer courses in their own music classrooms. This gives them a practical approach to enrich their teaching and improve on any weakness they may have in the classroom

Performance and Performance/Pedagogy

Graduate students in Performance and Performance/Pedagogy have a variety of venues in which to develop teaching skills.

- Performance/Pedagogy majors are required to take MUS 425, Pedagogy in their applied areas. Performance majors are encouraged to do so.
- Vocal and Piano majors assist with or teach sections of Class Voice and Class Piano respectively, and often teach applied voice or piano as a secondary instrument to music majors, or to non-majors.
- Opportunities for developing teaching skills in instrumental areas are provided by the Methods Classes for Music Education majors. Graduate students often teach these classes as well as secondary applied lessons to music majors, as their areas of expertise warrant.

Evaluation

While teaching and other profession-oriented experiences are occasionally limited, the professional experiences and emphasis on teaching of the department faculty lead to substantive opportunities and collaborations for graduate students. This, coupled with the success of students after graduation, whether job placements or in further graduate work, and an ongoing concern for improvement, are the means by which the respective opportunities are assessed.

Section IIA. Introductory Information

Item ME

Teacher Preparation Programs.

Titles: Bachelor of Music in Music Education: Instrumental/Choral/Broad Area Specializations

Teacher certification in the state of Washington is regulated by the Office of the Superintendent of Public Instruction (OSPI) through the Professional Education Standards Board (PESB), which is responsible for establishing the three endorsement areas and defining the specific competencies necessary to receive them. Bowing to pressure from small school district superintendents, the state no longer has an endorsement area in the lower grades; all endorsements are now P-12. Music educators may be certified P-12 in three endorsement areas: General, Instrumental, and Vocal music. Each of these areas is defined by its own list of endorsement competencies, and candidates must pass the required WEST-E test in each area prior to endorsement. CWU's degree specializations prepare candidates in at least two of the three endorsements--the Choral specialization addresses Vocal and General Music endorsements, the Instrumental specialization addresses Instrumental and General endorsements, and the Broad Area specialization qualifies a candidate for all three state endorsements.

Describe and evaluate your intern teaching program with specific reference to credit allotment, quality and variety of cooperating schools, process for selecting supervising teachers and sites, and concurrent enrollment other than intern teaching.

a) There are three required off-campus field experiences for teacher candidates:

- Prior to admittance to the Teacher Preparation Program and enrollment in EFC 210, students must independently complete 40 hours of Pre-Admission Observation in an educational setting (20 of which must be in a public school).
- Students complete EFC 330 (2), a field-based course requiring the equivalent of two full-time weeks in a school setting under the supervision of a mentor teacher. To be taken prior to the junior year, this placement is arranged through the Office of Field Experiences. Since it occurs before the fall quarter begins, the question of concurrent enrollment is not applicable. Students must also enroll in EFC 210 (1), a seminar in which field observations and program planning are discussed.
- Students doing Intern teaching (called Student Teaching at CWU) enroll in EFC 480 (16). This program is a full-time, 10-week placement with a mentor teacher, requiring a full quarter away from the campus (prior to Fall 2011 this course was known as EDCS 442). EFC 480 includes a required seminar led by Education faculty on the Ellensburg campus and field faculty at the various CWU Centers throughout the state. As of 2013, students also complete and submit the Teacher Performance Assessment (TPA) during this quarter.

b) Concurrent enrollments

Students who wish to enroll in additional coursework during student teaching must obtain the permission of the chair of the Department of Educational Foundations. In practice, this is extremely rare for music students.

c) Student Teaching Sites

Since Ellensburg offers few opportunities for placement, having only three public elementary schools, one middle school and one high school, most students must attend schools far removed from the CWU campus. Students select from a variety of school settings, from inner city to rural. The areas of the state available for CWU student placement and which are assigned to the CWU Teacher Preparation program includes 80 school districts, which lie within two of the nine Educational Service Districts (ESD) in the state. Students may request geographic regions that correspond to the availability of supervising faculty. These regions contain a variety of urban (e.g., Seattle), suburban (North King County), and rural (Lower Yakima Valley) school districts and afford placement in choral, general, and instrumental music at all levels, P-12.

d) Student Teaching (Internship) site selection

All field placements are made by the Office of Field Experiences (OFE). Students complete an online application and receive departmental approval for placement (pending completion of Piano Proficiency exam, required music methods courses, attainment of required GPA in major courses, and prescribed recital attendance requirement). Schools and master teachers are selected for each student collaboratively by faculty members from the Department of Music and Department of Educational Foundations & Curriculum (DEFC). Beginning in 2007, music education faculty from the Music Department, in consultation with each student, provide the OFE with a list of at least three suggested placements. These suggestions take into account student career goals, compatibility with mentor teacher, travel and lodging logistics, and other such concerns. Prior to this, music faculty felt that placements were at times unsuitable. The establishment of this procedure was initially resisted by the OFE, but as discussions and the demonstrated success (and ease) of placements occurred, the Music Department is now viewed as a model for other departments in our interest and ongoing involvement in our students' internships. We are fortunate to have a large alumni base of music educators and many contacts in the state through our involvement with MENC/NAfME and other professional activities, which allows us to be aware of and suggest high-quality, appropriate placements for our students.

When a student registers for student teaching, he/she is asked to select three districts in a priority order for their placement. At the same time, the student may indicate a preference for a school and supervising teacher. The DEFC field supervisor in cooperation with the appropriate Music Department faculty member decides on a district and school, and forwards a request to the selected district coordinator within DEFC. Depending on the district, the coordinator

communicates with school principals or a district personnel director. The final decision to accept a student teacher is communicated from the proposed supervising teacher to the building principal, who in turn notifies the district personnel director to the field supervisor. When finalized, placements are posted on the DEFC website. Students enroll in student teaching under EFC 480 and are officially supervised by faculty in that department.

e) Student Teacher Observation

In past years, Department of Music faculty members have observed each student teacher twice during the quarter in addition to the official observations conducted by the field supervisors. While Education field faculty members are skilled teachers and administrators, they generally lack the musical knowledge to address issues such as conducting, error detection, rehearsal techniques, classroom management of large ensembles, and music pedagogy in general. While effective, it was taking sorely needed instructional time from department instructional activities on campus. In 2009 the department was able to pilot the use of a content-area supervisor not on the full-time faculty, affiliated with a CWU center, a well-respected, retired music educator with a long and successful career in the music classroom. This pilot proved to be extremely successful and our goal is to extend this model to other regions, and to develop and maintain a network of content area experts to supplement or entirely provide the required supervision. It has not only proved successful in the field, but allowed department faculty members to direct more of their workload to department instruction. All logistical paperwork is processed by the Field Supervisor in the Office of Field Experience in the DEFC.

f) Credit Allotment for the Teacher Preparation Program

The total number of required credits in this program is 50. The required courses in this program are listed in the MDP.

g) State Certification Requirements

Requirements for state certification are described in Section MDP II. C. 1.

Describe any special requirements for certification mandated by your state as these affect the teacher-training program in music education.

The State of Washington, through the certifying authority of the Office of the Superintendent of Public Instruction, requires the following of all teacher candidates:

- Fingerprint clearance and criminal background check from the Washington State Patrol and FBI
- Proof of purchase of \$1 million liability insurance.
- Passing scores on WEST-B (basic skills) and WEST-E (endorsement specific content) examinations.

- Successful completion of the state Pedagogy Performance Assessment (through 2011) or the Teacher Performance Assessment (after 2011) during field experience.

Students must also complete an approved program through a college or university. These requirements and reviews are under the purview of the state Professional Educator Standards Board (PESB). In 2011, CWU's Professional Education Program and individual degree programs were revised to meet these state standards, particularly Standard V (Candidate Knowledge and Skills). Each endorsement area must prepare candidates to meet the site visit requirements and 2007 Endorsement Competencies. These are available at:

2007, 2010 PESB Site Visit Protocols:

<http://www.pesb.wa.gov/prepprogram/sitevisits>

2007 PESB Endorsement Competencies:

http://www.pesb.wa.gov/prepprogram/rep_programs/approval/endorsement-competencies

A current priority of the PESB is the diversity of student population at the school and district hosting the student teacher. While this has not been a direct or primary consideration in the past, the department is able to monitor this data and will incorporate this consideration into the recommendation of sites.

Section IIA. Introductory Information

C. Programmatic Areas

IIC. 1. MGP: Music Studies for the General Public

Responsibilities for Music in General Education

The department welcomes the opportunity to provide courses that satisfy the university requirement that all students have an arts experience as part of the General Education program. The department offers two such courses, MUS 101 History of Jazz and MUS 102 Introduction to Music. Since the university block-schedules all entering first-year students, including General Education courses, the enrollment in these two courses is usually quite high in the fall, and tapers off in the winter and spring quarters, when students are not automatically registered in blocks of General Education courses.

MUS 101 History of Jazz and MUS 102 Introduction to Music are also offered during the summer session. The department assigns faculty and/or GTAs to teach these classes on the basis of faculty interest, GTA competence, and faculty workload availability. Every effort is made to ensure that these classes are offered with academic integrity.

Enrollments and Instructors for General Education Courses: MUS 101 History of Jazz and MUS 102 Introduction to Music: 2002 – 2011

MUS 101

Year	Enrolled	Instructor
Fall 2002	143	Staff
Winter 2003	62	Lansing
Spring 2003	49	Lansing
Annual Total:	254	

Fall 2003	140	O'Shea/Pelandini
Winter 2004	90	O'Shea/Pelandini
Spring 2004	54	O'Shea/Pelandini
Annual Total:	284	

Fall 2004	85	O'Shea/Pelandini
Winter 2005	85	Pelandini
Spring 2005	58	Pelandini
Annual Total:	228	

Fall 2005	113	Cour
Winter 2006	96	Cour
Spring 2006	71	Cour

MUS 102

Year	Enrolled	Instructor
Fall 2002	82	Staff
Winter 2003	61	Sanders
Spring 2003	64	Sanders
Annual Total:	207	

Fall 2003	106	Cooke
Winter 2004	0	Cooke
Spring 2004	55	O'Donnell
Annual Total:	161	

Fall 2004	63	Carr
Winter 2005	68	Wohlleber
Spring 2005	80	Wohlleber
Annual Total:	211	

Fall 2005	96	Peacock
Winter 2006	109	Peacock
Spring 2006	80	Peacock

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Annual Total: 280

Fall 2006	84	Cour
Winter 2007	108	Cour
Winter 2007	1	Cour

Annual Total: 256

Fall 2007	79	Peacock
Winter 2008	64	Peacock
Spring 2008	41	Peacock

Annual Total: 184

Fall 2008	57	Peacock
Winter 2009	55	Peacock
Spring 2009	25	Peacock

Annual Total: 137

Fall 2009	79	Peacock
Winter 2010	75	Peacock
Spring 2010	25	Peacock

Annual Total: 179

Fall 2010	107	Peacock
Winter 2011	104	Peacock
Spring 2011	69	Peacock

Annual Total: 280

Annual Total: 285

Fall 2006	134	Peacock
Winter 2007	143	Peacock
Spring 2007	104	Peacock

Annual Total: 381

Fall 2007	89	Peacock
Winter 2008	97	Peacock
Spring 2008	83	Peacock

Annual Total: 269

Fall 2008	60	Netz
Winter 2009	46	Netz
Spring 2009	45	Netz

Annual Total: 151

Fall 2009	111	Netz
Winter 2010	96	Netz
Spring 2010	73	Netz

Annual Total: 280

Fall 2010	55	Wallen
Winter 2011	112	Netz
Spring 2011	84	Netz

Annual Total: 251

Other courses available for the non-music major include:

- All performance ensembles. While it is rare for non-majors to win a place in the top performing groups, non-majors regularly participate in many of the other ensembles, especially the Symphonic Band, the Marching Band, the Jazz Choirs and Bands, the Men's and Women's choirs and the University Chorale, as well as some smaller instrumental ensembles. In the summer, non-majors and members of the Ellensburg community participate in the Summer Band and Summer Chorus when offered.
- Members of the department have collaborated with faculty members in other departments to offer interdisciplinary experiences. One example is the collaboration with the yearlong celebration of the Women's Suffrage movement in 2010. The music department interacted with art, humanities, and theater.
- MUS 379, Philosophy of Music, is cross-listed as PHIL 379, and can be taken for credit by majors and non-majors alike as either a Music or a Philosophy course.

- MUS 359, Music in Cross-Cultural Perspectives, is also cross-listed as ANTH 359, and can be taken for credit in either discipline.
- Until 2012, MUS 326, a music course intended for the Elementary Education major, was offered to satisfy certification requirements of the Teacher Certification program. This course is no longer offered.
- MUS 154B is a voice class open to non-majors.
- “Running Start” students may enroll in any music class for which they meet the prerequisite, with one exception. Theory and performance classes have been the courses most frequently used by these students. Department policy excludes Running Start students from private lessons, as this would impact applied studio enrollment, encroaching on the ability of the department to serve the needs of its music majors, and putting local community private music instructors at a disadvantage.
- Through the Office of Continuing Education we offer a community Preparatory Program. This provides excellent opportunity for our music education students to gain hands-on teaching experience. That program currently serves string students age 4 through 18 in the Kittitas Valley Youth Orchestras.
- Increased media exposure via television and radio advertising of concerts/events, featuring of faculty recordings on public radio, student and faculty performances on public and community television, presence on Youtube.com, university television shows on the Music Department (concerts and “InTune” hosted by Jeff Snedeker) and college.

• “Running Start” is a state-supported program in which high school students can take courses in an institution of higher education in place of courses in the high school.

Item OPA: Other Programmatic Activities

Present activities of the department:

- The location of the institution, being as accessible from all parts of the state as any campus, and the presence of a comfortable CWU Conference Center, make this a logical venue for statewide meetings. The department hosts many such events, such as the District and State annual WMEA Solo and Ensemble contests, the WMEA planning sessions, and the WUMA (Washington University Music Administrators) fall meeting and the NATS Annual Vocal competition. The WMEA State Solo and Ensemble brings an estimated 6000 visitors to campus annually.
- The department hosts annual festivals for all the large ensemble areas, including band, orchestra, chorus and jazz. These events bring literally thousands of high school students to the campus. In addition, various areas in the department host other events, such as a Trumpet Fest, a regional Horn Symposium, Sonatina Festival, Suzuki Festival, the Central Cello Celebration, the Kairos String Lyceum Camp, Prep Summer Strings, a summer Drum Line Camp, and most recently, a summer Band Camp for high school students.
- Upper division music education students are encouraged to participate in the music program of the local middle and senior high school, and have directed jazz bands, worked with sections of the high school band and provided accompanist services for production of musicals. Our music education students also spend a great deal of time in the Ellensburg elementary school music classrooms.
- The Preparatory String Program has been discussed in previous sections.
- The Farrell Scholarship program has generated a number of valuable experiences for the student body. Primarily intended for the educational benefit of individual students, some successful projects have served that purpose, others have involved student ensembles. This scholarship program has been a wonderful supplement to the music program, it also provides students with an initial experience in grant writing, organization of projects, and budget development. Examples of successful projects include:
 - A project devoted to exploring the relationship between Baroque dance gestures and the performance of Baroque instrumental music. In this project, three well-known Baroque dancers were brought to campus, gave workshops and performed to the music of a small faculty-led student string ensemble.
 - A production of the short Gilbert and Sullivan operetta, *Trial by Jury*.
 - A project exploring Flamenco music and culture, done in Spain.
 - A project exploring native Andean flutes and flute music, done in Ecuador.
 - A project exploring the music of the Indian sarod.
 - A project exploring vibrato and how it is used in music.
- The student body is very active, and, with the support of faculty advisors, maintains flourishing student chapters of NAFME, JEN, SNATS, ACDA, and ASTA. Our student chapter of NAFME is the largest in the Northwest Division, and many recent state presidents and officers have been CWU students. Other music clubs are also active, including the Horn Club, the Trombone Club,

Opera Club, Jazz Club, and the Trumpet Club. Music students are becoming more active in the CWU Student Government.

- Students and faculty were involved in a summer musical production in collaboration with the community theater organization, Valley Musical Theatre.
- Other examples of student and faculty activity are the concerts presented during the noon hour in the Student Union Building, usually by jazz groups. Special concerts include memorial concerts for deceased faculty and students. Recently, there have been a number of faculty and student concerts and recitals at The Seasons Performance Hall in Yakima, Washington. In 2010 and 2011 the opera students presented outreach performances for the local high school students, and Vocal Jazz I has also presented outreach performances for the Ellensburg schools. The Orchestra often performs at Ellensburg's annual "Spirit of the West" community-sponsored event. Their involvement in this particular event has strengthened the department's relationship with that segment of our community. Also, because of this relationship, the Spirit of the West board of directors contribute funds for an orchestra scholarship each year.
- The CWU resident string quartet, The Kairos Quartet, is active on campus as part of its residency, and presents performances, performs for classes and coaches chamber music groups beyond officially enrolled courses.

Plans for Future Activities

- Plans are underway to offer continuing education workshops for music teachers. Many of the workshops will be focused towards the elementary general music classroom.
- There are plans to expand the department summer camp offerings to include choral and jazz summer camps.
- When the State and University budgets stabilize, we hope to take our performing ensembles on regional tours to school districts.
- In the near future, we are planning to expand the opera offerings to include an Educational Outreach program that would take short opera performances to regional schools and provide educational materials to accompany the performances. This would benefit our performers, by providing multiple performance opportunities, as well as our music education students, who would be integral in curriculum planning and implementation.

IIC. 2. PER: Performance

1. The music unit's goals and objectives for performance and the administrative, curricular, programmatic, qualitative, and evaluative approaches used to achieve these goals and objectives;

2. Policies and procedures regarding student performance, faculty performance, touring practices, and access to other professional and student performances, both on- and off-campus.

Performance Objectives and Activities

The department's Vision and Mission statements set clear goals for performance and its role in the curriculum. Highlighting selected items in each:

Vision

The Department of Music will be recognized and respected for...

- the excellence of its student, ensemble and faculty **performances** in a broad range of styles and genres,...

Mission

The Department of Music is a community of artists, scholars and educators dedicated to achieving the highest standards of musical knowledge, **performance** and teaching.

- The department is committed to preparing students for careers in music, providing them with the skill to become knowledgeable and confident music educators, **performers**, and practitioners, enabling them to enrich the lives of the communities in which they live and serve.
- The music department also provides opportunities for the CWU students in general, to study music and to engage in **artistic experiences** as an essential part of their liberal arts education.
- The CWU music department serves as a leader for K-12 music education and provides opportunities for the general public to experience music **performances** of the highest quality in a broad range of styles and genres.

The department's representative performing ensembles are the ties to the alumni, public schools and communities from which we recruit. Each ensemble is encouraged to secure performance opportunities at state, regional, and national professional gatherings, and Central has been well represented in each of these events during the recent past. Here are some examples from the 2010-2011 academic year.

- The CWU Opera 2010 production of *The Tender Land* by Aaron Copland was awarded First Place in Category 2 of the National Opera Association's Video Competition.
- The Chamber Choir, Orchestra and Jazz Band I performed at the All-Northwest NAFME Conference.

- The Wind Ensemble was one of seven groups to perform at the College Band Directors National Convention in Seattle.
- The top jazz choir, Vocal Jazz 1, performed at the national ACDA conference in Chicago.
- The trumpet choir performed at the National Trumpet Competition in the semifinal round and at the International Trumpet Guild's convention.
- The Horn Choir performed at the International Horn Society's convention in San Francisco.

These represent only a few of the invitations and honors our groups have received. In addition, many of our student and faculty ensembles perform throughout the state. This year, for example, both top vocal and instrumental jazz ensembles were invited to perform at the national JEN conference in Atlanta, and the Symphony Orchestra was invited to perform at the Northwest Regional NMAfME Conference in Portland, Oregon.

Performance majors are required to perform a junior and a senior recital; Music education majors are required to present a 300-level recital as of 2010; graduate students in performance and performance/pedagogy are likewise required to perform solo recitals as part of their theses. Department policy requires all students studying at the upper division level (364 or 464) to perform in public at least once for each level achieved. The Student Convocation often provides this opportunity. In addition to opportunities afforded by Studio Classes and Recital Hours, students may perform at least a part of a solo recital each year of their studies. The concert schedule and archive of concert programs available on the department website demonstrate the support and enthusiasm for performance in the department. The quality of recitals is monitored, in that they must have a faculty signature and sponsorship before they can be scheduled. As a result of the two performance venues in the new facility, we are able to offer more concerts and recitals than before.

Many faculty members present recitals during the year, and some perform extensively off-campus. Many faculty members also participate enthusiastically as collaborative performers throughout the year, joining full and part-time faculty members as well as undergraduate and graduate students in solo and chamber recitals. In doing so, they not only provide models of professional performance standards, but, in their willingness to perform with each other and with students, they demonstrate a generous attitude and lack of ego-driven exclusionism that can so easily pervade any venue in which a variety of skill levels are found. Faculty members are also zealous in their efforts to provide high quality performance models from off-campus, and, through exchange concerts, use of personal contacts, and grant writing, provide students with opportunities to experience professional-caliber performances in almost every style and genre.

Students are required to attend every Studio Class and every Convocation plus at least eight concerts and recitals per quarter. Attendance is monitored by a Scantron device. Prior to 2011-12, insufficient attendance resulted in an Incomplete grade for the applied lesson course, which could only be removed

by doing a research or listening assignment supervised by the assigned faculty member. After lengthy discussion, the faculty voted to modify this procedure to institute the required attendance as a graduation requirement (monitored by the Registrar) rather than a quarterly one tied to a particular course. Students must take responsibility in monitoring their time and attendance in order to accumulate the required total prior to graduation.

Students enrolled in our general education courses also have recital/concert attendance as a part of the course requirements.

Section IIA. Introductory Information

1. ITEM UP

Titles, Purpose, Competency acquisition, Levels, Means of Assessment, and Electives.

The Bachelor of Music degree is considered to be the professional degree for entry to the profession. CWU offers three types of professional degrees that address nine discrete specializations.

Bachelor of Music in Composition

Bachelor of Music in Music Education:

Broad Area Specialization

Choral Music Specialization

Instrumental Specialization

Bachelor of Music in Performance:

Keyboard Specialization

Percussion, Wind and String Specialization

Vocal Specialization

CWU offers specialized training in Composition, Performance, and Music Education, with balanced curricula emphasizing appropriate depth and breadth for students interested in a career in music. Each degree contains a balanced core curriculum of performance, musicianship, composition/improvisation, history/repertory, and synthesis/capstone courses, all of which provide the opportunity for students to develop and demonstrate the necessary skills for success in their chosen field.

Over the past five years, significant efforts have been made to align course activities and assignments with course and degree objectives; these are in turn aligned with department, college, and university goals. These efforts have resulted in numerous informed rubrics addressing appropriate levels of competency, rubrics that are reviewed periodically. In addition, concerns for at-risk students have resulted in annual department-wide reviews to identify and counsel these students.

Required and elective coursework in the BM curricula is rooted in NASM guidelines and the practical and professional experiences of the faculty, and recent adjustments reflect a desire to be responsive to current needs in the field.

The Bachelor of Arts degree in Music is also offered, in two forms:

Bachelor of Arts in Music

Bachelor of Arts in Music, Jazz Specialization

These degrees will be addressed below in Section IIB. D.

Compliance with specific standards: General Studies

The General Education Requirement at CWU

The University is structured with a Liberal Arts framework at its core and has a clearly defined curriculum in General Education for all students, regardless of major, that addresses the desired competencies listed in the NASM Handbook. The goals of the program as identified in the university catalog are as follows:

- a) Students will become thoughtful and responsible members of society and stewards of the Earth.
- b) Students will respect diversity of background, experience and belief, and will value the different perspectives that this diversity brings.
- c) Students will achieve fluency in reading, writing, oral communication and information technology.
- d) Students will master the basic principles of logical, mathematical and scientific reasoning.
- e) Students will develop an appreciation of the breadth and depth of scientific and humanistic knowledge.
- f) Students will develop a sense of the interconnectedness of knowledge.
- g) Students will integrate knowledge from diverse fields of study in order to solve real-world problems.
- h) Students will become aware of the manifold ways that knowledge evolves.
- i) Students will develop a disposition to ask incisive and insightful questions.

The GE curriculum is divided into two categories, “Basic” and “Breadth.”

- a) “Basic” requirements include coursework in writing, reading, logic, mathematics, and computer literacy. Students must complete the Basic requirement by the end of the quarter in which they will have earned 75 credits. These courses are as follows:
 - i. Two courses in English composition are required; a grade of C- must be achieved in the first before taking the second.
 - ii. There are courses that address reasoning or logic in three areas: mathematics, computer and philosophy. Students choose one.
 - iii. There are five courses that address skills in mathematics. Students choose one.
 - iv. There are two courses that address computer literacy. Students choose one.
 - v. If the student has had at least two years of high school foreign language study, that requirement is met. If not, one year of college level study (15 credits) is required.
- b) “Breadth” requirements include coursework in three areas: arts and humanities, social and behavioral sciences, and the natural sciences and mathematics. Each of these areas is divided into three subcategories, e.g., the arts and humanities area is divided into literature, the aesthetic experience and philosophies and cultures of the world. There are between 7 and 10 courses in each category from which students may choose. Students must take a

minimum of one course in each of the nine categories (see the Curricular Table below), although a course from only one discipline/department can be chosen within each area.

- c) In addition to the two courses in English composition, there are a number of courses within the Breadth framework that are identified as “writing intensive” (W). The university requires students to take at least four such courses.
- d) The General Education program has a variable total credit sum, depending on the courses chosen. The differences are found in two factors: whether or not the foreign language requirement needs to be satisfied at the university, and the number credits of each course chosen. The course credits vary from 3 to 5, as will be noted in the table below. The minimum number of total credits is 61, assuming taking all courses with the least number of credits and having satisfied the language requirement in high school; the maximum is 83, assuming taking all courses with the maximum number of credits and having to take 15 credits of foreign language at CWU. Either extreme is unusual.
- e) Advising in the General Education program.
Departments in most other disciplines encourage students to complete the GE program before beginning courses in their majors. Music faculty are well aware that this is not possible for music majors; they must take GE courses throughout their undergraduate career, since there are sequences of core music courses they must take beginning in their first quarter on campus. The department addresses this issue as follows:
 - i. UNIV 101 is a required course for all freshman students (or transfer students with less than 45 credits). For the general student it is intended as an orientation to university life, both social and academic. There is a dedicated section for music majors that serve incoming, first-quarter music students. It includes general information on music degrees and the General Education program and its objectives and provides an introduction to the university music library. The syllabus for this course can be found in the MDP.
 - ii. CWU hosts summer orientation sessions for incoming freshmen, offered in conjunction with registration for fall courses. This orientation is administered by the chair, the associate chair or the faculty member with workload units dedicated to advising.
 - iii. Music students receive academic advising in General Education throughout their time at CWU from the faculty, and especially from the faculty member with advising workload units.

Percentages of any curricular component of the total number of credits will vary within this range, depending on the particular courses selected. Since direct transfer agreements (DTAs) required by the state force the institution to accept several two-year associate’s degrees in lieu of the General Education program and allow for the transfer of individual courses, it is impossible to determine the exact General Education/total graduation requirement percentages for transfer students. For the sake of

simplicity, only the maximum number of General Education credits will be used for percentage calculations.

Curricular Table for General Education

Basic Skills Requirements

UNIV 101 Academic Advising Seminar ...	1
ENG 101 English Composition I: Critical Reading and Responding.....	4
ENG 102 English Composition II: Reasoning and Research.....	4
Mathematics (from a selection of courses)	5
Logic (from a selection of courses)	4 or 5
Technological literacy (from a selection of courses)	3 or 4
(Foreign language (one year, if lacking two years of high school credits).....)	15)

Breadth Requirements

Arts and Humanities

Literature and the Humanities (selection of courses) ...	4 or 5
The Aesthetic Experience (selection of courses)	5
Philosophies and Cultures of the World (selection of classes)	5

Social and Behavioral Sciences

Perspectives on the Cultures and Experiences of the United States (selection of courses) ...	5
Perspectives on World Cultures (selection of courses)	3, 4 or 5
Foundations of Human Adaptations and Behavior (selection of courses) ...	4 or 5

The Natural Sciences

Fundamental Disciplines of Physical and Biological Sciences (selection of courses) ...	5
Patterns and Connections in the Natural World (selection of courses)	5
Applications of Natural Science (selection of courses) ...	4 or 5

Total General Studies: 61-83 units

Compliance with specific standards: Common Body of Knowledge for all Professional Degrees in Music

1. Performance.

Technical skills, including sight-reading, repertory, and interpretation on the primary voice/instrument are acquired primarily through applied study and required performances. All students pursuing a professional music degree are required to attain levels of performance commensurate with their degree areas. All BM majors must complete a minimum of 12 credits of applied study, equivalent to a half-hour lesson every quarter for eleven quarters plus one required recital credit. Performance majors must

complete at least 29 credits, equivalent to an hour lesson over four years plus required recital credits. Additional studio instruction is provided in weekly, hour-long studio masterclasses, handled in a variety of ways by individual faculty.

Juries/Final Examinations are usually given at the end of each quarter to all students taking applied music. Some studios hold to a different schedule of juries, but juries are held every quarter. At defined periods, usually after one year of study at a level, students must attempt a “level change”, demonstrating their current level of accomplishment and their potential for success at the next level. The jury for this advancement is more rigorous than non-level change juries. It is usually at least twice as long as the usual jury, requires a broader range of repertoire and technical skill, and is assessed by all faculty members in that particular performance area.

All BM majors must perform a recital of some kind. Performance majors must present a minimum of one half-recital in the junior year and a full recital in the senior year. A minimum of a half-recital on a primary voice/instrument is required of Music Education and Composition majors. In all cases, these recitals require enrollment and graded assessment. Some instructors require preliminary hearings as a means of ensuring adequate preparation and high-quality performances.

Technique is assessed in a variety of ways. Some studios have separate technique juries/exams, and several have separate technique classes and warm-up sessions to address general issues of technique. Some ensembles have periodic playing tests. Voice studios ask for quarterly repertoire portfolios. Large and small ensembles, especially choirs, are asked to self-evaluate through recordings. Finally, concerto competitions, scholarship auditions, etc. promote higher achievement.

Repertory is also addressed in a variety of ways. Published lists of repertoire appropriate to different levels are made available to students in course packets and syllabi. They are applied to recitals and juries, especially at level changes, including studio recitals and required studio classes. Repertoire is also addressed and deepened in literature classes, studio classes, chamber seminars, convocation, lessons, large and small ensembles, and in recital attendance. Students are encouraged to attend and listen to Festival performances, conferences, competitions, local concerts, faculty and guest artist recitals. These experiences in hearing repertory are enhanced further by required attendance at music major convocation/recital hours, at required recitals and concerts, averaging eight per quarter, by listening assignments for lessons and classes involving student use of the Music Library, online resources (Blackboard, iTunesU), as well as faculty personal collections. Finally, the overall audition process and the use of orchestral excerpts in large ensemble auditions emphasize real-life repertoire and create opportunities to prepare it.

Sightreading is an integral part of auditions, certain juries, and ensemble challenges. Ensembles also include sightreading as a part of the daily routine of classes, including time set aside specifically for this purpose (vs. reading pieces only for performance consideration). Further, theory classes emphasize and require sightreading in aural skills classes.

Leadership skills and **collaboration** are also addressed in a variety of ways. Conducting classes address conducting skills and rehearsal techniques. Sectionals for large ensembles allow students to work together in both leadership and collaborative settings. Sectionals and chamber ensembles put students in situations where they need to work together independent of faculty coaches/directors. Some ensembles, like Vocal Jazz, are mostly self-directed in performance, where the director serves more as a coach. Others, like Brass Choir, allow students to collaborate on part assignments. Many of these ensembles also provide conducting opportunities for students. Solo opportunities like opera roles and recitals encourage self-direction. Students are encouraged to accompany each other, which leads to more collaborative experiences. Many studio classes encourage teaching and presentation opportunities led by students. Methods and Pedagogy classes require students to teach lessons/class topics, and discuss performance assessment and rehearsal techniques. Leadership and collaborative activities extend to clubs, Festivals, and Preparatory Program.

Keyboard Competency is addressed in the required minimum of three quarters of Class Piano (this requirement may be waived upon demonstration of equivalent keyboard skills), which are taken concurrently with the first three quarters of theory, and the Piano Proficiency exam, a graduation requirement. (See Proficiency exam in the MDP). Students who fail to pass this exam are required to repeat the 3rd quarter of Class Piano until they pass the proficiency exam. Additional prescribed keyboard proficiencies are demonstrated and assessed in theory classes, secondary lessons (if faculty load allows), conducting classes (score reading), choral arranging, and jazz keyboard classes. The department is continually looking for ways to expand and address perceived keyboard needs, especially for students pursuing Broad Area and Choral Music Education specializations.

Ensemble experiences cover a wide range of requirements and opportunities. Large ensemble participation in the group most relevant to a student's performing area is required every quarter in residence. These ensembles include choirs, and string and wind ensembles. Chamber experiences are required in performance degrees, but are open to all students; many choose to use chamber ensembles as elective credits. These include choirs (Men's, Women's, and Vocal Jazz), opera production, chamber orchestra, like/instrument-specific and mixed instrumental ensembles. Both large and chamber ensembles present performances each quarter, including repertoire of varying sizes and styles. Some chamber ensembles break up into smaller performing groups. Festivals, symposia/conferences, special events, guest artist masterclasses and recitals (which often include chamber music and concerto performances) all provide opportunities for performance and coaching of small ensembles.

2. Musicianship Skills and Analysis

All music majors take a required set of Core Courses that focus on musical skills and analysis. Students have the opportunity through performance, applied study, and academic study to work with music of diverse cultural sources, historical periods, and media. This is achieved through ensemble concerts, music history courses, and music theory courses. These courses include:

- Two years of theory, in which basic aural, keyboard and written skills are stressed. Here students gain an understanding of musical elements and employ them in aural and visual analyses. Some music literacy is expected of all entering students, To enroll in MUS 144, the first quarter of the theory sequence, entering students must pass an online fundamentals exam with 75% or better, or take and pass an online fundamental course with at least 85%. Students are alerted to this exam and given directions on how to take it during the summer registration prior to their first fall quarter on campus. Students must take a placement exam to waive any of the courses in the theory sequence. In the first quarter, concurrent enrollment is required in the core Music Theory sequence, i.e., MUS 144 (1st quarter written theory, MUS 144A (1st quarter aural theory), and MUS 152A (Class piano). This pattern is repeated in the 2nd and 3rd quarters; MUS 145, 145A, 153A, and MUS 146, 146A, 154A. A grade of C or better is required in both the written and aural components of the theory sequence to continue to the next quarter's courses. The second year of theory, MUS 244, 245 and 246, does not have a concurrent course requirement or separate aural component.
- One upper division theory course (chosen from Counterpoint, Form and Analysis, Arranging, Orchestration) is required for BM degrees. One of the objectives of these classes is to develop the ability to perceive the architectural coherence of musical works. All include the use of analytical skills in projects and other assignments. Choral arranging classes include dictation practiced every class meeting, score analysis of arrangements and sight-singing, all based on "real-life" use in teaching.
- Three quarters of music history are required for all majors, in which specific works are analyzed for both structural perspectives and culturally contextual significance. Additional upper division classes in history/literature are available as electives, and expand on the required history sequence with historical, stylistic, and cultural contexts for the literature/genre in question.
- One quarter of Survey of Music in Cross-cultural Perspectives (MUS 359) is also required for all majors. This course provides an introductory examination of non-western music.
- Two quarters of conducting in which the analysis of scores is undertaken, particularly in the second quarter, including structural and harmonic analyses, and singing, in addition to the focus on conducting skills.
- Most studio instructors incorporate basic skills in analysis, theory and historical styles in their lessons. Most studio instructors require students to master scales and a variety of arpeggio patterns as well as formal and linguistic analysis as part of the learning experience. Regular jury and final examinations evaluate the acquisition of basic musical skills, and solo and ensemble excerpt repertoire from the various historical periods is incorporated. In the voice area, students are required to sing in Italian, French, and German and other languages. Memorization of music often involves the activation of these skills, especially structural elements. Vocal and instrumental teachers will assign ornamentation and performing practice exercises for style study. Required degree recitals also usually have a written component, and generally performance majors write program notes that utilize and develop their ability to express themselves in writing.

- All students are expected to participate in at least one large ensemble every term of their enrollment, and many also elect to perform in one or more of the numerous departmental small ensembles. These ensembles expand student exposure to literature, forms, styles, etc. Ensembles frequently use recordings of rehearsals and performances of students and groups for them to self-evaluate in performance and aural skills as well as style analysis. Ensemble directors challenge students to respond to structural and stylistic aspects of the music as a matter of course.
- Small ensembles often use the same approaches in literature selection and rehearsal techniques. Jazz ensembles have assignments (or at least opportunities) for arrangements and for transcription and analysis of improvised solos.

3. Composition and Improvisation.

Composition

Courses in composition are required in the Bachelor of Music in Composition degrees only.

Compositional practices, however, are studied in the following courses, which are required of all students:

- Theory, which involves much work in composition, particularly during the second year of the two-year sequence. These assignments involve composing short excerpts, harmonizing a melody, realization of figured bass, and 12-tone projects.
- Those involved in the jazz choirs, particularly the top group, are required to write an arrangement of a standard tune. Jazz choirs also use transcriptions of free improvisations to create new, original compositions
- Orchestration and arranging classes require some elements of composition.

Additionally, students pursuing degrees other than composition often elect to take composition classes (depending on instructor availability), particularly MUS 120, the first quarter of the composition sequence.

Improvisation.

- Additional composition and improvisation projects are utilized by various applied studio teachers, based on their desire/need for students to experience, for example, writing their own cadenzas, ornamentation (newly improvised and historical), call-and-response/imitating styles, paraphrase, and a variety of improvisation games and projects.
- Students in all jazz bands and jazz choirs (a total enrollment of approximately 120 students) experience improvisation as a matter of course, as do those who elect to take the class in jazz improvisation (MUS 355).
- Ensembles and studios include improvisation in the courses of study, including improvising pieces in different styles, use of non-traditional sounds, found objects.
- Guest artists and composers have worked with students on composing and improvising while in residence.

4. History and Repertory

The fact that several music faculty at CWU have combined appointments (e.g., history and horn, history and bassoon, history and theory) encourages the integration of history and repertoires into the curriculum.

History

- All music majors are required to take three quarters of music history, a 3-credit class that meets three times a week for the three successive quarters of the academic year.
- In addition to these required classes, the department requires all music majors to enroll in MUS 359 Music in Cross-Cultural Perspectives, a three-credit course that provides students with an introduction to non-western music.
- The department offers at least three upper division survey courses each year. These courses include Survey of 20th Century Music, Survey of Opera, Survey of Chamber Music, Survey of Choral Music, and Survey of Symphonic Literature, and others as faculty load and student interest allow. Students in the BA program must complete two classes selected from these; others choose to take them as electives. When a qualified instructor is available, a course in the Philosophy of Music is offered, which also counts as an upper division survey course.
- All performance majors are required to take an area-specific, 3-credit course in the literature of their area. These courses are offered in alternate years. Others often elect to take this course.
- Applied studios cover historical periods through solo repertoire, orchestral/ensemble excerpts, and other lesson materials. Several studios emphasize historical performing practices and use of historical instruments for appropriate repertoire.
- Historical styles, forms, etc. are reinforced in all theory classes, especially in Form and Analysis and Orchestration.
- Conducting classes also expand and enhance the students' awareness of styles, forms, and repertoire.
- Two General Education courses, History of Jazz and Introduction to Music (Music Appreciation), are also available to music majors; generally the History of Jazz class is the more popular choice.

Repertory

- All applied areas have established repertory lists required for each level of study. As students progress through the applied levels they are introduced to a variety of literature appropriate to their applied areas.
- Through their participation in small and large ensembles students experience a vast amount of repertory for those media. The large number of ensembles offered by the department, and the desire of many students to perform in these groups contribute to this experience. Indeed, in spite of the fact that for most students, small ensemble participation is an elective that does not satisfy any graduation requirement, the small ensembles are always well populated. The

repertory selected by large ensemble directors in particular is chosen in part to expose students to a wide variety of styles, genres and periods.

- In addition to their own performance experiences, all students enrolled in applied instruction are required to attend student convocation/recital hours as well as attend an expected number of faculty, student, ensemble and guest recitals and concerts each quarter. There are over 300 recitals and concerts presented each year in Music Building Concert and Recital Halls, and the attendance of students is monitored by means of a code reader that scans the code on each student's ID card.

5. Synthesis.

Synthesis, though most frequently measured in the final stages of the degree, can occur at several junctures in the course of study at CWU. In some ways, it can be seen as beginning almost immediately for music majors. Synthesis opportunities appear most frequently in performance preparation, conducting, and teaching/leading.

- Auditions for ensembles, whether for placement or acceptance, are not coached by faculty, so students must prepare them independently, applying what they have learned in a range of classes.
- Undergraduate student conducting opportunities exist in some large ensembles (e.g., Choir, Marching Band) and in many of the smaller ensembles; in such instances synthesis must take place. Similar opportunities for synthesis are manifest in chamber ensembles, sectionals, and combos, which are often student-led. Faculty directors challenge the members of their ensembles to think beyond their individual part, and interact with them to reinforce the bigger picture.
- Several studios and classes (arranging, methods, pedagogy) offer opportunities, especially at higher levels, for students to teach lessons, prepare lesson plans or topical presentations. Some encourage "practice buddies" where older students provide mentoring and modeling for younger students in daily practice sessions. Some studios promote frequent group warm-ups, which are often led by students.
- Some studios have independent preparation/performance assignments, such that students must prepare some portions or aspects of performances on their own.
- Students also attend and participate in festivals, workshops, and presentations such topics as mock auditions, mock interviews, and arts advocacy experiences that provide formative experiences for the "real" world ahead.

Inevitably, synthesis is demonstrated in capstone projects, such as performance/composition recitals and student teaching. Since these require enrollment and graded assessment, the opportunity exists for faculty to take a broad view of student capabilities in all the areas listed, appropriate to the respective degree. In addition, many applied studios require self-assessment portfolios and written documents, such as program notes, to further emphasize the synthesizing of information and experiences. Often, students are equal participants in the choosing of recital repertoire, and they also are responsible for most of the logistics of their recital performances (arranging and leading rehearsals, etc.).

For music education majors, the Teacher Performance Assessment (edTPA or TPA) requires a demonstration of synthesis of content and pedagogy as part of the evaluation of student teaching.

For string students, participation as coaches and directors in the department's String Preparatory Program greatly enhances their preparation for teaching, synthesizing their performing ability, leadership and conducting skills. Indeed, string major student teachers report that their involvement in the Preparatory Program has prepared them so well for student teaching that they are usually far ahead of those without that experience.

Capstone projects, particularly for some recitals, scholarship projects, and for those students enrolled in the Douglas Honors College, involve significant written work synthesizing a range of ideas and skills into a coherent final performance.

Results

Capstone projects, such as performance/composition recitals and student teaching, are most frequently used to determine student achievement of professional entry-level competence. Since these require enrollment and graded assessment, the opportunity exists for faculty to take a broad view of student capabilities in all the areas listed, appropriate to the respective degree. In addition, as mentioned above, many studios require self-assessment and written documents, such as program notes, prepared independently to further emphasize the synthesizing of information and experiences. The Teacher Performance Assessment requires a demonstration of synthesis of content and pedagogy as part of the evaluation of student teaching, including external evaluation. Capstone projects, particularly for some recitals, scholarship projects, and for those students enrolled in the Douglas Honors College, involve significant written work pulling a range of ideas and skills together.

These competencies are assessed in several ways and reinforced in others. Some studios use pre-recital screening to ensure well-prepared, high-level performances. Since applied requirements for each level are clearly spelled out, student progress can be assessed very easily at juries and performances, particularly as the student gets to the end of the degree. The recent addition of rubrics on jury forms has greatly aided in the gathering of meaningful assessment data. Many students, by virtue of invitations for ensembles or encouragement of faculty, attend and participate in professional conferences at the state, regional, national, and international levels, which allows them not only to meet people and network, but learn and share their ideas with professionals in the field. This is further enhanced by the instrument-specific festivals administered by many faculty members in the department, such as festivals which attracted large enrollments from around the state and feature guest artists. Recent examples include festivals for horn, trumpet and cello. Instrument-specific ensembles frequently travel to regional and even national conferences in their discipline. Groups that have done this recently include the Horn Choir, the Trumpet Choir, the Trombone Choir and the Percussion Ensemble.

These assessments are confirmed by high placements of graduates in jobs and graduate programs, competition awards (both individual and ensemble), conference performances, winning of orchestral jobs, and work with guest artists on and off campus. Many students have musical jobs in the community, work at music camps in summers, play in regional orchestras, and teach privately. They also volunteer at schools and with musical groups, and are encouraged to be engaged with their or the local community in some way.

On campus, student involvement with the String Preparatory Program, music festivals, including Choral, Jazz, Orchestra, and Wind Ensemble, as well as the Washington State Solo/Ensemble Festival, held annually each spring on the CWU campus, helps them to form and defend value judgments about the field.

Recommendations

Opportunities for many of the recommended activities and experiences listed in this section of the NASM Handbook are documented in the previous section and elsewhere in this document. Whether through advising, collaborative experiences and performances, service/community engagement, or simply attending the required number of concerts, CWU music students have many opportunities to enrich and expand their musical interests and knowledge.

Section II B. E. Specific Curricula—Master of Music

See Item GR for general description.

The Master of Music degree is designed to provide opportunity for in-depth study in an area of specialization, to increase professional competence in teaching and performance, and to prepare for continued self-directed study or advanced graduate study. CWU offers a masters program with five discrete specializations.

Master of Music in Composition
 Master of Music in Conducting
 Master of Music in Music Education
 Master of Music in Performance
 Master of Music in Performance-Pedagogy

Title: Master of Music in Music Performance

Years to complete program: 1 *NOTE: Though the minimum number of credits (45) would indicate that degree requirements can be completed in 1 year, most students take two years to do so. This is because most graduate students are appointed as Graduate Teaching Assistants (GTAs), and the responsibilities of these appointments limit the number of credits a student may take per quarter.*

Program submitted for: Renewal of Final Approval
 Current Quarter's Enrollment in Majors: 5
 Admission Requirements: see Item GR (pp. 16-24)
 Name of Program Supervisor(s): Chris Bruya

Curricular Table: Master of Music in Music Performance

Major Area	Other Studies in Music	Electives	Total Number of Units
21 units	15 units	9 units	45 units
47%	33%	20%	100%

Course numbers, titles and unit allotments under each applicable category.

Major area

MUS 521 Methods of Musical Research Credits: (3)
 MUS 700 Master's Thesis, Project Study and/or Examination Credits (6)

12 hours to be chosen from:

MUS 599 Seminar Credits: (1-5) *
 MUS 664 Applied Study (1-4) 12 required

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

MUS 561 Opera Workshop (1-2)
MUS 592 Accompanying Practicum (1-3)
MUS 536 Diction in Singing Foreign Languages (3) Vocal only*
MUS 614 Graduate Seminar in Music Performance (1-3)

Total Major Area 21 units

Other Studies in Music

Ensembles (3)

Graduate level Theory required (3)

To be Chosen from:

MUS 422 Orchestration (3)*
MUS 423 Advanced Orchestration (2)*
MUS 440 Analytical Techniques II (3)*

Graduate Level History or Literature required (3)

To be chosen from:

MUS 558 Survey of Solo Vocal Literature (3)*
MUS 571 History of Orchestra Music (3)*
MUS 572 Music in the 20th Century (3)*
MUS 573 History of Opera (3)*
MUS 574 Jazz Styles (3)*
MUS 575 History of Chamber Music (3)*
MUS 576 History of Choral Music (3)*

6 Hours to be chosen from:

MUS 425 Studio Pedagogy (3)*
MUS 522 Advanced Orchestration Credits: (3)*
MUS 523 Advanced Composition Credits: (3)*
MUS 540 Choral Interpretation and Techniques (3)*
MUS 541 Advanced Conducting (3)*
MUS 520 Methods of Teaching Theory (3)*
MUS 579 Aesthetics of Music (3)*
MUS 582 Instrumental Administration Techniques (3)*
MUS 583 Supervision of Public School Music (3)*
MUS 585 Band Arranging (3)*

Total Other Studies in Music 15 units

Electives

6-15 hours of graduate music elective to be chosen from above or from the following:

MUS 610 Graduate Seminar in Music: Composer (3)*
MUS 612 Graduate Seminar in Music: Music History/Literature (3)*
MUS 613 Graduate Seminar in Music: Music Theory/Composition Credits (1-3)*
MUS 611 Graduate Seminar in Music Education (1-3)*

Total Electives

9 units

* = These courses do not appear in the current electronic version of our catalog. This is the first year that the university has not printed a catalog and there were several courses that were inadvertently omitted from the electronic catalog. The registrar has been notified and these courses will be listed in next year's (2013-14) electronic catalog.

Title: Master of Music in Performance/Pedagogy

Years to complete program: 1 (*SEE PREVIOUS NOTE*)

Program submitted for: Renewal of Final Approval

Current Quarter's Enrollment in Majors: 4

Name of Program Supervisor(s): John Michel, Carrie Rehkopf

Curricular Table: Master of Music in Music Performance/Pedagogy

Major Area	Other Studies in Music	Electives	Total Number of Units
21 units	15 units	9 units	45 units
47%	33%	20%	100%

Course numbers, titles and unit allotments for each applicable category.

Major area

MUS 521 Methods of Musical Research Credits: (3)

MUS 700 Master's Thesis, Project Study and/or Examination Credits (6)

12 hours chosen from:

MUS 599 Seminar Credits: (1-5) *

MUS 664 Applied Study (1-4) 12 required

MUS 425 Studio Pedagogy (3)

MUS 614 Graduate Seminar in Music Performance (1-3)*

Total Major Area

21 units

Other Studies in Music

Ensembles (3)

Graduate level Theory required (3)

To be Chosen from:

MUS 422 Orchestration (3)*

MUS 423 Advanced Orchestration (2)*

MUS 440 Analytical Techniques II (3)*

Graduate Level History or Literature required (3)

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

To be chosen from:

- MUS 558 Survey of Solo Vocal Literature (3)*
- MUS 571 History of Orchestra Music (3)*
- MUS572 Music in the 20th Century (3)*
- MUS 573 History of Opera (3)*
- MUS 574 Jazz Styles (3)*
- MUS 575 History of Chamber Music (3)*
- MUS 576 History of Choral Music (3)*

6 Hours to be chosen from:

- MUS 522 Advanced Orchestration Credits: (3)*
- MUS 523 Advanced Composition Credits: (3)*
- MUS 536 Diction in Singing Foreign Languages (3)*
- MUS 540 Choral Interpretation and Techniques (3)*
- MUS 541 Advanced Conducting (3)*
- MUS 520 Methods of Teaching Theory (3)*
- MUS 561 Opera Workshop (1-2)*
- MUS 579 Aesthetics of Music (3)*
- MUS 582 Instrumental Administration Techniques (3)*
- MUS 583 Supervision of Public School Music (3)*
- MUS 585 Band Arranging (3)*
- MUS 592 Accompanying Practicum (1-3)*

Total Other Studies in Music 15 units

Electives

6-15 hours of graduate music elective to be chosen from above or from the following:

- MUS 610 Graduate Seminar in Music: Composer (3)*
- MUS 612 Graduate Seminar in Music: Music History/Literature (3)*
- MUS 613 Graduate Seminar in Music: Music Theory/Composition Credits: (1-3)*
- MUS 611 Graduate Seminar in Music Education (1-3)*

Total Electives 9 units

* = These courses do not appear in the current electronic version of our catalog. This is the first year that the university has not printed a catalog and there were several courses that were inadvertently omitted from the electronic catalog. The registrar has been notified and these courses will be listed in next year's (2013-14) electronic catalog.

Title: Master of Music in Conducting

Years to complete program: 1 (*SEE PREVIOUS NOTE*)

Program submitted for: Renewal of Final Approval

Current Quarter's Enrollment in Majors: 8

Name of Program Supervisor(s): Larry Gookin, Nikolas Caoile, Gary Weidenaar

Curricular Table: Master of Music in Conducting

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Major Area	Other Studies in Music	Electives	Total Number of Units
21 units	15 units	9 units	45 units
47%	33%	20%	100%

Course numbers, titles and unit allotments for each applicable category.

Major area

MUS 521 Methods of Musical Research Credits: (3)

MUS 700 Master's Thesis, Project Study and/or Examination Credits: (6)

12 hours to be chosen from:

MUS 440 Analytical Techniques II (3)

MUS 540 Choral Interpretation and Techniques (3)*

MUS 541 Advanced Conducting (3)

MUS 585 Band Arranging (3)*

MUS 599 Seminar Credits: (1-5)

MUS 615 Graduate Seminar in Music: Conducting (3)

Total Major Area

21 units

Other Studies in Music

Ensembles (3)

Graduate level Theory required (3)

To be Chosen from:

MUS 422 Orchestration (3)*

MUS 423 Advanced Orchestration (2)*

MUS 440 Analytical Techniques II (3)*

Graduate Level History or Literature required (3)

To be chosen from:

MUS 558 Survey of Solo Vocal Literature (3)*

MUS 571 History of Orchestra Music (3)*

MUS572 Music in the 20th Century (3)*

MUS 573 History of Opera (3)*

MUS 574 Jazz Styles (3)*

MUS 575 History of Chamber Music (3)*

MUS 576 History of Choral Music (3)*

6 Hours to be chosen from:

MUS 522 Advanced Orchestration Credits: (3)*

MUS 523 Advanced Composition Credits: (3) *

MUS 579 Aesthetics of Music (3)

MUS 664 Applied Study (1-4)

Total Other Studies in Music 15 units

Electives

6-15 hours of graduate music elective to be chosen from above or from the following:

MUS 610 Graduate Seminar in Music: Composer (3)*

MUS 611 Graduate Seminar in Music: Music Education (3)*

MUS 612 Graduate Seminar in Music: Music History/Literature (3)*

MUS 613 Graduate Seminar in Music: Music Theory/Composition Credits (1-3)*

MUS 614 Graduate Seminar in Music Performance (1-3)*

Total Electives 9 units

* = These courses do not appear in the current electronic version of our catalog. This is the first year that the university has not printed a catalog and there were several courses that were inadvertently omitted from the electronic catalog. The registrar has been notified and these courses will be listed in next year's (2013-14) electronic catalog.

Title: Master of Music in Music Education.

Years to complete program: 1 (*SEE PREVIOUS NOTE*)

Program submitted for: Renewal of Final Approval

Current Quarter's Enrollment in Majors: 10

Name of Program Supervisor(s): Bret Smith

Curricular Table: Master of Music in Music Education

Major Area	Other Studies in Music	Electives	Total Number of Units
21 units	15 units	9 units	45 units
47%	33%	20%	100%

Course numbers, titles and unit allotments under each applicable category.

Major area

- MUS 521 Methods of Musical Research Credits: (3)
- MUS 700 Master's Thesis, Project Study and/or Examination Credits: (6)

12 hours chosen from:

- MUS 425 Studio Pedagogy (3)
- MUS 520 Methods of Teaching Theory (3)
- MUS 582 Instrumental Administration Techniques (3)*
- MUS 583 Supervision of Public School Music (3)*
- MUS 599 Seminar Credits: (1-5)
- MUS 611 Graduate Seminar in Music Education (1-3)

Total Major Area 21 units

Other Studies in Music

- Ensembles (3)
- Graduate level Theory required (3)
 - To be Chosen from:
 - MUS 422 Orchestration (3)*
 - MUS 423 Advanced Orchestration (2)*
 - MUS 440 Analytical Techniques II (3)*

- Graduate Level History or Literature required (3)
 - To be chosen from:
 - MUS 558 Survey of Solo Vocal Literature (3)*
 - MUS 571 History of Orchestra Music (3)*
 - MUS572 Music in the 20th Century (3)*
 - MUS 573 History of Opera (3)*
 - MUS 574 Jazz Styles (3)*
 - MUS 575 History of Chamber Music (3)*
 - MUS 576 History of Choral Music (3)*

- 6 Hours to be chosen from:
 - MUS 522 Advanced Orchestration Credits: (3)*
 - MUS 523 Advanced Composition Credits: (3)*
 - MUS 540 Choral Interpretation and Techniques (3)*
 - MUS 541 Advanced Conducting (3)*
 - MUS 579 Aesthetics of Music (3)*
 - MUS 585 Band Arranging (3)*
 - MUS 664 Applied Study (1-4)*

Total Other Studies in Music 15 units

Electives

6-15 hours of graduate music elective to be chosen from above or from the following:

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

- MUS 610 Graduate Seminar in Music: Composer(3)*
- MUS 612 Graduate Seminar in Music: Music History/Literature (3)*
- MUS 613 Graduate Seminar in Music: Music Theory/Composition Credits: (1-3)*
- MUS 614 Graduate Seminar in Music Performance (1-3)*
- MUS 615 Graduate Seminar in Music: Conducting (3)*

Total Electives 9 units

* = These courses do not appear in the current electronic version of our catalog. This is the first year that the university has not printed a catalog and there were several courses that were inadvertently omitted from the electronic catalog. The registrar has been notified and these courses will be listed in next year's (2013-14) electronic catalog.

Title: Master of Music in Composition.

Years to complete program: 1 (*SEE PREVIOUS NOTE*)
 Program submitted for: Renewal of Final Approval
 Current Semester's Enrollment in Majors: 0
 Name of Program Supervisor(s): TBD

Curricular Table: Master of Music in Composition

Major Area	Other Studies in Music	Electives	Total Number of Units
21 units	15 units	9 units	45 units
47%	33%	20%	100%

Course numbers, titles and unit allotments under each applicable category.

Major area

- MUS 521 - Methods of Musical Research Credits: (3)
- MUS 700 - Master's Thesis, Project Study and/or Examination Credits (6)

- 12 hours to be chosen from:
- MUS 522 - Advanced Orchestration Credits: (3)
- MUS 523 - Advanced Composition Credits: (3)
- MUS 599 - Seminar Credits: (1-5)
- MUS 613 - Graduate Seminar in Music: Music Theory/Composition Credits (1-3)

Total Major Area 21 units

Other Studies in Music

Ensembles (3)

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Graduate level Theory (3)

To be chosen from:

- MUS 422 Orchestration (3)*
- MUS 423 Advanced Orchestration (2)*
- MUS 440 Analytical Techniques II (3)*

Graduate Level History or Literature (3)

To be chosen from:

- MUS 558 Survey of Solo Vocal Literature (3)*
- MUS 571 History of Orchestra Music (3)*
- MUS 572 Music in the 20th Century (3)*
- MUS 573 History of Opera (3)*
- MUS 574 Jazz Styles (3)*
- MUS 575 History of Chamber Music (3)*
- MUS 576 History of Choral Music (3)*

6 Hours to be chosen from:

- MUS 540 Choral Interpretation and Techniques (3)*
- MUS 541 Advanced Conducting (3)*
- MUS 579 Aesthetics of Music (3)*
- MUS 585 Band Arranging (3)*
- MUS 664 Applied Study (1-4)*

Total Other Studies in Music 15 units

Electives

Graduate music elective (6-15) chosen from above or from the following:

- MUS 610 Graduate Seminar in Music: Composer (3)*
- MUS 611 Graduate Seminar in Music: Music Education (3)*
- MUS 612 Graduate Seminar in Music: Music History/Literature (3)*
- MUS 614 Graduate Seminar in Music Performance (1-3)*
- MUS 615 Graduate Seminar in Music: Conducting (3)*

Total Electives 9 units

* = These courses do not appear in the current electronic version of our catalog. This is the first year that the university has not printed a catalog and there were several courses that were inadvertently omitted from the electronic catalog. The registrar has been notified and these courses will be listed in next year's (2013-14) electronic catalog.

Assessment of compliance

See Item GR above for general information and competencies common to all graduate degrees.

Admission Requirements for Specific Degrees

Composition

Admission to this program will be based upon an evaluation of appropriate compositions submitted by the student directly to the Composition program supervisor.

Conducting

Admission to this program will require evaluation by graduate conducting faculty. Evidence of an appropriate level of musicianship must be satisfied in one of the following ways:

- A live performance or conducting audition
- A videotape/DVD of a performance of a performance and/or rehearsal directed by the applicant
- Other evidence deemed appropriate in consultation with the evaluating committee.

The program will require a minimum one-year residency prior to graduation. Candidates must indicate a specialization in Wind Band, Orchestra, or Choral conducting. If accepted, students will work under the direct supervision of one of the three conductors of the major performance ensembles during each quarter of their residence.

Performance

Admission to this program will be based upon an evaluation of an audition equivalent in scope to at least one-half of a full baccalaureate recital.

Performance-Pedagogy

Admission to this program will be based upon an evaluation of an audition equivalent in scope to at least one-half of a baccalaureate recital, and evaluation of a paper written for an undergraduate class in the field of music.

Music Education

Admission to this program will be based upon:

- Evaluation of an undergraduate paper in the field of music education.
- The completion of at least one year of successful public school music instruction. This requirement may be waived by the music education committee upon petition by the applicant.
- Evidence of an appropriate level of musicianship, satisfied in one of the following ways:
 - A live performance audition
 - A video or audio recording of a performance directed by the applicant
 - A video recording of a music lesson or class taught by the applicant
 - Other evidence deemed appropriate in consultation with the evaluating committee.

The department's compliance with NASM guidelines in the development of breadth of experience and competence for graduate students is demonstrated by the curricular structure of all graduate degree programs, which is outlined in the Graduate Handbook as presented below.

General Curricular Requirements

All Masters degrees require a minimum of 45 quarter-hour credits. Within these credits, the following requirements must be met:

1. At least one-third of the 45-credit total must be in the major field, including 6 credits of thesis (MUS 700).
2. At least one-third of the 45-credit total must be in other music courses and include:
 - o 3 credits of ensemble
 - o 3 credits of MUS 521 (Methods of Musical Research)
 - o 3 credits in a theory-related course (for non-composition majors)
 - o 3 credits in a history or literature-related course.
3. One-third of the 45-credit total may be elective courses in supportive areas from any discipline.

In addition, the following guidelines must be met:

- No more than 20 credits applied toward the degree may be at the 400 level.
- No 300 level credits may be applied toward the degree.
- At least one-half of the total credit requirement (23 credits) must be in courses intended for graduate students only.

Although item #3 in the list above states that one-third of the total credit requirement may be in supportive areas from any discipline, the improbability of being able to take graduate level, or even 400 level courses in areas other than music, and the requirement to include only 400, 500, and 600 level courses in the Course of Study tends to restrict almost all elective courses to those in music. These requirements effectively provide as much breadth as can be expected in a program of only one year's duration, while simultaneously allowing for in-depth study in a specialized area. All NASM curricular requirements are met in these programs.

Proficiencies required for entrance to the program.

Requirements for Admission

Admission to the University Graduate Program

Students must first be accepted into the University Graduate Studies Program. Only then can they be admitted into a specific program or department. University requirements for admission are found in the Graduate Section of the online University Catalog:

http://catalog.acalog.cwu.edu/preview_program.php?catoid=36&poid=7641 and in the MDP I H section of this document.

Entrance Tests and Evaluations

After meeting minimum criteria for admission into a specific master's degree for each major, candidates must take diagnostic examinations in music history and music theory at the beginning of their first quarter of graduate study. In addition, any deficiencies in the admission requirement for non-performance majors to demonstrate a 300-level of musicianship will be delineated to the student by the faculty along with recommendations for remediation. These recommendations may take the form of, but are not limited to, coursework, selected readings, and applied study. It is the candidate's responsibility to demonstrate the successful satisfaction of any deficiency. No Master of Music degree will be awarded until these appraisals have been passed. The music department recommends that the candidate attempt to satisfy these entrance appraisals at the earliest opportunity.

Diagnostic Tests in Music- *Theory and History for Incoming Graduate Students*

All incoming music graduate students must take diagnostic examinations in Music History and Music Theory when offered. Diagnostic examinations are a means by which the department can assess levels of ability and competence of entering students. The results of these exams can be used to determine the levels of general musical knowledge in these two areas, such that students will be able to complete work expected in graduate-level courses in these fields.

After completion of the diagnostic exams, deficiencies will be communicated to the student and advisor by the examining faculty, along with recommendations for remediation. These are resolved by taking a course designed to address the deficiencies demonstrated on the exam, MUS 344, Theory Review, and MUS 380 Music History Review. It is the candidate's responsibility to demonstrate the successful satisfaction of any deficiency. No Master of Music degree will be awarded until these deficiencies have been satisfied. Also, there are restrictions on registration for thesis credit (MUS 700) before deficiencies are remedied. The Department of Music recommends that the candidate attempt to satisfy any deficiencies at the earliest opportunity. The Music History Diagnostic Exam is offered once a year, prior to the beginning of the academic year. As with the theory exam, dates and times will be posted as early as possible. A score of 80% or better on the exam is considered passing. A score of less than 80% will require the student to take MUS 380 at the next opportunity, which is included as a remedial course on the Course of Study, but does not count toward the degree.

Dates and times for the Music Theory Diagnostic Exam will be advertised as early as possible, but students should expect it to take place during registration days immediately preceding the beginning of the academic year or within the first day or two of classes.

Research and professional tools required in the program.

There are no research requirements required for entrance into the program. Usually a writing example from an undergraduate paper or recent paper is all that is required. For education students at least one year of music classroom teaching is required and the submission of a video lesson or concert is used as documentation. To ensure that all of our graduate students are equipped with the research skills needed

to write a major document or thesis, all graduate students are required to take MUS 521 – Methods of Musical Research (3 credits). This class is used as an introduction to graduate studies that familiarizes graduate students with library resources, online resources, writing styles and bibliography skills. To ensure that all student have or will develop graduate-level writing skills, all forms of the Final Project, including recitals, must include a written paper of substance.

The institution's policy for conducting a comprehensive review at or near the conclusion of degree study of master's degree candidates.

Final Folder Evaluation

All graduate students must contact the Office of Graduate Studies and Research for a final review of their file no later than the first week of their anticipated final quarter as soon as they have registered. At this evaluation, candidacy requirements, grade point average, course of study completion, and examination scheduling will be processed. Advancement to candidacy and final examination scheduling will not be permitted except during the final quarter. In addition, no student will be advanced to candidacy until any deficiencies identified by the diagnostic exams and the performance evaluation have been satisfactorily addressed.

Final Examination

Once registered and cleared to proceed toward completion through a folder check by the graduate office, all graduate students must pass a comprehensive final examination, oral, or written and oral, based on their course work and the thesis/project or such other examination as necessary to complete degree requirements. The nature of the final examination is determined in consultation with the student's graduate committee chair.

Before the Final Examination can be scheduled, students must have satisfied any recommendations made to correct deficiencies revealed by the diagnostic exams and completed and submitted the written portion of the thesis/project. A permission form authorizing the final examination will be issued by the graduate office after a final evaluation of the student's Course of Study has been completed and once the student has met the final quarter enrollment requirements. At least two weeks prior to the final examination, four (4) copies of a "brief" must be submitted to the Office of Graduate Studies and Research. Copies will be distributed to the student's graduate faculty committee prior to the examination. One copy will remain in the student's file. An outside representative of the graduate faculty will routinely be assigned by the Office of Graduate Studies and Research to attend the final oral examination. That individual then submits to the Office of Graduate Studies and Research a document detailing his/her evaluation of the exam.

Final Quarter Enrollment Requirement

A student admitted to a master's degree program must be registered for a minimum of two (2) credits at the university during the quarter the master's degree is conferred. Enrollment for this purpose should be completed during the usual early registration or regular registration periods to ensure degree conferral if requirements are met. The permit for scheduling the final examination, approved by the

committee, must be filed in the Office of Graduate Studies and Research at least three weeks in advance of the examination. The final examination must be scheduled between the hours of 7 a.m. and 6 p.m., Monday through Friday, when the university is in session (not between quarters). Final examinations are conducted by the candidate's committee and are open to the faculty. The committee alone shall decide upon the merit of the candidate's performance. Final assessment of the examination will be reported on a satisfactory/unsatisfactory basis. The candidate shall pass the examination if two-thirds of the official graduate faculty committee members so indicate. In the event of an unsatisfactory final examination, a second examination may be scheduled upon the endorsement of the major department chair and with the approval of the dean of Graduate Studies and Research for the subsequent quarter with at least two months intervening. All degree requirements must be completed within the same or next quarter from the exam date. Failure to complete remaining requirements by the end of the next quarter will result in requiring the final examination to be retaken. A student whose name has been placed on the degree list for a particular quarter but who does not complete the requirements for degree conferral by the published deadline (two weeks before the last day of finals) and who does complete all the requirements by the last day of that quarter, will receive the degree the following quarter without further registration.

Candidacy and final project requirements for the program; for example, requirements for dissertations, recitals, research projects, etc. Discuss the purpose of these requirements and how they serve the objectives of the program.

Advancement to Candidacy

A student becomes eligible for advancement to candidacy for a master's degree upon fulfillment of the following requirements:

- Completion of the course requirements as set forth in the course of study;
- Completion of the thesis, project or exam where appropriate;
- Attainment of a cumulative grade point average of 3.0 (B) or better for all courses taken since admission to the graduate program and all work included in the course of study;
- Completion of additional departmental requirements, e.g., proficiency in a foreign language;
- Fulfillment of the statute of time limitation (six years) requirement; and
- Passing of an oral and/or written examination covering courses, seminars, and thesis, or other examinations deemed necessary by the major department.
- Candidacy and final project requirements for the program; for example, requirements for dissertations, recitals, research projects, etc. Discuss the purpose of these requirements and how they serve the objectives of the program.

Research Thesis

In preparing a research thesis, the candidate should demonstrate the following qualities:

- Knowledge of the available literature on the subject
- Ability to use musical analysis as a research tool when appropriate

- Ability to present the information gathered in the research process in a well-organized and convincing form
- Ability to use the English language in a correct, clear and direct manner in both written and oral forms.
- Knowledge of and ability to use research tools specific to music

Performance-Pedagogy Thesis

As a thesis, the student will present either:

- A demonstration project, a research paper or a covering paper based on the project and one-half of a public recital. OR
- A demonstration project, one-half a public recital and a covering paper based on the works presented on the recital. OR
- A research paper and one-half a public recital.

The demonstration project will be formulated in consultation with the student's advisor and should consist of a practical application of expertise gained in the courses of the student's work in the major field of study. The covering paper may address any pedagogical problem in general, or it may be related to specific problems encountered in the preparation of the recital. The subject and scope of the paper will be decided upon in consultation with the student's advisor.

Composition Thesis

The thesis (MUS 700, 6 credits) will be an original composition of a level appropriate as a final project, with a covering paper. Normally this paper will be based on the thesis composition.

Conducting Thesis

As a thesis (MUS 700, 6 credits) the student will conduct a public performance and submit a covering paper. Normally this paper will be based on the works conducted.

Performance Thesis

As a thesis (MUS 700, 6 credits) the student will present a full public recital and submit a covering paper. Normally this paper will be based on the works presented in the recital.

Music Education Thesis

As a thesis (MUS 700, 6 credits), the student will present either

- A research thesis OR
- A demonstration, analytical or creative project and a covering paper based on the project.

Defense of Thesis

Once the final draft of the candidate's thesis has been accepted by his/her committee, the students must then meet with the committee to discuss any concerns with the committee in an oral defense of their

thesis. The defense of the thesis will result in further revisions of the thesis or final approval of the thesis.

Submission of Final Project/Thesis Documents

Once all requirements have been completed, it is the candidate's responsibility to present the Graduate Coordinator with a copy of their project documents, which will be maintained in files in the Music Office. Scores, papers and other written documents must be covered and bound and include all materials as described in the Thesis/Non-Thesis Guidelines. Recordings should be submitted on CD and be labeled appropriately.

Results

Capstone projects, in this case recitals, projects, and/or theses, are most frequently used to determine student achievement of degree objectives. Since these require enrollment and graded assessment, the opportunity exists for faculty to take a broad view of student capabilities in all the areas listed, appropriate to the respective degree. In addition, as mentioned above, many studios require self-assessment and additional written documents, such as program notes, prepared independently to further emphasize the synthesizing of information and experiences. Graduate students are seen as an important resource and are given additional leadership opportunities in a variety of teaching and conducting settings, regardless of their degree which, in turn, provide additional opportunities for assessment of competence and capability.

These competencies are assessed in several ways and reinforced in others. Since applied requirements for graduate study are clearly spelled out, student progress can be assessed very easily at juries and performances, particularly as the student gets to the end of their applied requirements. The recent addition and emphasis of rubrics and student outcomes on jury forms, syllabi, and level changes has greatly aided in the gathering of meaningful assessment data. For performance, studios use some form of formal or informal pre-recital screening to ensure well-prepared, high-level performances.

Many students, by virtue of invitations for ensembles or encouragement of faculty, attend and participate in professional conferences at the state, regional, national, and international levels, which allows them not only to meet people and network, but learn and share their ideas with professionals in the field. This is further enhanced by the instrument-specific festivals administered by many faculty members in the department, such as festivals which attracted large enrollments from around the state and feature guest artists. Recent examples include festivals for horn, trumpet, piano, and cello. Instrument-specific ensembles frequently travel to regional and even national conferences in their discipline. Groups that have done this recently include the Horn Choir, the Trumpet Choir, the Trombone Choir and the Percussion Ensemble. On campus, student involvement with the String Preparatory Program, music festivals, including Choral, Orchestra, Jazz, and Wind Ensemble, as well as the Washington State Solo/Ensemble Festival, helps them to network and learn more about the field.

Graduate students provide several critical hours of direct contact instruction in most academic areas (General Education, theory, applied, and more), supervised by department faculty. Further, the graduate assistants serve as assistant conductors to the major large ensembles. As part of the 2-year curriculum, large ensemble directors assign repertoire solely rehearsed and performed by the graduate assistants. Graduate students also provide critical administrative assistance for all programs, including library work, festival administration, and personnel management. Graduate students also provide a leadership and mentorship presence that has made the undergraduate program attractive. The proficiency and level of artistry of the graduate student enhances the undergraduate experience.

Program and rubrics for student assessments are determined by faculty expertise and collaboration, and are confirmed by high job placement and general success of graduates/alumni, placement in advance graduate programs, competition awards (both individual and ensemble), conference performances, and work with guest artists on and off campus. Many students have musical jobs in the community, work at music camps in summers, play in regional orchestras, and teach privately. They also volunteer at schools and with musical groups, and are encouraged to be engaged with their or the local community in some way. Alumni have been very successful in obtaining notable positions and admission to prestigious universities. Some of our recent graduates have won positions at major public schools, youth orchestras, and major schools of music.

An assessment of strengths, areas for improvement, challenges and opportunities.

An undeniable strength of CWU's position regarding graduate study in music is its faculty in the areas of performance, conducting, and music education. With the exception of the Master of Music Education degree, all of our Master Degrees are designed as more of an apprenticeship. In other words, students come here to study with a particular professor to enhance their skills. For example, cello players come specifically to study with John Michel. Conducting students come to study with the conducting faculty member in their area. In order for the student to get the best experience, we must limit the number of these students that can be accepted. For example, if we accept too many conducting students, they will not have adequate time in front of an ensemble because podium time must be shared with the other students. The orchestra had five potential graduate conducting students audition last year, and we accepted only one. It's really about ensuring a high quality experience for those graduate students who are accepted into the program.

CWU offers a very unique opportunity for students interested in composition. The degree itself is structured differently than the other colleges/universities in the region. The University of Washington, for example, is very "electronically" driven and other state schools do not even offer such a degree at the undergraduate level. The Master of Music and the Bachelor of Music in Composition Degree at Central Washington University is primarily a study of acoustic composition.

Despite CWU's strong reputation in music education, the current MM in Music Education program has yielded few students in the past several years. We believe that the primary reason for this is the

reluctance of practicing teachers to take a leave of absence or quit their jobs in order to pursue a master's degree for a required extended period of time. In response to this, beginning in Summer 2012, the department offers a summers-only MM program. The assessment of the first summer offerings was positive, and we look forward to expanding this program as enrollment and faculty workload allow. Students earning an MM in Music Education at Central are able to craft a course of study that uniquely suits their background and goals. While a summers-only program will necessarily shift the nature of the experience somewhat (for example, there would be no major university ensembles available), we will be able to use CWU and outside faculty in a unique and affordable program that will combine rigorous scholarly preparation with practical content that will be immediately relevant to teachers of instrumental, vocal, and general music.

The Master of Music in Pedagogy currently has a small but growing enrollment. The degree serves a large constituency of private studio teachers who often return for graduate studies after completing a BM in Music Performance and having taught privately for a number of years. Many of these individuals will be the private teachers of our future undergraduate music majors. The degree is designed to systematically enhance the individual's ability to teach advanced technical skills; to expand their knowledge of repertoire; to understand historical and theoretical context of the repertoire; and to continue to develop their own performance skills. It targets specifically those students who wish to concentrate on increasing the quality of their private studio. This is part of a symbiotic relationship with the public school programs that ensures a quality experience for all students.

The Master of Music in Performance is an important option for graduate study at CWU. It provides an opportunity and degree incentive for older students to receive advanced applied study on an instrument or voice. Because CWU lacks financial resources for scholarships, many students seek conservatory training out of state. The MM in Performance attracts advanced students to CWU who, by their example, inspire and attract more talented undergraduate students to attend. Graduate students serve as leaders, role models, and, when they come from other institutions, provide "outside" perspectives for undergraduates. The department also depends on graduate students to teach in many areas, especially applied lessons and instrumental/vocal methods classes.

The Music Department prides itself on being undergraduate-centered, but we depend on graduate students, especially performance majors, to give us leadership and teaching assistance that allow us to offer a basic curriculum, present outstanding ensemble performances at state and regional conferences, and generally allow us to succeed at what we do. Our graduate students provide a core of specialized talent that raises the level of performance in every ensemble in the department.

As the mission, vision, and core values of the university evolve, the department Long Range/Strategic Planning Committee has responded consistently to align department mission, vision, and core values accordingly. The resulting department objectives then inform and clarify the goals of the various degree programs. For detailed information on university/department objectives, see Section MDP III.A. Planning Documents Currently in Effect or in Use.

Plans for addressing weaknesses and improving results.

To ensure the summer masters program has substance and credibility consistent with the school-year program, we must continue to identify and hire qualified faculty, both tenure track and adjunct, to assist with specialty courses during summer. The problem for this involves the university compensation policies for summer teaching which is out of our hands. Thus, the program will hinge on enrollment.

The department will continue to seek resources to enhance TA positions and other financial assistance to make graduate study in music at CWU more competitive, appealing, and affordable for high quality prospective students.

C. Programmatic Areas

IIC. 1. MGP: Music Studies for the General Public

Responsibilities for Music in General Education

The department welcomes the opportunity to provide courses that satisfy the university requirement that all students have an arts experience as part of the General Education program. The department offers two such courses, MUS 101 History of Jazz and MUS 102 Introduction to Music. Since the university block-schedules all entering first-year students, including General Education courses, the enrollment in these two courses is usually quite high in the fall, and tapers off in the winter and spring quarters, when students are not automatically registered in blocks of General Education courses.

MUS 101 History of Jazz and MUS 102 Introduction to Music are also offered during the summer session. The department assigns faculty and/or GTAs to teach these classes on the basis of faculty interest, GTA competence, and faculty workload availability. Every effort is made to ensure that these classes are offered with academic integrity.

Enrollments and Instructors for General Education Courses: MUS 101 History of Jazz and MUS 102 Introduction to Music: 2002 – 2011

MUS 101

Year	Enrolled	Instructor
Fall 2002	143	Staff
Winter 2003	62	Lansing
Spring 2003	49	Lansing
Annual Total:	254	

Fall 2003	140	O'Shea/Pelandini
Winter 2004	90	O'Shea/Pelandini
Spring 2004	54	O'Shea/Pelandini
Annual Total:	284	

Fall 2004	85	O'Shea/Pelandini
Winter 2005	85	Pelandini
Spring 2005	58	Pelandini
Annual Total:	228	

Fall 2005	113	Cour
Winter 2006	96	Cour
Spring 2006	71	Cour

MUS 102

Year	Enrolled	Instructor
Fall 2002	82	Staff
Winter 2003	61	Sanders
Spring 2003	64	Sanders
Annual Total:	207	

Fall 2003	106	Cooke
Winter 2004	0	Cooke
Spring 2004	55	O'Donnell
Annual Total:	161	

Fall 2004	63	Carr
Winter 2005	68	Wohlleber
Spring 2005	80	Wohlleber
Annual Total:	211	

Fall 2005	96	Peacock
Winter 2006	109	Peacock
Spring 2006	80	Peacock

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Annual Total: 280

Fall 2006	84	Cour
Winter 2007	108	Cour
Winter 2007	1	Cour

Annual Total: 256

Fall 2007	79	Peacock
Winter 2008	64	Peacock
Spring 2008	41	Peacock

Annual Total: 184

Fall 2008	57	Peacock
Winter 2009	55	Peacock
Spring 2009	25	Peacock

Annual Total: 137

Fall 2009	79	Peacock
Winter 2010	75	Peacock
Spring 2010	25	Peacock

Annual Total: 179

Fall 2010	107	Peacock
Winter 2011	104	Peacock
Spring 2011	69	Peacock

Annual Total: 280

Annual Total: 285

Fall 2006	134	Peacock
Winter 2007	143	Peacock
Spring 2007	104	Peacock

Annual Total: 381

Fall 2007	89	Peacock
Winter 2008	97	Peacock
Spring 2008	83	Peacock

Annual Total: 269

Fall 2008	60	Netz
Winter 2009	46	Netz
Spring 2009	45	Netz

Annual Total: 151

Fall 2009	111	Netz
Winter 2010	96	Netz
Spring 2010	73	Netz

Annual Total: 280

Fall 2010	55	Wallen
Winter 2011	112	Netz
Spring 2011	84	Netz

Annual Total: 251

Other courses available for the non-music major include:

- All performance ensembles. While it is rare for non-majors to win a place in the top performing groups, non-majors regularly participate in many of the other ensembles, especially the Symphonic Band, the Marching Band, the Jazz Choirs and Bands, the Men's and Women's choirs and the University Chorale, as well as some smaller instrumental ensembles. In the summer, non-majors and members of the Ellensburg community participate in the Summer Band and Summer Chorus when offered.
- Members of the department have collaborated with faculty members in other departments to offer interdisciplinary experiences. One example is the collaboration with the yearlong celebration of the Women's Suffrage movement in 2010. The music department interacted with art, humanities, and theater.
- MUS 379, Philosophy of Music, is cross-listed as PHIL 379, and can be taken for credit by majors and non-majors alike as either a Music or a Philosophy course.

- MUS 359, Music in Cross-Cultural Perspectives, is also cross-listed as ANTH 359, and can be taken for credit in either discipline.
- Until 2012, MUS 326, a music course intended for the Elementary Education major, was offered to satisfy certification requirements of the Teacher Certification program. This course is no longer offered.
- MUS 154B is a voice class open to non-majors.
- “Running Start” students may enroll in any music class for which they meet the prerequisite, with one exception. Theory and performance classes have been the courses most frequently used by these students. Department policy excludes Running Start students from private lessons, as this would impact applied studio enrollment, encroaching on the ability of the department to serve the needs of its music majors, and putting local community private music instructors at a disadvantage.
- Through the Office of Continuing Education we offer a community Preparatory Program. This provides excellent opportunity for our music education students to gain hands-on teaching experience. That program currently serves string students age 4 through 18 in the Kittitas Valley Youth Orchestras.
- Increased media exposure via television and radio advertising of concerts/events, featuring of faculty recordings on public radio, student and faculty performances on public and community television, presence on Youtube.com, university television shows on the Music Department (concerts and “InTune” hosted by Jeff Snedeker) and college.

• “Running Start” is a state-supported program in which high school students can take courses in an institution of higher education in place of courses in the high school.

IIC. 2. PER: Performance

1. The music unit's goals and objectives for performance and the administrative, curricular, programmatic, qualitative, and evaluative approaches used to achieve these goals and objectives;

2. Policies and procedures regarding student performance, faculty performance, touring practices, and access to other professional and student performances, both on- and off-campus.

Performance Objectives and Activities

The department's Vision and Mission statements set clear goals for performance and its role in the curriculum. Highlighting selected items in each:

Vision

The Department of Music will be recognized and respected for...

- the excellence of its student, ensemble and faculty **performances** in a broad range of styles and genres,...

Mission

The Department of Music is a community of artists, scholars and educators dedicated to achieving the highest standards of musical knowledge, **performance** and teaching.

- The department is committed to preparing students for careers in music, providing them with the skill to become knowledgeable and confident music educators, **performers**, and practitioners, enabling them to enrich the lives of the communities in which they live and serve.
- The music department also provides opportunities for the CWU students in general, to study music and to engage in **artistic experiences** as an essential part of their liberal arts education.
- The CWU music department serves as a leader for K-12 music education and provides opportunities for the general public to experience music **performances** of the highest quality in a broad range of styles and genres.

The department's representative performing ensembles are the ties to the alumni, public schools and communities from which we recruit. Each ensemble is encouraged to secure performance opportunities at state, regional, and national professional gatherings, and Central has been well represented in each of these events during the recent past. Here are some examples from the 2010-2011 academic year.

- The CWU Opera 2010 production of *The Tender Land* by Aaron Copland was awarded First Place in Category 2 of the National Opera Association's Video Competition.
- The Chamber Choir, Orchestra and Jazz Band I performed at the All-Northwest NAFME Conference.

- The Wind Ensemble was one of seven groups to perform at the College Band Directors National Convention in Seattle.
- The top jazz choir, Vocal Jazz 1, performed at the national ACDA conference in Chicago.
- The trumpet choir performed at the National Trumpet Competition in the semifinal round and at the International Trumpet Guild's convention.
- The Horn Choir performed at the International Horn Society's convention in San Francisco.

These represent only a few of the invitations and honors our groups have received. In addition, many of our student and faculty ensembles perform throughout the state. This year, for example, both top vocal and instrumental jazz ensembles were invited to perform at the national JEN conference in Atlanta, and the Symphony Orchestra was invited to perform at the Northwest Regional NMAfME Conference in Portland, Oregon.

Performance majors are required to perform a junior and a senior recital; Music education majors are required to present a 300-level recital as of 2010; graduate students in performance and performance/pedagogy are likewise required to perform solo recitals as part of their theses. Department policy requires all students studying at the upper division level (364 or 464) to perform in public at least once for each level achieved. The Student Convocation often provides this opportunity. In addition to opportunities afforded by Studio Classes and Recital Hours, students may perform at least a part of a solo recital each year of their studies. The concert schedule and archive of concert programs available on the department website demonstrate the support and enthusiasm for performance in the department. The quality of recitals is monitored, in that they must have a faculty signature and sponsorship before they can be scheduled. As a result of the two performance venues in the new facility, we are able to offer more concerts and recitals than before.

Many faculty members present recitals during the year, and some perform extensively off-campus. Many faculty members also participate enthusiastically as collaborative performers throughout the year, joining full and part-time faculty members as well as undergraduate and graduate students in solo and chamber recitals. In doing so, they not only provide models of professional performance standards, but, in their willingness to perform with each other and with students, they demonstrate a generous attitude and lack of ego-driven exclusionism that can so easily pervade any venue in which a variety of skill levels are found. Faculty members are also zealous in their efforts to provide high quality performance models from off-campus, and, through exchange concerts, use of personal contacts, and grant writing, provide students with opportunities to experience professional-caliber performances in almost every style and genre.

Students are required to attend every Studio Class and every Convocation plus at least eight concerts and recitals per quarter. Attendance is monitored by a Scantron device. Prior to 2011-12, insufficient attendance resulted in an Incomplete grade for the applied lesson course, which could only be removed

by doing a research or listening assignment supervised by the assigned faculty member. After lengthy discussion, the faculty voted to modify this procedure to institute the required attendance as a graduation requirement (monitored by the Registrar) rather than a quarterly one tied to a particular course. Students must take responsibility in monitoring their time and attendance in order to accumulate the required total prior to graduation.

Students enrolled in our general education courses also have recital/concert attendance as a part of the course requirements.

Item OPA: Other Programmatic Activities

Present activities of the department:

- The location of the institution, being as accessible from all parts of the state as any campus, and the presence of a comfortable CWU Conference Center, make this a logical venue for statewide meetings. The department hosts many such events, such as the District and State annual WMEA Solo and Ensemble contests, the WMEA planning sessions, and the WUMA (Washington University Music Administrators) fall meeting and the NATS Annual Vocal competition. The WMEA State Solo and Ensemble brings an estimated 6000 visitors to campus annually.
- The department hosts annual festivals for all the large ensemble areas, including band, orchestra, chorus and jazz. These events bring literally thousands of high school students to the campus. In addition, various areas in the department host other events, such as a Trumpet Fest, a regional Horn Symposium, Sonatina Festival, Suzuki Festival, the Central Cello Celebration, the Kairos String Lyceum Camp, Prep Summer Strings, a summer Drum Line Camp, and most recently, a summer Band Camp for high school students.
- Upper division music education students are encouraged to participate in the music program of the local middle and senior high school, and have directed jazz bands, worked with sections of the high school band and provided accompanist services for production of musicals. Our music education students also spend a great deal of time in the Ellensburg elementary school music classrooms.
- The Preparatory String Program has been discussed in previous sections.
- The Farrell Scholarship program has generated a number of valuable experiences for the student body. Primarily intended for the educational benefit of individual students, some successful projects have served that purpose, others have involved student ensembles. This scholarship program has been a wonderful supplement to the music program, it also provides students with an initial experience in grant writing, organization of projects, and budget development. Examples of successful projects include:
 - A project devoted to exploring the relationship between Baroque dance gestures and the performance of Baroque instrumental music. In this project, three well-known Baroque dancers were brought to campus, gave workshops and performed to the music of a small faculty-led student string ensemble.
 - A production of the short Gilbert and Sullivan operetta, *Trial by Jury*.
 - A project exploring Flamenco music and culture, done in Spain.
 - A project exploring native Andean flutes and flute music, done in Ecuador.
 - A project exploring the music of the Indian sarod.
 - A project exploring vibrato and how it is used in music.
- The student body is very active, and, with the support of faculty advisors, maintains flourishing student chapters of NAFME, JEN, SNATS, ACDA, and ASTA. Our student chapter of NAFME is the largest in the Northwest Division, and many recent state presidents and officers have been CWU students. Other music clubs are also active, including the Horn Club, the Trombone Club,

Opera Club, Jazz Club, and the Trumpet Club. Music students are becoming more active in the CWU Student Government.

- Students and faculty were involved in a summer musical production in collaboration with the community theater organization, Valley Musical Theatre.
- Other examples of student and faculty activity are the concerts presented during the noon hour in the Student Union Building, usually by jazz groups. Special concerts include memorial concerts for deceased faculty and students. Recently, there have been a number of faculty and student concerts and recitals at The Seasons Performance Hall in Yakima, Washington. In 2010 and 2011 the opera students presented outreach performances for the local high school students, and Vocal Jazz I has also presented outreach performances for the Ellensburg schools. The Orchestra often performs at Ellensburg's annual "Spirit of the West" community-sponsored event. Their involvement in this particular event has strengthened the department's relationship with that segment of our community. Also, because of this relationship, the Spirit of the West board of directors contribute funds for an orchestra scholarship each year.
- The CWU resident string quartet, The Kairos Quartet, is active on campus as part of its residency, and presents performances, performs for classes and coaches chamber music groups beyond officially enrolled courses.

Plans for Future Activities

- Plans are underway to offer continuing education workshops for music teachers. Many of the workshops will be focused towards the elementary general music classroom.
- There are plans to expand the department summer camp offerings to include choral and jazz summer camps.
- When the State and University budgets stabilize, we hope to take our performing ensembles on regional tours to school districts.
- In the near future, we are planning to expand the opera offerings to include an Educational Outreach program that would take short opera performances to regional schools and provide educational materials to accompany the performances. This would benefit our performers, by providing multiple performance opportunities, as well as our music education students, who would be integral in curriculum planning and implementation.