

# **University of South Carolina-Columbia**

## **SCHOOL OF MUSIC**

**Proposed Program:**

### **Master of Music**

**Concentrations in: Composition  
Conducting  
Jazz Studies  
Music History  
Opera Theatre  
Piano Pedagogy**

**Submitted December 2011**

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## **CLASSIFICATION:**

<b>Program Title:</b>	Master of Music with 6 concentrations
<b>List of Concentrations:</b>	Composition Conducting Jazz Studies Music History Opera Theatre Piano Pedagogy
<b>Academic Unit Involved:</b>	USC-Columbia School of Music
<b>Designation, type, and level of degree:</b>	Master of Music
<b>Proposed date of implementation:</b>	Fall 2012
<b>CIP Code:</b>	500901
<b>Identification of program as New or Modification:</b>	MODIFICATION
<b>Site:</b>	Columbia Campus
<b>Program qualifies for supplemental Palmetto Fellows of LIFE Scholarship Awards:</b>	NO, graduate program
<b>Delivery mode:</b>	Traditional

## **JUSTIFICATION:**

### Program Purposes

The primary purpose of the proposed program modification is to constitute a degree that permits the USC School of Music to continue to meet all objectives associated with the master's level study of music composition, conducting, jazz studies, music history, opera theatre, and piano pedagogy that has distinguished the School of Music for many years. The School wishes to accomplish this by combining these six of its current eight music program offerings at the Master's level into a single degree with six concentrations, in an effort to more fully and appropriately represent the content of these concentrations. Structuring their content within one major Master of Music degree where they are united by numerous general purposes related to advanced professional training in music that are common is the goal. All six of the concentrations share important common admissions and terminal requirements as well, further suggesting a consolidation of separate degrees into a single degree with separate concentrations.

These concentrations were founded from the 1980s through the 2000s as separate degrees during years when it was culturally more common to do so in the music in higher education profession. The School of Music faculty and staff have always seen our non-Performance and non-Music Education master degrees as really a single

common core degree with delineated specializations. The fact that several have been identified in recent years as producing enrollment and graduation numbers that fall below CHE guidelines but continue to result in excellent graduates produced at little or no additional cost to the School of Music, presents the School with the opportunity to realize faculty goals and expectations for the degrees and pursue a path of desirable curricular reform. Uniting them under a single degree title as separate concentrations is the solution. This process is supported by our accrediting agency, the National Association of Schools of Music (NASM)

### Program Need and Demand

Master's level study in music composition, conducting, jazz studies, music history, opera theatre, and piano pedagogy has existed at USC-Columbia's School of Music for many years. The School's offerings in each of these areas are well known and have attracted outstanding candidates from all over the US—the opera theatre program is unique among such master's-level offerings, and the piano pedagogy and conducting programs are considered national-class by peers throughout the nation.

Many students have graduated with the degrees and gone on to significant careers in music, and on to doctoral study at USC and other institutions. At times, there have been as many as twenty (20) full-time students studying in these areas combined, and rarely have we gone for a period of three years without graduating at least 8 in any single year from the programs in aggregate.

The need for study in each of the areas is resolute. USC is the only institution in SC that offers the degree in five of the areas, and has been and remains the most robustly enrolled and vigorously executed program in the sixth, conducting, among the two programs in the state. Further, USC's School of Music experiences a great many applications from international students who bring great musical skills to the institution when they are accepted and matriculate. This population represents an important part of the university's mission and vision to be global in nature and does so in a way unique among institutions in SC.

The demand too remains strong, as we receive annually dozens of applications for study in the areas in aggregate. As the School's ability to financially support graduate assistant positions (which has been enhanced in recent years), continues to improve, the number and quality of these applications (and students we accept and that choose to matriculate) will continue to go up.

### Program Relationship to Mission

The mission of the USC School of Music reads:

*Music is an essential component of the human experience. The University of South Carolina School of Music exists to transform lives through excellence in music teaching, performance, creative activities, research, and service. Toward these ends, the school endeavors to meet five tenets:*

- *prepare musicians for professional careers and leadership in music teaching, performance, composition, research, and related fields*
- *serve as a cultural and educational center of excellence for the State of South Carolina and the nation*
- *generate research and other creative activities in music that have local, national, and international impact*
- *provide meaningful music experiences for all University students through courses designed to foster an awareness of the role of music in society*
- *enhance the University of South Carolina's commitment to become one of the finest public universities in America*

The proposed Master of Music with the six concentrations listed manifests four of the five bullets of the mission statement above in profound, unique, and essential ways. The proposed degree produces and promotes professional careers and leadership in music teaching (piano pedagogy), performance (jazz studies, conducting, and opera theatre), composition (composition), and research (music history). The offerings of these degrees, the recitals produced by its candidates as part of their terminal requirements, and the scholarly and music presentations by the students in small and large groups actualize a cultural and educational center in SC and beyond.

Students in and graduates of these programs have presented at professional conferences and festivals in the Midlands, across SC, throughout the nation and in locations all over the world, demonstrating research and creative impact developed in the master's programs in their areas of study at the USC School of Music. In so doing, these students have distinguished themselves and USC as one of the top 25 national music schools among public institutions in America.

Inspired by and actualized in the Focus Carolina goal areas of *leadership* and *community engagement*, the Master of Music degree features important learning outcomes in its curricula and purposes that represent unique and powerful community service in music activities, skills in recognizing and acting on perceived local needs in music, and public and private partnerships to address common civic goals. Further, students who graduate with the Master of Music are among the most diverse collection of graduate students at USC, not only as it relates to underrepresented ethnic and racial populations, but also in the various styles and cultures of music and music learning with which they have been engaged as budding professional musicians. As such, they manifest this significant focus area of the USC Strategic Plan and mission as well and in distinctive ways.

#### Relationship of Proposed Program to Other Institutional Programs

As described above, the relationship of the proposed degree to other institutional programs is that we wish to combine the existing curricula and experiences of each of the relevant and existing six Master of Music degrees into one new general Master of Music that contains each area of study as a separate concentration of the degree.

There are no other institutional programs remotely close to the content of these music courses of study.

### Relationship of Proposed Program to other Similar Programs in South Carolina

There are no other Master's degrees in any institution in SC that feature study in any of five areas of study for which USC-Columbia's School of Music seeks consolidation in this proposed Master of Music: composition, opera theatre, jazz studies, music history or piano pedagogy. Among these same colleges and universities, only Winthrop University offers a graduate degree in music replicated by any of the identified concentrations of this proposed degree—the Master of Music in Conducting. The enrollment in this degree at USC-Columbia is robust and has been since it was created in the 1980s, years before it was founded at Winthrop. It would not, by itself, require re-consideration for consolidation or termination. But, since the music faculty at USC feel that this course of study is a part of the general professional study of music in that its core, admission, and terminal requirements are similar enough to warrant it, it is among the courses of study proposed as concentrations in the new degree.

### **ENROLLMENT:**

#### Admissions Criteria

Applicants must hold a bachelor's degree in music or music education (or the equivalent) in order to meet minimum admission requirements for the existing master's degrees and for the proposed new master of Music that consolidates the six existing degrees. Students must submit a typed summary (e.g., résumé or "c.v.") of educational and professional experience, with dates and names of teachers and employers, and provide a reservation form for the Graduate Music Diagnostic Examination. This exam is required of all entering Master of Music students, and may be found at [www.music.sc.edu/AP/Grad/apps.html](http://www.music.sc.edu/AP/Grad/apps.html).

#### Tables

It should be noted that though the table below has been completed as required, it is not the intent of the new proposed degree to grow, cap, or limit enrollment. The proposal is not about trying to populate a new degree but instead to adequately transition existing degrees into a new one and sustain enrollment. The data in the tables below reflects this and presents an accurate projection for enrollment in the proposed new Master of Music degree.

PROJECTED TOTAL ENROLLMENT					
YEAR	FALL		SPRING	SUMMER	
Headcount	Credit Hours	Headcount	Credit Hours	Headcount	Credit Hours
2012-13	162	18	157	12	42
2013-14	171	19	166	13	45
2014-15	189	21	184	15	51
2015-16	207	23	202	17	58
2016-17	225	25	220	19	66

ESTIMATED NEW ENROLLMENT					
YEAR	FALL		SPRING	SUMMER	
Headcount	Credit Hours	Headcount	Credit Hours	Headcount	Credit Hours
2012-13	9	1	9	0	0
2013-14	18	2	18	0	0
2014-15	18	2	18	0	0
2015-16	18	2	18	0	0
2016-17	18	2	18	0	0

**CURRICULUM:**

The primary motivation for combining the current separate MM degrees into a single new Master of Music degree with Concentrations in each of the relevant six areas of study is to represent the curricular, admissions and terminal requirements of each area of study holistically, as a part of general professional study in music. Each of the proposed concentrations observes a core of courses that is central to professional master’s level study of certain disciplines of music: a bibliography course, a course in the study of music theory appropriate for the level of the incoming Master of Music student, and a course in the study of music history appropriate for the incoming Master of Music student.

Further, each student applying for admission to the degree must demonstrate a certain amount of competence in an appropriate specialization of music discipline study both common to a general expectation for all professional musicians, but also to a specific area of study represented in the concentrations, composition, conducting, jazz studies, music history, opera theatre, or piano pedagogy.

There are no new curricular requirements to be added to any of the courses of study as a part of this proposal.

There is a set of three general outcomes associated with the proposed Master of Music that is central to the faculty's interest in proposing it as a comprehensive degree with six concentrations. These are:

- *Develop advanced capacities to work independently and make effective artistic and intellectual judgments and professional decisions in the area of specialization.*
- *Demonstrate professional competence in the area of specialization before peers and faculty.*
- *Produce a final project or some equivalent reviewed by more than one faculty member. Normally, a faculty committee monitors progress and certifies completion of degree requirements.*

There are also outcomes distinct to each area of study identified as individual concentrations of the proposed Master of Music degree. These are indicated below after the curriculum of each concentration is articulated:

MASTER OF MUSIC  
CONCENTRATION IN COMPOSITION  
(32 hours)

Core Studies in Music—8 credits

MUSC 707—Bibliography and Research	2 credits
Advisor-approved course in Music History	3 credits
Advisor-approved course in Music Theory	3 credits

Studies in Area of Emphasis-11-12 credits

MUSC 716—Composition	8-9 credits
MUSC 799—Thesis Preparation	3 credits

Other Studies in Music/Electives-12-13 credits

Advisor-approved course in Music Technology	3 credits
Advisor-approved music courses	9-10 credits

- *Students demonstrate advanced competencies in composition. Studies in this area comprise as much as two-thirds or at least one-third of the total curriculum.*
- *Students gain knowledge and skills in one or more fields of music outside the major such as history and literature, theory and analysis, musicology and ethnomusicology, performance, and pedagogy. Such supportive studies in music that broaden and deepen musical competence comprise at least one-third of the total curriculum.*
- *Students are afforded regular opportunities to hear their works performed.*

- *As a culminating demonstration of professional capability in the major field, the student submits at least one original composition appropriate as a final project.*

MASTER OF MUSIC  
CONCENTRATION IN CONDUCTING  
(32 hours)

Core Studies in Music—8 credits

MUSC 707—Bibliography and Research	2 credits
Advisor-approved course in Music History	3 credits
Advisor-approved course in Music Theory	3 credits

Studies in Area of Emphasis-16 credits

MUSC 711—Graduate Applied Conducting	6-9 credits
MUSC 796—Solo Recital	1 credit
Courses selected from MUSC 577--Vocal Pedagogy, MUSC 728— Score Reading, MUSC 784—Choral Literature, MUSC 746— Major Choral Works, MUSC 548—Orchestra Literature, MUSC 740—Music Literature; Diction (area)	6-9 credits

Other Studies in Music/Electives-8 credits

MUSC 734—Ensemble	2 credits
Advisor-approved course in Music History	3 credits
Advisor-approved course in Music Theory	3 credits

- *Students demonstrate advanced competencies in conducting. Conducting, analytical studies, score reading, and rehearsal techniques comprise as much as two-thirds or at least one-third of the total curriculum.*
- *Students gain knowledge and skills in one or more fields of music outside the major such as orchestration, history and literature, musicology and ethnomusicology, performance, and composition. Such supportive studies in music that broaden and deepen musical competence comprise at least one-third of the total curriculum. Unless a high level of proficiency is determined by examination, advanced studies in ear training should continue throughout the degree program.*
- *Choral conducting majors gain proficiency in vocal pedagogy and in English, German, French, Italian, and Latin diction. They obtain general phonetic knowledge and skills that can be related to other languages. They acquire language competencies sufficient to understand texts in the repertory.*
- *Students are afforded the opportunity for regular conducting experience under faculty supervision and with an appropriate ensemble.*
- *As a culminating demonstration of professional capability in the major field, the*

*student conducts a concert-length public performance or the equivalent.*

MASTER OF MUSIC  
CONCENTRATION IN JAZZ STUDIES  
(32 hours)

Core Studies in Music—8 credits

MUSC 707—Bibliography and Research	2 credits
Advisor-approved course in Music History	3 credits
Advisor-approved course in Music Theory	3 credits

Studies in Area of Emphasis—20 credits

MUSC 711—Graduate Applied Music	8 credits
MUSC 713—Advanced Jazz Theory, MUSC 714— Advanced Jazz Arranging, MUSC 786—Advanced Jazz Improvisation	9 credits
<i>Performance Track</i>	
MUSC 735—Jazz Combo	2 credits
MUSC 796—Solo Recital	1 credit
<i>Composition Track</i>	
MUSC 516 or 716—Composition (non-jazz)	2 credits
MUSC 790—Composition Recital	1 credit

Other Studies in Music/Electives—4 credits

MUSC 734—Ensemble	2 credits
Advisor-approved music courses	2 credits

- *Students demonstrate advanced competencies in such areas as jazz performance, improvisation, composition, and arranging. Studies in these areas comprise as much as two-thirds or at least one-third of the total curriculum.*
- *Students gain knowledge and skills in one or more fields of music outside the major such as history and literature, theory and analysis, musicology and ethnomusicology, and recording and studio techniques. Such supportive studies in music that broaden and deepen musical competence comprise at least one-third of the total curriculum.*
- *As a culminating demonstration of professional capability in the major field, the student presents either a public performance or submits at least one original composition as a thesis.*

MASTER OF MUSIC  
CONCENTRATION IN MUSIC HISTORY  
(32 hours)

Core Studies in Music—8 credits

MUSC 707—Bibliography and Research	2 credits
Advisor-approved course in Music History	3 credits
Advisor-approved course in Music Theory	3 credits

Studies in Area of Emphasis—12 credits

Music History courses selected from MUSC 755-759 (period courses) and MUSC 744—Topics in Music History	9 credits
MUSC 799—Thesis	3 credits

Other Studies in Music/Electives—12 credits

MUSC 747—Advanced Music Research	2 credits
Advisor-approved music courses	4 credits
Advisor-approved course in music theory	3 credits
Advisor-approved non-music electives	3 credits

- *Students demonstrate advanced competencies in music history and literature and/or musicology. Studies in these areas comprise as much as two-thirds or at least one-third of the total curriculum.*
- *Students gain knowledge and skills in one or more fields of music outside the major such as theory and analysis, pedagogy, and performance, including participation in ensembles appropriate to the major emphasis. Such supportive studies in music that broaden and deepen musical competence comprise at least one-third of the curriculum.*
- *In addition to the General Requirements for Admission to Graduate Study (see Section XI.), prospective students acquire a reading proficiency in at least one foreign language.*
- *As a culminating demonstration of professional capability in the major field, the student submits a final project that demonstrates advanced competence in research and writing in music history, musicology, or ethnomusicology. The final project is a thesis, a series of special papers, or a written work of equivalent scope and depth.*

MASTER OF MUSIC  
CONCENTRATION OPERA THEATRE  
(32 hours)

Core Studies in Music—8 credits

MUSC 707—Bibliography and Research	2 credits
Advisor-approved course in Music History	3 credits
Advisor-approved course in Music Theory	3 credits

Studies in Area of Emphasis—12-15 credits

*Performance Track*

MUSC 711—Graduate Applied Music	6 credits
MUSC 780—Opera Theater & MUSC 545—Survey of Opera	5 credits
MUSC 781—Role Preparation & MUSC 778—Advanced Diction	4 credits

*Directing Track*

MUSC 511 or 711—Graduate Applied Music	3 credits
MUSC 780—Opera Theater	2 credits
MUSC 545—Survey of Opera	3 credits
MUSC 782—Opera Production	4 credits

Other Studies in Music/Electives—9-12 credits

Advisor-approved courses selected from MUSC 581—Alexander Technique, THEA 572—Advanced Makeup, THEA 730—Stage Management, THEA 770—Problems in Acting, Rehearsal and Performance, DANC 573—Dancer’s Workshop 9-12 credits

- *Students demonstrate advanced competencies in voice and opera performance, including integration of the vocal, musical, theatrical, and diction skills required. Studies in these areas comprise as much as two-thirds and at least one-third of the curriculum.*
- *Students gain knowledge and skills in one or more fields of music outside the major such as theory and analysis, history and literature, and sight singing. Such supportive studies in music that broaden and deepen musical competence constitute at least one- third of the curriculum.*
- *Students develop advanced theatre skills.*
- *Students develop advanced competence in English, Italian, French, and German diction, and general phonetic knowledge and skills that can be applied to other languages. They should have language competencies sufficient to understand texts in the repertory.*
- *As a culminating demonstration of professional capability in the major field, the student performs a significant role in at least one fully staged production with orchestra.*

MASTER OF MUSIC  
CONCENTRATION IN PIANO PEDAGOGY  
(32 HOURS)

Core Studies in Music—8 credits

MUSC 707—Bibliography and Research	2 credits
Advisor-approved course in Music History	3 credits
Advisor-approved course in Music Theory	3 credits

Studies in Area of Emphasis—19-21 credits

MUSC 573, 574—Performance Pedagogy I,II	6 credits
MUSC 767—Pedagogy of Group Piano or MUSC 776—Current Topics in Piano Pedagogy	3 credits
MUSC 775—Topics in Piano Pedagogy and Literature	3 credits
<i>Recital Track</i>	
MUSC 711P—Grad Applied Music & MUSC 796—Solo recital	7 credits
<i>Thesis Track</i>	
MUSC 711P—Graduate Applied Music	4 credits
MUSC 747—Adv Music Research & MUSC 799—Thesis Prep	5 credits

Other Studies in Music/Electives—3-5 credits

Advisor-approved music courses 3-5 credits

- *Students demonstrate advanced competencies in piano pedagogy and its repertory. Studies in these areas comprise as much as two-thirds or at least one-third of the curriculum.*
- *Students gain knowledge and skills in one or more fields of music outside the major such as theory, history, musicology, ethnomusicology, and performance. Such supportive studies in music that broaden and deepen musical competence comprise at least one-third of the curriculum.*
- *As a culminating demonstration of professional capability in the major field, the student must present a thesis or a final recital.*

**FACULTY:**

The USC School of Music maintains a roster of internationally renowned faculty whose expertise and achievements are consistent with the expectations of a Carnegie Very High Research Activity flagship institution and fully appropriate to the continuance of master’s level study in all relevant musical disciplines. In May 2010, the National Association of Schools of Music re-accredited the School of Music for another ten years, affirming the quality and suitability of the unit’s faculty for the appropriate conduct of music instruction.

<u>List by Rank</u>	<u>Highest Degree Earned</u>	<u>Field of Study</u>	<u>Teaching in Field</u>
Professor	PhD	Composition/Theory	Yes
Professor	MM	Guitar Performance	Yes
Professor	DMA	Tuba Performance	Yes
Professor	PhD	Composition/Theory	Yes
Professor	DMA	Piano Performance	Yes
Professor	DMA	Music Education/Conducting	Yes
Professor	DMA	Cello Performance	Yes
Professor	DMA	Saxophone Performance	Yes
Professor	MM	Jazz Studies	Yes

Professor	PhD	Violin/Conducting	Yes
Professor	DMA	Piano Pedagogy	Yes
Professor	MM	Horn Performance	Yes
Professor	DMA	Violin Performance	Yes
Professor	DMA	Music Ed/Inst. Conducting	Yes
Professor	DMA	Choral Conducting	Yes
Assoc Professor	MM	Trumpet Performance	Yes
Assoc Professor	PhD	Strings/Music Education	Yes
Assoc Professor	DMA	Double Bass/Jazz Studies	Yes
Assoc Professor	MM	Voice Performance	Yes
Assoc Professor	DMA	Trombone Performance	Yes
Assoc Professor	MM	Clarinet Performance	Yes
Assoc Professor	DMA	Percussion Performance	Yes
Assoc Professor	PhD	Music History	Yes
Assoc Professor	DMA	Bassoon Performance	Yes
Assoc Professor	DMA	Vocal Coach/Collab. Piano	Yes
Assoc Professor	PhD	Music Instrumental Education	Yes
Assoc Professor	DMA	Piano Performance	Yes
Assoc Professor	PhD	Composition/Theory	Yes
Assoc Professor	MFA	Opera/Theatre Directing	Yes
Assoc Professor	DMA	Voice Performance	Yes
Assoc Professor	PhD	Early Childhood Music Education	Yes
Assoc Professor	MM	Voice Performance	Yes
Asst Professor	DMA	Viola Performance	Yes
Asst Professor	MM	Voice Performance	Yes
Asst Professor	DMA	Violin Performance	Yes
Asst Professor	PhD	Music Theory	Yes
Asst Professor	DMA	Flute Performance	Yes
Asst Professor	DMA	Music Ed/Inst. Conducting	Yes
Asst Professor	DMA	Piano Performance	Yes
Asst Professor	DMA	Choral Music Education	Yes
Asst Professor	PhD	Music History	Yes

**PHYSICAL PLANT:**

The physical plant of the USC School of Music is fully appropriate and adequate to the continuance of master’s level study in all relevant musical disciplines. The National Association of Schools of Music in May 2010 re-accredited the School of Music for another ten years, affirming the quality and suitability of the unit’s facilities for the appropriate conduct of music instruction.

**EQUIPMENT:**

The USC School of Music maintains an inventory of equipment fully appropriate and adequate to the continuance of master’s level study in all relevant musical disciplines. The May 2010 re-accreditation of the School of Music for another ten years by NASM affirms the quality and suitability of the unit’s equipment for the appropriate conduct of music instruction.

### **LIBRARY RESOURCES:**

The USC School of Music and the music Library of the campus Thomas Cooper Library maintain a collection fully appropriate to the continuance of master's level study in all relevant musical disciplines. Again, the NASM re-accreditation of the School for another ten years that occurred in 2010 affirms the quality and suitability of the unit's library resources for the appropriate conduct of music instruction at all levels.

### **ACCREDITATION, APPROVAL, LICENSURE, CERTIFICATION:**

The USC School of Music has been accredited, without lapse, by the National Association of Schools of Music (NASM) every ten years since its initial application for membership in 1959. This process results from the development of a comprehensive self-study addressing how the School meets hundreds of peer-developed standards for music programs in place and evolving since 1924, a visit from peer evaluators trained by NASM to conduct such a visitation, a series of reports and responses following the visit, and an exhaustive review and decision regarding re-accreditation made by the NASM's Commission on Accreditation. As noted above, the most recent reaccreditation occurred in May 2010.

There are no other licensures or certifications associated with the proposed Master of Music degree or its component concentrations.

### **ARTICULATION:**

There are no articulation agreements in place for any of the existing Master's, nor are any projected for this proposed consolidated Master of Music degree at USC.

It should be noted, however, that students enrolled in the existing degrees of each area of study that will constitute concentrations under the proposed degree, are engaged in numerous partnerships with other state institutions, those of higher education, K-12, and other civic and municipal organizations. Depending upon the specific needs of the School of Music, a particular Master's candidate, and/or a local arts organization, these partnerships can take different forms. They may serve to fulfill practica experiences for these students, or occasionally be constituted as contractual agreements with public and private schools. They may also be more informal understandings that actualize University principles promoting out-of-the-classroom, community engaged, and research-based learning, for example with governmental bodies like the South Carolina Arts Commission, the South Carolina Philharmonic, or the Cultural Council of Richland and Lexington Counties, to name just a few.

Master's level conducting students routinely present the recitals that constitute their terminal requirements for audiences throughout the Midlands and have also done so at USC Aiken, USC Lancaster, and USC Sumter. Master's level composers have earned commissions and awards for new works to be composed and

performed for several K-12 organizations and at schools. Productions prepared by master’s level Opera Theatre students are often delivered at public schools, libraries and museums, as are jazz combo performances populated by master’s level jazz studies students. Master’s level piano pedagogy students are active as teachers of public school-aged children through the USC Community Music School and the *Music for Your Life Initiative*, as well as for students with disabilities through the School’s nationally-distinctive *LifeSong Initiative*, all supervised by School of Music faculty.

**ESTIMATED COSTS AND SOURCES OF FUNDING**

As the courses of study projected as part of the proposed Master of Music are already firmly in place and been offered as separate master’s degrees for years, the expenses required to advertise, populate, deliver and graduate students from the areas are already fully committed. No new resources are required to affect this proposal for the new Master of Music that consolidates this work. The sources of financing outlined below assume no tuition increases, and a tuition rate of \$440/credit hour for graduate students, at an average of 7 credits per term.

<b>ESTIMATED COSTS BY YEAR</b>						
<b>CATEGORY</b>	<b>1<sup>st</sup></b>	<b>2<sup>nd</sup></b>	<b>3<sup>rd</sup></b>	<b>4<sup>th</sup></b>	<b>5<sup>th</sup></b>	<b>TOTALS</b>
Program Administration	250,000	262,500	275,000	287,500	300,000	1,375,000
Faculty Salaries	1,156,642	1,191,341	1,227,081	1,263,893	1,301,810	6,140,767
Graduate Assistants	225,000	230,000	242,000	256,000	269,000	1,222,000
Clerical/Support Personnel	100,000	110,000	120,000	130,000	140,000	600,000
Supplies and Materials	10,000	10,000	12,500	12,500	15,000	60,000
Library Resources	60,000	65,000	70,000	75,000	80,000	350,000
Equipment	25,000	25,000	30,000	30,000	35,000	145,000
Facilities						
Other (Identify)						
<b>TOTALS</b>	<b>1,826,642</b>	<b>1,893,841</b>	<b>1,976,581</b>	<b>2,054,893</b>	<b>2,140,810</b>	<b>9,892,767</b>

<b>SOURCES OF FINANCING BY YEAR</b>						
Tuition Funding	92,400	98,560	110,880	123,200	135,520	560,560
Program-Specific Fees						
State Funding						
Reallocation of Existing Funds*-- <i>funds USC School of Music already spends on these disciplines as current separate degrees</i>	1,734,242	1,795,281	1,865,701	1,931,693	2,005,290	9,332,207
Federal Funding						
Other Funding (Specify)						
<b>TOTALS</b>	1,826,642	1,893,841	1,976,581	2,054,893	2,140,810	9,892,767

**INSTITUTIONAL APPROVAL:**

This section must include a list of titles of all internal institutional bodies of which approval was required, such as faculty committees and the institutional governing board, and the dates on which each body approved the program. Such approval is required prior to the submission of program proposals to the Commission.

Institutional Entity	Date Approved
USC Graduate Council	December 5, 2011
Provost Michael Amiridis	February 12, 2012
President Harris Pastides	February 13, 2012
USC Board of Trustees	April 12, 2012