



University of
West Florida

PROGRAM REVIEW 2005 - 2006

Department of Music
College of Arts and Sciences

50.0903
Music Performance, B.A.
Music Performance: Jazz, B.A.
Music Performance: Teaching, B.A.

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Academic Affairs
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Pensacola, FL 32514-5750

CONFIRMATION OF PROCESSES FOR ACADEMIC PROGRAM REVIEW

I hereby confirm that the enclosed program review has included all processes outlined in Board of Governors requirements:

- a delineation of the specific academic programs (with levels) that were included in review
- a brief description of the nature of the review and whether it was part of an accreditation review or self-study with external consultant
- directory information on the external consultant
- a synopsis of actions taken as a result of earlier program reviews
- a copy of the Academic Learning Compact for each reviewed baccalaureate degree program
- a summary of program strengths, weaknesses, opportunities, and threats (SWOTs)
- recommendations based on review findings.

These items are included in the Executive Summary. Further, each program review was conducted according to University of West Florida approved university policy.

Sandra M. Flake, Provost

June 30, 2006

Date

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Department of Music
Program Review 2005-2006

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Table of Contents

- A. Executive Summary**
- B. Program Review Team Information**
- C. External Review Team Report**
- D. Dean's Review**

ACADEMIC PROGRAM REVIEW

Executive Summary

TABLE OF CONTENTS

I.	Purpose and Goals of Executive Summary and Visitor’s Report	Page 5
II.	Standards Summary: Review Response to Recommendations/ Recommendations Based on Review Findings	Page 6
III.	Overview, Summary, Assessment, and Recommendations for the Program: Identify Strengths, Weaknesses, Opportunities that Support or Impede Achievement of Program Goals/ Identify Teaching, Research, Service, and Other Program Goals/Objectives, Including Expected Outputs and Outcomes	Page 11
IV.	Appendix	Page 15

ACADEMIC PROGRAM REVIEW

Executive Summary

**DEPARTMENT OF MUSIC
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**Dr. Kyle Marrero, Chair
Onsite Visit: February 13–14, 2006**

by

**Dr. Joe Stuessy (chair), Texas State University
Dr. James Gardner, George Mason University
Dr. Fernandra Ferguson, UWF
Mr. Charles Houghton, UWF**

Department of Music
Academic Program Review
February 2006

This Academic Program Review was coordinated with the re-accreditation by the National Association of Schools of Music (NASM). In that context, two external reviewers joined the internal reviewers in reading the Self-Study and in making the visit. During the site visit, reviewers visited classes, private music lessons, ensemble rehearsals, and performances by students and student ensembles. The structures of the degree programs were reviewed and evaluated. Materials in the library and processes of student recruiting, admission, advising were assessed. Processes of faculty appointment and evaluation were considered. All aspects of the program were open to discussion and evaluation. The purpose was to assess a general view of the nature of the program and its current status in fulfilling how it perceives itself. A significant consideration of context, both institutionally and nationally, was very important in framing the entire visit and in writing the Visitor's Report.

The external visitors expressed appreciation to the internal partners in review, Professors Ferguson and Houghton. They provided important institutional context to the positive work taking place in the music program and their insights were vital to the successes of the process.

The purpose of the Visitors' Report was to confirm and expand the observations made by the faculty in the Self-Study. In the Report, the visitors sought to articulate their sense of how the various standards of the association were working their way through the curriculums and practices of the music program at the University of West Florida. The accreditation process is a point at which the institution articulates how it sees itself within the context of the articulated standards for various programs. The Visitors' Report affirmed and/or challenged various points of accomplishment and the Commission judgment will provide a final determination of the congruence with what the institution says it is doing and what is perceived as actually taking place. If there are potential adjustments to the congruence of vision and reality, those suggestions will be articulated by the commission. The NASM Commission on Accreditation is the body that makes actual decisions in that regard. They will convene in June, read the Self-Study, consider the Visitors' Report, and weigh the Optional Response. Due to the comprehensive nature of the Optional Response and its primary function to address issues which concern threshold compliance with NASM accreditation standards, the remainder of this report will be a verbatim presentation of the Optional Response of the NASM re-accreditation process serving as an Executive Summary.

Q. Standards Summary

The following observations concern threshold compliance with accreditation standards.

- Following the NASM visit, the visitors were informed that recent budget cuts relative to the ensembles have been fully restored. This should be confirmed in the Optional Response (NASM *Handbook*, [2005-2006], p. 53, item II.C.).

REPLY:

The Student Government Association (SGA) has funded the Music Department at a record level for the Academic year 2006-2007. The funding for ensembles and the Music Hall Artist Series has been tied directly to the number of free student tickets provided per event. Establishing this parameter, each ticket was valued at \$10 with records indicating 2,800 students attending Music Department events free of charge. The funding for the coming Academic year will be \$28,000 and subsequent years will be based on this formula guaranteeing future support from the SGA.

- It is not clear to the visitors that the Chair's current responsibilities plus his potential emerging responsibilities (Head of Fine and Performing Arts) allow sufficient time to execute his required administrative and/or teaching duties effectively (NASM *Handbook* [2005-2006], p. 54, item II.D.). Note also the NASM standard regarding teaching loads (NASM *Handbook* [2005-2006], p. 56, item II.E.4.).

REPLY:

This is a concern that is in the process of being remedied. The Chair will be assuming the duties of Director of the School of Fine and Performing Arts effective August 2006. His teaching load will be reduced specifically in the area of applied lessons and stage direction of the annual Musical. The Chair will continue to direct the two major choral ensembles, UWF Singers and UWF Madrigals.

- The visitors are concerned about the aggregate qualifications of the faculty. The visitors did not observe rigorous attention to Music Theory and Musicology/Music-Literature in the academic background and current scholarly productivity of the current faculty. At least three statements in the *Handbook* speak to this standards issue:

“The institution shall maintain faculties and staff whose aggregate individual qualifications enable the music unit to accomplish its mission, goals, and objectives. (NASM *Handbook* [2005-2006], p. 55, item II.E.1.)

“Academic degrees are a pertinent indicator of the teacher's qualifications for instructing in theoretical, historical, and pedagogical subjects. (NASM *Handbook* [2005-2006], p. 55, item II.E.1.)

“Multiple faculty involved in any specific area of specialization should represent a diversity of background and experience in their field of expertise.” (NASM *Handbook* [2005-2006], p. 55, item II.E.2.)

REPLY:

We are in agreement with the visitor's statement pertaining to the area of Music Theory. Actions taken since the visitor's report, include the redefining of a prospective new faculty line. If funded, the new faculty line will have a primary emphasis in Music Theory/Composition. Current budgeting from the University has placed this new line as priority number eight. There is a high probability of advancing a search as early as Fall 2006 for an effective start date of Fall 2007. In addition, we want this position to have expertise in the area of Jazz studies. This will allow full-time faculty supervision of a Jazz Emphasis under the currently accredited Music Performance degree as suggested by the onsite visitor's.

As per the Musicology/Music Literature concerns of the visitor's, their own assessment of this issue was less imperative during the exit interview process. The faculty member currently teaching the Music History curriculum has had extensive graduate course experience in Musicology including fifteen semester hours of graduate coursework at the Doctoral level. This constitutes the equivalent course requirements for most doctoral musicology candidates at NASM accredited institutions. The area of Music Literature, per review of the aggregate individual qualifications of the faculty and their individual performance experience, is also a contestable issue. We are in agreement with the visitor's that new courses should be established within the curriculum to address specific Music Literature topics (see proposed new courses). Current faculty will assume the teaching duties of these new courses.

- If musical scores are moved to the Pace Library (as is the current plan), recordings and appropriate listening stations should be provided in close proximity in the same facility (NASM *Handbook* [2005–2006], p. 58, item II.G.5.).

REPLY:

The relocation of musical scores to Pace Library is almost complete. Listening stations, including computers with CD playback and headphones, will be in close proximity to the scores. In addition, our 3000+ LP recordings will be converted over the next six months to a digital resource and available in the same location. This should address other concerns pertaining to the overall collection of sound recordings in CD format.

- The Music Hall (recital hall) would benefit from some minor acoustical adjustments (NASM *Handbook* [2005- 2006], p. 57, item II. F.).

REPLY:

This project is high on the list of priorities for the Center for Fine and Performing Arts. Specific acoustic analysis has already been supplied by Kirkegaard requiring placement of absorbing panels on the back wall. Spring 2007 is the goal for completion. Other Music Hall projects being completed this summer include permanent recording equipment/capability and a dimmable lighting system for house and stage.

- Sound transfer within the practice rooms appears to be a problem. The problem may be caused primarily by exterior windows. It may be possible to modify the construction around the windows in order to reduce the sound transfer (NASM *Handbook* [2005-2006], p. 57, item II. F.).

REPLY:

The Center for Fine and Performing Arts, though relatively new (1991), has certain design elements that are not conducive to sound proofing or sound transference. This is an issue partially remedied by the addition of sound absorbing panels in the practice rooms. Unfortunately, any modification or construction to exterior windows would require the involvement of University Facility Services who are currently, and for the foreseeable future, only addressing critical needs due to hurricane damage.

- Piano maintenance appears to be a rather significant concern. Every piano the visitors heard was out of tune (this included pianos in practice rooms, the classroom, the rehearsal hall, and even the Steinway concert grand in the Music Hall). A more robust program of piano maintenance is strongly recommended (NASM *Handbook* [2005-2006], p. 57, item II. F.).

REPLY:

Since the onsite visit, we have addressed the piano maintenance concerns with the following actions:

1. The Chair met with the local Steinway dealer and the piano maintenance technician. A maintenance plan was established for the entirety of the current piano inventory with regularly scheduled tunings.
 2. The Chair has initiated the process to become a “Steinway” designated school.
 3. The local Steinway dealership has put together an inventory analysis, purchasing, and maintenance plan to achieve this goal.
 4. The Chair has assembled a group of local patrons interested in raising funds to purchase new Steinway pianos for the department.
- In general, student records were very orderly and were efficiently maintained. However, the files reviewed randomly by the visitors did not contain records of the student’s repertory studies nor performances (NASM *Handbook* [2005-2006], p. 59, item II. H.).

REPLY:

This has been remedied and the student files updated. They will be maintained in the future to include semester repertoire studied (jury repertoire forms) and recital programs.

- The visitors recommend that the department provide the Commission with a copy of the newly developed technology proficiency exam in order to establish that the applicable NASM standard is being met (NASM *Handbook* [2005-2006], p. 74, item VII.E.). This requirement applied to both the Bachelor of Arts in Music Performance and the Bachelor of Arts in Music Performance/Teaching.

REPLY:

A copy of the newly developed technology proficiency exam can be found in the Appendix of this document.

- It is not clear that the Bachelor of Arts in Music Performance provides sufficient knowledge of applicable solo and ensemble literature (NASM *Handbook* [2005-2006], p. 77, item VIII.A.3.a). The Self-Study asserts that this competency is addressed in the private lesson format (Self-Study, p. 34). However, it is not clear to the visitors that the private lesson format provides ample opportunity to achieve a broad and structured knowledge of applicable solo and ensemble literature.

REPLY:

We are in agreement with the visitors report and therefore are in the process of establishing a four-semester rotating topics sequence in solo and ensemble literature. Each course will be two credit hours and required by all majors according to their area of specialization.

MUL 3990 – Choral Literature
 MUL 3990 – Vocal Literature
 MUL 3990 – Symphonic/String Literature
 MUL 3990 – Band/Wind Literature
 (MUL 3990 represents temporary course numbers until the full CCR process has been completed.)

Students will take the course best suited to their area of study: i.e., Vocal Performance majors will take “Vocal Literature.” The first course, “Choral Literature,” will be offered this coming Fall, 2006 followed by “Vocal Literature” in the Spring. The addition of two semester hours to the overall degree programs will be offset by the reduction of “Senior Recital” from three to one semester hour (please refer to new degree plans provided in appendix). “Piano Interpretation” and “Piano Pedagogy” are existing courses, both of which address piano literature in their course content.

- The visitors have some concern about Secondary Performance requirements for piano principals in the Bachelor of Arts in Music Performance. (NASM *Handbook* [2005-2006], p. 73, item VII.A.5). This recommendation is being clearly followed for non-pianists by means of a required piano proficiency. However, it is not clear how this recommendation is being met by pianists.

REPLY:

Though it is common practice for the majority of our piano majors to take applied lessons in a secondary instrument and it is required that they participate in an ensemble every semester, choral or instrumental, we agree with the visitor’s report that a basic requirement should be

established. Therefore, we have added the following language to all degree plans and will establish equivalent proficiency exams in each area of secondary applied study (see new degree plans provided in appendix).

“All music majors must pass a piano proficiency exam before graduation. Class piano must be taken by all music majors unless the piano proficiency exam is passed. If piano is the principal instrument, the student must take secondary applied lessons for a total of 4sh or pass a secondary instrument proficiency exam.”

Credit hour management of the secondary applied study will be handled in the exact same manner as Class piano: i.e., in lieu of passing the proficiency.

- It was not clear that students in the Bachelor of Arts in Music Performance/Teaching are provided instruction in arranging for choral ensembles (Addendum to the NASM *Handbook* 2005-2006 – November 2005, p. 10, item VIII.I.3.b.(2)). The Self-Study asserts that competencies in arranging are accomplished through MUT 4311 (Instrumentation) (Self-Study, p. 37). However, the syllabus for this course does not appear to address this competency. Nor does it appear that theory courses and the counterpoint course provide adequate instruction in arranging for the future choral ensemble teacher (again, as asserted in the Self-Study, page 37).

REPLY:

We believe this issue to be an oversight of the syllabus content in MUT 4311 (Instrumentation). We have updated this syllabus to reflect its content and, specifically, its ability to address the competency in choral arranging (see Course Syllabus, MUT 4311 in appendix). As a rhetorical matter, it is the opinion of many choral educators that due to the increasing number of published materials available in various arrangements, choral arranging skills are not a necessary requirement.

- It does not appear that students in the Bachelor of Arts in Music Performance/Teaching are provided an adequate knowledge of the repertoires applicable to instrumental and choral ensembles (Addendum to the NASM *Handbook* 2005-2006 – November 2005, p. 11, item VIII.I.3.c.(4)(b)). The Self-Study asserts that this knowledge of ensemble literature is covered in MUE 4411 (Special Methods: Choral Techniques) and MUE 4493 (Special Methods: Instrumental Techniques). A review of the syllabi for these courses did not support this assertion.

REPLY:

Please see earlier reply to Bachelor of Arts in Music Performance repertoire/literature concerns.

- Although MUE 3311 (Methods for the Elementary Music Teacher) includes formal observation, it would be desirable to expand the students' opportunities for observation and practical experience prior to student teaching (NASM *Handbook* [2003-2004], p. 97, item VIII.J.3.d.2). The Self-Study (page 39) indicates that the Department is anxious to provide such a practicum experience (this was confirmed by the Department Chair).

REPLY:

We are in complete agreement with the visitor's report. We are in the process of establishing an "Intro to Teaching/Observation" course at the Sophomore level. This course will introduce the student to classroom settings through observation. It will also assist the student in clarifying his or her desires to be a teacher. It will be a zero credit hour course, but required of all Teaching majors (see new degree program, Music Teaching). In addition, we are in the process of developing a practicum experience through designated lab time with current ensembles. Music Teaching majors will be assigned specific rehearsal periods with their partnering ensemble throughout the semester. These rehearsals will be monitored and supervised by the respective ensemble directors.

- Currently, the Bachelor of Arts in Music Performance/Teaching requires a half-hour private lesson per week for two credit hours per semester (Self-Study, page 26). This does not appear to meet the NASM standard that students in professional programs should have a minimum of one hour of individual instruction per week (NASM *Handbook* [2005-2006], p. 60, item II.I.2.¶3). It appears that this problem could be corrected rather easily without adjusting credit hours.

REPLY:

In further reading, the NASM Handbook 2005-2006, p. 60, item II.I.2. ¶3, states: "At the undergraduate level, all students in professional programs should be required to have a minimum of one hour (60 minutes) of individual instruction per week, or a comparable equivalent arrangement of individual and/or small group instruction, in the principal performing area." We ask that the Commission consider our compliance with this standard when we include the required studio class participation of all majors (teaching and performance). Studio classes in applied areas generally meet a minimum of one hour per week in small group instruction. In addition, per the visitor's comments on high student performance levels, it appears that we are providing a good training environment within the current structure. Finally, it is common practice for the majority of our Music Teaching majors to register for and receive one hour lessons.

R. Overview, Summary Assessment, and Recommendations for the Program**1. Strengths**

- Competent and dedicated leadership of the Department of Music.
- A competent and hard-working faculty that appears to be dedicated to the success of the program.
- A very supportive upper administration including the President, the Provost, the Dean of the College of Arts and Sciences, and the Head of Fine and Performing Arts.
- Enthusiastic and engaged students who appear to have a genuine interest in learning.
- Surprisingly high student performance levels (both solo and ensemble).
- Good fund-raising prospects (but note comments in Section C of this report regarding the coordination of fund-raising efforts).
- Strong relationships with public schools in the area.

- A well maintained facility (but note comments in Section F of this report regarding the need for additional space and some acoustical modifications).

REPLY:

Per the visitor's recommendation, plans are already underway to utilize the lab area (approximately 900 square feet) for a new classroom and office. Class piano instruction will be moved to the Art Slide Library adjacent to the computer lab and the computer lab will occupy the same basic footprint with some modification.

- A vibrant arts community; good relationships between the department and various arts entities in the community.
- Improved public relations pieces that reflect well upon the program and will provide greater visibility.
- A good planning schedule with regular program reviews.

2. Recommendations for short-term improvements

- The Department should attempt to purchase an inventory of support materials in the area of music education. The faculty reports that the current inventory is inadequate.

REPLY:

We are in the process of identifying needed materials and will purchase the first installment of these materials with the new fiscal year, July 1, 2006.

- Expand the Advancement Exam to include a broader assessment of the student's progress (including progress in theory, ensembles, piano proficiency, recital attendance, etc.).

REPLY:

We were able to implement the "interview process" in conjunction with the performance part of the Advancement Exam this semester. It was a very successful and enlightening process.

- Coordinate all fund-raising into one departmental initiative (e.g., "Friends of Music"). Designated gifts and accounts (e.g., strings, bands, etc.) can continue to exist under this more general rubric.

REPLY:

This will be accomplished at the beginning of the new fiscal year July 1, 2006.

- Create a student council to meet with the Department Chair on a regular basis (e.g., once per month).

REPLY:

The students have been given time at the end of Recital Hour to discuss topics and are hoping to form a student council structure for the coming Fall 2006.

- Reconsider current recital attendance requirements in an effort to reduce the "hidden hours" required of music majors. Explore ways of grading attendance without impacting private lesson grades.

REPLY:

We are considering various options that will coincide with Recital Hour attendance. Recital Hour will inevitably become a zero credit hour course as with many NASM accredited institutions.

- Music students appear to be concerned about the advising system. If possible, it would seem to be desirable for music advisors to work with students beginning in the first year. The Department might consider offering annual workshops to be certain that all music faculty advisors have a firm grasp of current requirements.

REPLY:

This is a concern that is being addressed by the Chair. All full-time faculty will be responsible and capable of advising their own applied students throughout their degree program.

- If the Department sees a need for additional courses (e.g., Ensemble Literature, Song Repertoire, String Literature, etc.) or providing credit for recital attendance, there will be some pressure because of the university's commitment to 120-hour degrees. However, there may be some strategies for "finding" available credit hours in the current course crediting system. These might include the following: (1) reducing Senior Recital credit from three credits to one; (2) reducing first and second year hour lesson credit from three credits to two. These changes alone would "save" six hours in the Performance curriculum and two hours in the Teaching curriculum.

REPLY:

We have taken the suggestions of the visitors to reduce the Senior Recital credit from three credits to one. This has enabled us to add the Literature courses for two semester hours. Because of load assessments and the generation of FTE's, it is important to maintain the three-semester hours/one hour contact, two-semester hour/thirty minutes of contact applied lesson structure.

3. Recommendations for long-term development and futures planning

- The Department should pursue authorization to change its degree titles from Bachelor of Arts to Bachelor of Music.

REPLY:

With the new degree program course structure implementing the visitor's suggestions and NASM Standards, we have been given permission to proceed with the degree title change from Bachelor of Arts to Bachelor of Music. The degree title change should be in full effect by Fall 2007.

- The Department should consider withdrawing its application for Plan Approval for the Jazz Studies degree.

REPLY:

Per the visitor's suggestion, the Department will withdraw its application for Plan Approval for the Jazz Studies degree. Instead the Department will proceed with a request to incorporate a Jazz Emphasis within the current Music Performance degree once the new full-time faculty line (Theory/Jazz) is in place. Currently, no new majors in this area are being accepted as stated in

the Self-Study and in the Visitor's report. A proposed course outline is attached to this Optional Response. This course outline maintains the same curriculum already on the books, but requires the basic Freshman and Sophomore requirements of all performance majors. This will assist in the maintenance of our alliances with junior college transfers. The specialization aspect of the degree will be incorporated into the Junior and Senior levels while preserving the same basic upper-level music history and music theory requirements of all performance majors. The majority of the questions raised in the NASM Commission Action Report, dated July 1, 2005 have been answered in detail within the Self-Study and the visitor's report. Any recommendations and/or suggestions by the Commission on how and when to proceed would be greatly appreciated.

- Once the Department is authorized to offer its current degrees as Bachelor of Music degrees, it should consider creating a true liberal arts degree (Bachelor of Arts) with a major in music and a minor in another discipline offered by the university.

REPLY:

Discussions have begun to align a true liberal arts degree (Bachelor of Arts) with a major in music in cooperation with the Interdisciplinary Humanities and alliances with the Honors Program.

- In cooperation with the university administration, devise strategies that would utilize the strengths of the music program to recruit larger enrollments to UWF. This would benefit both the university and the music program.

REPLY:

As the Chair assumes the additional duties of Director of the School of Fine and Performing Arts, the utilization of the strengths of the music program will become a primary vehicle for the promotion of the University and more specifically a vehicle utilized for marketing and development.

APPENDIX

1. Technology Proficiency Exam
 - Part I - Written
 - Part II – Demonstration with Computer
2. Revised Syllabus: MUT 4311 Instrumentation
3. Revised Degree Plans for Bachelor of Music:
 - Music Performance
 - Music Performance/Teaching
 - Music Performance/Jazz (proposed draft)
4. Academic Learning Compact

University of West Florida
Music Technology Proficiency Exam
- PART I (written) -
- read all instructions carefully -

Note: You cannot use your computer with this portion of the exam. When you have completed Part I, turn it in to your test monitor who will give you Part II. You can then complete Part II with the use of the computer where you will find an exam folder suffixed with your last name. Open the folder and complete the requested assignments as shown on your test handout.

Name: _____

1. "MIDI" is an abbreviation for:

2. Give a brief explanation of MIDI and its purpose:

3. Explain the difference between a MIDI file and a WAV file:

4. What is the difference between a WAV and an MP3 file:

5. List the MIDI note numbers for the following pitches. C4:_____ C6:_____

6. Give the frequency (Hz) of the pitch A2: _____

6. Explain the "Save as..." command:

7-39 . List the function of the following keystrokes:

General computer commands:

7. Ctrl + O:

8. Ctrl + W:

9. Ctrl + S:

10. Ctrl + P:

11. Ctrl + X:

12. Ctrl + C:

13. Ctrl + V:

14. Ctrl + A:
15. Ctrl + Z:
16. Ctrl + Y:
17. Ctrl + N:
18. Ctrl + Tab:

Finale software:

19. Ctrl + E:
20. Ctrl + D:
21. Ctrl + 1:
22. Ctrl + 2:
23. Ctrl + 5:
24. Ctrl + M:
(MassEdit and PageLayout Tools)
25. Ctrl + F:
(SpeedyEntry, SmartShape, and Tie Tool)
26. Ctrl + T (Text Tool):
27. Backspace:
(MassEdit after making a measure selection)
28. Ctrl + Alt + A:

Band-in-a-Box software:

29. F3:
30. Alt + C:
31. Alt + K:
32. Ctrl + W:
33. Alt + W:
34. Ctrl + H:
35. Ctrl + F:
36. Ctrl + G:
37. Ctrl + Shft + A:
38. F4 or <Sp><Sp>:
39. <Esc> or <Sp>:

Questions about *Finale*:

40. How do you program and use a Metatool?

41. When you open a Coda Template File (FTM suffix), it opens as:

University of West Florida
Music Technology Proficiency Exam
- PART II (with computer) -
- read all instructions carefully -

Open the folder titled “UWF.MusTechProf.PartII.YourLastName” and complete the requested assignments as shown on this handout. Check your work carefully after finishing each exercise. This folder contains two Finale Coda Notation files (#1-3). Assignment #4 will be completed using the *Band-in-a-Box* program.

PAGE I

1. Enter the following music in 2 layers or 2 voices (excerpt from a 17th cent. keyboard canzona).

Musical notation for exercise 1, a 17th-century keyboard canzona excerpt. The piece is in common time (C) and consists of two staves. The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes with some rests. The left hand provides a simple harmonic accompaniment with quarter and eighth notes. The key signature has one flat (B-flat).

2. Enter the following music with all markings shown (Expression, Articulation, Text, & Smart Shape Tools). You will only need to use one layer.

Musical notation for exercise 2, a Moderato piece. The tempo is marked "Moderato" with a quarter note equal to approximately 88 beats per minute. The piece is in common time (C) and consists of two staves. The right hand features a melodic line with various articulations, including accents and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat). The piece includes dynamic markings such as *mf*, *f*, and *sfz*, as well as articulation markings like accents and slurs. There are also numerical markings (3 and 5) indicating triplets or quintuplets.

PAGE 2

3. Enter the following music using the Hyperscribe Tool. You may enter the music with both hands or one hand at a time. You will need to change your key and time signatures as you see them below.

4. Open *Band-in-a-Box* and click File Menu, "New". Then enter the following 12-bar chord progression. After typing in your chords type in "12" as the last measure of your chorus and loop it (repeat) 2 times. Choose *AABOSSA.STY* as your style ("STY" icon) and *11 Even 8ths (Bossa/Rock) Vibes* as your style ("Soloist" bar). In the "Song Title" box (above "Current style name") type: "UWF-MusicTechProficiencyExam.PartII.#4.YourLastName". Click "Leadsheet Window" or type "Alt + W" and print out the Soloist part (Last "S" in instrument Selection). Turn in this print-out when you have completed the exam.

Degree Plan: Bachelor of Music in Music Performance

Name _____ SS# _____ Catalogue Year _____

FRESHMAN YEAR

<u>Fall Semester</u>	<u>Completed</u>	<u>Spring Semester</u>	<u>Completed</u>
MUT 1111 Freshman Theory 3 credits	_____	MUT 1112 Freshman Theory II 3 credits	_____
MUT 1271 Freshman Theory Lab 1 credit	_____	MUT 1272 Freshman Theory II Lab 1 credit	_____
MVX 1311 Freshman Applied Music 3 credit	_____	MVX 1311 Freshman Applied Music 3 credits	_____
MVK 1111 Class Piano I 1 credits (can be waived if proficiency is met)	_____	MVK 1112 Class Piano II 1 credit (can be waived if proficiency is met)	_____
MUN xxxx Ensemble 1 credit	_____	MUN xxxx Ensemble 1 credits	_____
General Studies Course _____ 3 credits	_____	General Studies Course _____ 3 credits	_____
General Studies Course _____ 3 credits	_____	General Studies Course _____ 3 credits	_____
General Studies Course _____ <u>3 credits</u>	_____	General Studies Course _____ <u>3 credits</u>	_____
17-18 credits		17-18 credits	

SOPHOMORE YEAR

<u>Fall Semester</u>	<u>Completed</u>	<u>Spring Semester</u>	<u>Completed</u>
MUT 2116 Sophomore Theory 3 credits	_____	MUT 2217 Sophomore Theory II 3 credits	_____
MUT 2276 Sophomore Theory Lab 1 credit	_____	MUT 2277 Sophomore Theory II Lab 1 credit	_____
MVX 2321 Sophomore Applied Music 3 credits	_____	MVX 2321 Sophomore Applied Music 3 credits	_____
MVK 2121 Class Piano III 1 credit (can be waived if proficiency is met)	_____	MVK 2122 Class Piano IV 1 credit (can be waived if proficiency is met)	_____
MUN xxxx Ensemble 1 credit	_____	MUN xxxx Ensemble 1 credit	_____
General Studies Course _____ 3 credits	_____	MUE 2360 Music Technology 2 credits	_____
General Studies Course _____ 3 credits	_____	(can be waived if proficiency is met)	
General Studies Course _____ <u>3 credits</u>	_____	General Studies Course _____ 2 credits	_____
17-18 credits		General Studies Course _____ 3 credits	_____
		General Studies Course _____ <u>4 credits</u>	_____
		17-20 credits	

SUMMER***

MUG 2101 Conducting 2 credits _____

JUNIOR YEAR

<u>Fall Semester</u>	<u>Completed</u>	<u>Spring Semester</u>	<u>Completed</u>
MUH 3211 History of West Music I 3 credits	_____	MUH 3212 History of West Music II 3 credits	_____
MUT 3401 Counterpoint 2 credits	_____	MUT 3611 Structure and Style 2 credits	_____
MVX 3xxx Junior Applied Music 3 credits	_____	MVX 3xxx Junior Applied Music 3 credits	_____
MUN xxxx Ensemble 1 credit	_____	MVX 3xxx Junior Recital 1 credit	_____
MUL 3990 Literature (Vocal, Band,..) 2 credits	_____	MUN xxxx Ensemble 1 credit	_____
Elective _____ <u>2 credits</u>	_____	Music elective _____ 2 credits	_____
13 credits		Elective _____ <u>3 credits</u>	_____
		15 credits	

SENIOR YEAR

<u>Fall Semester</u>	<u>Completed</u>	<u>Spring Semester</u>	<u>Completed</u>
MUT 4311 Instrumentation 2 credits	_____	MUE 4493or4411 Sp Methods(inst/ch) 2 credits	_____
MVX 4xxx Senior Applied Music 3 credits	_____	MVX 4xxx Senior Applied Music 3 credits	_____
MUN xxxx Ensemble 1 credit	_____	MVX 4xxx Senior Recital 1 credit	_____
MUN 3xxx Chamber Music 1 credits	_____	MUN xxxx Ensemble 1 credit	_____
Elective _____ <u>3 credits</u>	_____	MUN 3xxx Chamber Music 1 credits	_____
10 credits		Elective _____ <u>2 credits</u>	_____
		12 credits	

*****Summer school is highly recommended to fulfill degree requirements and lighten semester loads.
(A minimum of 9 SH is required during one or more Summer terms)**

General Studies

(Music perf p. 2)

36 hours are required from the English/Humanities (at least 6 hours in English composition), social sciences-history, and science-mathematics at the lower division. (See UWF Catalog)

Communication (6sh)		Completed (Grade)
*ENC 1101English Composition I	3 credits	_____
*ENC 1102English Composition II	3 credits	_____
*Mathematics (6 sh) choose one from A and one from B or two from B		
A: ** MAC 1103C,** MAC 1104, or** MAC 1140	3 credits	_____
B: **MAC 1113(2sh), **MAC 2233, **MAC 2311, **MAC 2312, **MAC 2313, **MAD 2104,**MGF 1202, **STA 1013, **STA 2023	3 credits	_____
Social Sciences (9sh)		
Social Sciences: Historical perspectives (choose one)		
*EUH 1000, *EUH 1001, AMH 2010, or AMH 2020	3 credit	_____
Social Sciences: Behavioral Perspectives (choose one)		
ANT 2000, PSY 2013, or DEP 2004	3 credits	_____
Social Sciences: Socio-Political Perspectives (choose one)		
CPO 2002, ECO 2013, INR 2002. PLA 2057, POS 2041, SYG 2000, or SYG 2010	3 credits	_____
Humanities (9sh)		
Fine Arts		
MUH 2110Music in Western Civilization (required for music degree)	3 credits	_____
Literature (choose one)		
*AML 2010, *AML 2020, *ENL 2010, *ENL 2020, *LIT 1110,*LIT 1120, *LIT 2010, *LIT 2030, *LIT 2040, *LIT 2112, *LIT 2113, or *LIT 2114	2(3) credits	_____
Contemporary Values and Expression (choose one)		
*PHI 2010. **PHI 2100, *PHI 2603, *REL 2000, or SPC 2300	3 credits	_____
Natural Sciences (7 sh) choose one from A and one from B or two from B		
A: Non lab Science		
AST 3033, BOT 1801, BSC 1010, BSC 1805, BSC 1086, BSC 2311, GEO 2330, PCB 213 1, PHY 2053, PhY 2054	3 credits	_____
B: Lab Science		
BOT 2010 & 2010L, BSC 1010 & 1010L, BSC 1085 & 1085L, BSC 1086 & 1086L, BSC 2311 & 2311L, CHM 1020 & 1020L, CHM 2045 & 2045L, CHM 2046 & 2046L, GEO 1200 & 1200L, PCB 2131 & 2131L. PHY 2048 & 2048L, PHY 2049 & 2049L, PHY 2053 & 2053L, PHY 2054 & 2054L, ZOO 1010 & 1010L	4 credits	_____
Total credits	36(37)	

***Gordon Rule (Writing requirements - a grade of C- or higher is needed for any course used to meet the Gordon Rule)**

12 semester hours (6 in English or humanities and 6 hours in mathematics at the level of college algebra or higher)

*Gordon Rule writing class

**Gordon Rule mathematics class

Electives

Additional required electives are needed to meet degree requirements.

Piano majors

Piano Interpretation	2 credits	_____	Completed
Piano Pedagogy	2 credits	_____	

Vocal Majors

Diction,Vocal Pedagogy, or	2 credits	_____	Completed
Opera workshop	2 credits	_____	

Instrumental Majors

WW Methods, Brass	2 credits	_____	Completed
Methods or Perc Methods	2 credits	_____	

10 additional SH are required to meet the 120 credit hours . _____

These hours may include other music courses

Gordon Rule

Clast Test

Piano Proficiency

Foreign Language (8 sh or H.S. equiv)

9 SH Summer requirement

Graduation application

revised May 2006

Deadline Date

Completed

Completed

Music Performance Curriculum

Theoretical

Freshman Music Theory	2 semesters	6 credits
Sophomore Music Theory (sight singing and ear training)	2 semesters	6 credits
Freshman Music Theory Lab	2 semesters	2 credits
Freshman Music Theory Lab (Upper level)	2 semesters	2 credits
Instrumentation		2 credits
Musical Structure and Style		2 credits
Techniques of counterpoint		<u>2 credits</u>
Total Theoretical		22 credits

Ensemble

Choir, Band, Orchestra or Accompanying	8 semesters	8 credits
Chamber Music	2 semesters	<u>2 credits</u>
Total ensemble		10 credits

Historical

Music History I		3 credits
Music History II		<u>3 credits</u>
Total Historical		6 credits

Applied Music

Applied Lessons (major instrument)	8 semesters	24 credits
Junior Recital (30 minutes)		1 credit
Senior Recital (1 hour)		<u>1 credit</u>
Total Applied		26 credits

Conducting

Special Methods: Choral Tech or Inst Tech		2 credits
Conducting		<u>2 credits</u>
Total conducting		4 credits

Music Electives

(Piano Majors)

Piano Pedagogy		2 credits
Piano Interpretation		2 credits
Secondary Instrument (Voice or instrumental)		2 credits

(Vocal Majors) (choose 4 sh of the following)

Diction (2sh), Vocal Pedagogy(2sh), or Opera(1sh)		4 credits
Vocal Literature		2 credits

(Wind/Percussion Majors)(choose three of the following)

Band or Symphonic Literature (2sh)		
Brass Methods (2sh)		
Percussion Methods (2sh)		
Woodwind Methods (2sh)		<u>6 credits</u>
Total Music Electives		6 credits

Total Music Credits **74 credits**

General Studies (lower division) **36 credits**

(3 credit hours must be in Music Humanities)

Electives (upper division)

10 credits

****All music majors must pass a piano proficiency exam before graduation. Class piano must be taken by all music majors unless the piano proficiency exam is passed. If piano is the principal instrument, the student must take secondary applied lessons for a total of 4sh or pass a secondary instrument proficiency exam.****

*****All music majors must pass a music technology proficiency exam before graduation. Music technology must be taken by all music majors unless the technology proficiency exam is passed.*****

Total Degree Credits **120 credits**

revised May 2006

Degree Plan: Bachelor of Music in Music Performance/Teaching

Name _____	SS# _____	Catalogue Year _____
<u>FRESHMAN YEAR</u>		
<u>Fall Semester</u>	<u>Completed</u>	<u>Spring Semester</u>
<u>Completed</u>		<u>Completed</u>
MUT 1111 Freshman Theory 3 credits _____		MUT 1112 Freshman Theory II 3 credits _____
MUT 1271 Freshman Theory Lab 1 credit _____		MUT 1272 Freshman Theory II Lab 1 credit _____
MVX 1311 Freshman Applied Music 2 credit _____		MVX 1311 Freshman Applied Music 2 credits _____
MVK 1111 Class Piano I/Secondary 1 credits _____		MVK 1111 Class Piano II/Secondary 1 credit _____
Instrument (can be waived if proficiency is met)		Instrument (can be waived if proficiency is met)
MUN xxxx Ensemble 1 credit _____		MUN xxxx Ensemble 1 credits _____
General Studies Course _____ 3 credits _____		General Studies Course _____ 2 credits _____
General Studies Course _____ 3 credits _____		General Studies Course _____ 3 credits _____
General Studies Course _____ <u>3 credits</u> _____		General Studies Course _____ <u>3 credits</u> _____
16-17 credits		15-16 credits

<u>SOPHOMORE YEAR</u>		
<u>Fall Semester</u>	<u>Completed</u>	<u>Spring Semester</u>
<u>Completed</u>		<u>Completed</u>
MUT 2116 Sophomore Theory 3 credits _____		MUT 2217 Sophomore Theory II 3 credits _____
MUT 2276 Sophomore Theory Lab 1 credit _____		MUT 2277 Sophomore Theory II Lab 1 credit _____
MVX 2321 Sophomore Applied Music 2 credits _____		MVX 2321 Sophomore Applied Music 2 credits _____
MVK 2121 Class Piano III/Secondary 1 credit _____		MVK 2122 Class Piano IV/Secondary 1 credit _____
Instrument (can be waived if proficiency is met)		Instrument (can be waived if proficiency is met)
MUN xxxx Ensemble 1 credit _____		MUN xxxx Ensemble 1 credit _____
General Studies Course _____ 3 credits _____		MUE 2360 Music Technology 2 credits _____
General Studies Course _____ 3 credits _____		(can be waived if proficiency is met)
General Studies Course _____ <u>4 credits</u> _____		MUE ???? Intro to Teach/Observation 0 credits _____
17-18 credits		General Studies Course _____ 3 credits _____
		General Studies Course _____ 3 credits _____
		General Studies Course _____ <u>3 credits</u> _____
		16-19 credits

***SUMMER** MUG 2101 Conducting 2 credits _____

<u>JUNIOR YEAR</u>		
<u>Fall Semester</u>	<u>Completed</u>	<u>Spring Semester</u>
<u>Completed</u>		<u>Completed</u>
MUH 3211 History of West Music I 3 credits _____		MUT 3401 Counterpoint 2 credits _____
MUT 3611 Structure and Style 2 credits _____		MUH 3212 History of West Music II 3 credits _____
MUE 4451 Woodwind Methods 2 credits _____		MUE 3413 Chamber Music Coaching 1 credit _____
MUE 4475 Percussion Methods 2 credits _____		MUE 4411 Sp Methods Choral 2 credits _____
MVX 3xxx Junior Applied Music 2 credits _____		MUE 4465 Brass Methods 2 credits _____
MUN xxxx Ensemble 1 credit _____		MUE 4493 Sp Methods Instrumental 2 credits _____
EDF 3234 App Foundations 3 credits _____		MVX 3xxx Junior Applied Music 2 credits _____
EEX 3070 Methods in Inc and Practice <u>3 credits</u> _____		MUN xxxx Ensemble 1 credit _____
18 credits		TSL 4080 ESOL Principles and Practice <u>3 credits</u> _____
		18 credits

***SUMMER** EDM 4404 Cont Issues 3 credits _____

<u>SENIOR YEAR</u>		
<u>Fall Semester</u>	<u>Completed</u>	<u>Spring Semester</u>
<u>Completed</u>		<u>Completed</u>
MUT 4311 Instrumentation 2 credits _____		MUE 4xxx Music Internship <u>9 credits</u> _____
MUE 3311 Elementary Methods 2 credits _____		9 credits
MVV 4640 Vocal Pedagogy 2 credits _____		
MUE 4343 String Methods 2 credits _____		
MUL 3990 Literature (Choral, Band...) 2 credits _____		
MUN xxxx Ensemble 1 credit _____		
MVX 4xxx Senior Recital 1 credit _____		
EDM 4310 Inst, Man, Asses <u>3 credits</u> _____		
15 credits		

***Summer school is highly recommended to fulfill degree requirements and lighten semester loads (A minimum of 9 SH is required during one or more Summer terms)**

General Studies

(Music Ed p.2)

36 hours are required from the English/Humanities (at least 6 hours in English composition), social sciences-history, and science-mathematics at the lower division. (See UWF Catalogue)

Communication (6sh)		Completed (Grade)
*ENC 1101English Composition I	3 credits	_____
*ENC 1102English Composition II	3 credits	_____
*Mathematics (6 sh) choose one from A and and one from B or two from B		
A: ** MAC 1103C,** MAC 1104, or** MAC 1140	3 credits	_____
B: **MAC 1113(2sh), **MAC 2233, **MAC 2311, **MAC 2312, **MAC 2313, **MAD 2104,**MGF 1202, **STA 1013, **STA 2023	3 credits	_____
Social Sciences (9sh)		
Social Sciences: Historical perspectives (choose one)		
*EUH 1000, *EUH 1001, AMH 2010, or AMH 2020	3 credit	_____
Social Sciences: Behavioral Perspectives (choose one)		
ANT 2000, PSY 2013, or DEP 2004	3 credits	_____
Social Sciences: Socio-Political Perspectives (choose one)		
CPO 2002, ECO 2013, INR 2002. PLA 2057, POS 2041, SYG 2000, or SYG 2010	3 credits	_____
Humanities (9sh)		
Fine Arts		
MUL 2110Music in Western Civilization (required for music degree)	3 credits	_____
Literature (choose one)		
*AML 2010, *AML 2020, *ENL 2010, *ENL 2020, *LIT 1110,*LIT 1120, *LIT 2010, *LIT 2030, *LIT 2040, *LIT 2112, *LIT 2113, or *LIT 2114	2(3) credits	_____
Contemporary Values and Expression (choose one)		
*PHI 2010. **PHI 2100, *PHI 2603, *REL 2000, or SPC 2300	3 credits	_____
Natural Sciences (7 sh) choose one from A and one from B or two from B		
A: Non lab Science		
AST 3033, BOT 1801, BSC 1010, BSC 1805, BSC 1086, BSC 2311, GEO 2330, PCB 213 1, PHY 2053, PhY 2054	3 credits	_____
B: Lab Science		
BOT 2010 & 2010L, BSC 1010 & 1010L, BSC 1085 & 1085L, BSC 1086 & 1086L, BSC 2311 & 2311L, CHM 1020 & 1020L, CHM 2045 & 2045L, CHM 2046 & 2046L, GEO 1200 & 1200L, PCB 2131 & 2131L. PHY 2048 & 2048L, PHY 2049 & 2049L, PHY 2053 & 2053L, PHY 2054 & 2054L, ZOO 1010 & 1010L	4 credits	_____
Total credits	36(37)	

***Gordon Rule (Writing requirements - a grade of C- or higher is needed for any course used to meet the Gordon Rule)**
 12 semester hours (6 in English or humanities and 6 hours in mathematics at the level of college algebra or higher)
 *Gordon Rule writing class **Gordon Rule mathematics class

	Completed
Gordon Rule	_____
Piano Proficiency	_____
Foreign Language (8 sh or H.S. equiv)	_____
9 SH Summer requirement	_____
General Knowledge Test	_____
Florida Professional Education Test	_____
Music Subject Area Test	_____

	Deadline Date	Completed
Graduation application	_____	_____

revised May 2006

Music Teaching Curriculum

Theoretical

Freshman Music Theory	2 semesters	6 credits
Sophomore Music Theory	2 semesters	6 credits
(sight singing and ear training)		
Freshman Music Theory Lab	2 semesters	2 credits
Sophomore Music Theory Lab	2 semesters	2 credits
(Upper level)		
Instrumentation		2 credits
Musical Structure and Style		2 credits
Techniques of counterpoint		<u>2 credits</u>
Total Theoretical		22 credits

Ensemble

Choir, Band, or Orchestra	7 semesters	7 credits
Chamber Music Coaching or small vocal ensemble		<u>1 credits</u>
Total ensemble		8 credits

Historical

Music History I		3 credits
Music History II		<u>3 credits</u>
Total Historical		6 credits

Applied Music

Applied Lessons (major instrument)	6 semesters	12 credits
Senior Recital (30 minutes)		<u>1 credit</u>
Total Applied		13 credits

Conducting

Conducting		2 credits
Special Methods: Instrumental Techniques		2 credits
Special Methods: Choral Techniques		<u>2 credits</u>
Total conducting		6 credits

Music Internship

Music Internship		<u>9 credits</u>
Total Music Internship		9 credits

Music Education

Intro to Teaching (Observation)	0 credits (required)	
Literature Topics (one course required, specific to area of study):		
Choral Literature	2 credits	
Band Literature	2 credits	
Symphonic Literature	2 credits	
Vocal Literature	2 credits	
Piano Interpretation	2 credits	
Piano Pedagogy	2 credits	
Kodaly Methods	3 credits	
String Methods	2 credits	
Woodwind Methods	2 credits	
Brass Methods	2 credits	
Methods for the Elementary School Music Teacher	2 credits	
Percussion Methods	2 credits	
Diction I, II	2 credits (one credit per course)	
Vocal Pedagogy	<u>2 credits</u>	
Total Music Education Electives		14 credits (from courses above)
Total Music Credits		78 credits

****All music majors must pass a piano proficiency exam before graduation. Class piano must be taken by all music majors unless the piano proficiency exam is passed. If piano is the principal instrument, the student must take secondary applied lessons for a total of 4sh or pass a secondary instrument proficiency exam.****

*****All music majors must pass a music technology proficiency exam before graduation. Music technology must be taken by all music majors unless the technology proficiency exam is passed.*****

<u>EDUCATION ELECTIVES (part of minor)</u>	6 credits	
(See below)		
<u>General Studies (lower division)</u>	36 credits	
(3 credit hours must be in Music Humanities)		
Total Degree Credits		120 credits

Education Minor

Education Electives

EDF 3234 Applied Foundations	3 credits
EDM 4310 Instruction, Management, and Assessment	<u>3 credits</u>
	6 credits

To complete the education minor the students must complete the following courses in addition to the 120 hours above:

EDM 4404 Contemporary Issues in Public Education	3 credits
EEX 3070 Methods in Inclusion and Practice	3 credits
TSL 4080 ESOL Principles and Practice	<u>3 credits</u>
Total Education	9 credits

***As part of this degree, students are required to pass the General Knowledge Test, the Florida Professional Education Test, and the Music Subject Area Test.**

revised May 2006

Degree Plan: Bachelor of Music in Music Performance/Jazz Emphasis

Name _____ SS# _____ Catalogue Year _____

FRESHMAN YEAR

<u>Fall Semester</u>	<u>Completed</u>	<u>Spring Semester</u>	<u>Completed</u>
MUT 1111 Freshman Theory 3 credits	_____	MUT 1112 Freshman Theory II 3 credits	_____
MUT 1271 Freshman Theory Lab 1 credit	_____	MUT 1272 Freshman Theory II Lab 1 credit	_____
MVX 1311 Freshman Applied Music 3 credit	_____	MVX 1311 Freshman Applied Music 3 credits	_____
MVK 1111 Class Piano I 1 credits	_____	MVK 1112 Class Piano II 1 credit	_____
(can be waived if proficiency is met)		(can be waived if proficiency is met)	
MUN xxxx Ensemble or Jazz Band 1 credits	_____	MUN xxxx Ensemble or Jazz Band 1 credit	_____
General Studies Course _____ 3 credits	_____	General Studies Course _____ 3 credits	_____
General Studies Course _____ 3 credits	_____	General Studies Course _____ 3 credits	_____
General Studies Course _____ <u>3 credits</u>	_____	General Studies Course _____ <u>3 credits</u>	_____
17-18 credits		17-18 credits	

SOPHOMORE YEAR

<u>Fall Semester</u>	<u>Completed</u>	<u>Spring Semester</u>	<u>Completed</u>
MUT 2116 Sophomore Theory 3 credits	_____	MUT 2217 Sophomore Theory II 3 credits	_____
MUT 2276 Sophomore Theory Lab 1 credit	_____	MUT 2277 Sophomore Theory II Lab 1 credit	_____
MVX 2321 Sophomore Applied Music 3 credits	_____	MVX 2321 Sophomore Applied Music 3 credits	_____
MVK 2121 Class Piano III 1 credit	_____	MVK 2122 Class Piano IV 1 credit	_____
(can be waived if proficiency is met)		(can be waived if proficiency is met)	
MUN xxxx Ensemble or Jazz Band 1 credit	_____	MUN xxxx Ensemble or Jazz Band 1 credit	_____
General Studies Course _____ 3 credits	_____	MUE 2360 Music Technology 2 credits	_____
General Studies Course _____ 3 credits	_____	(can be waived if proficiency is met)	
General Studies Course _____ <u>3 credits</u>	_____	General Studies Course _____ 2 credits	_____
17-18 credits		General Studies Course _____ 3 credits	_____
		General Studies Course _____ <u>4 credits</u>	_____
		17-20 credits	

SUMMER***

MUG 2101 Conducting 2 credits _____

JUNIOR YEAR

<u>Fall Semester</u>	<u>Completed</u>	<u>Spring Semester</u>	<u>Completed</u>
MUH 3211 History of West Music I 3 credits	_____	MUH 3212 History of West Music II 3 credits	_____
MUT 3401 Counterpoint 2 credits	_____	MUT 3611 Structure and Style 2 credits	_____
MVX 3xxx Junior Applied Music 3 credits	_____	MVX 3xxx Junior Applied Music 3 credits	_____
MUN 4714 Jazz Band 1 credit	_____	MVX 3xxx Junior Recital 1 credit	_____
MUT 2361 Jazz Fund I 2 credits	_____	MUN 4714 Jazz Band 1 credit	_____
MUT 3641 Improv I <u>2 credits</u>	_____	MUN 3713 Jazz Combo 1 credit	_____
13 credits		MUT 2362 Jazz Fund II 2 credits	_____
		MUT 3642 Improv II <u>2 credits</u>	_____
		15 credits	

SENIOR YEAR

<u>Fall Semester</u>	<u>Completed</u>	<u>Spring Semester</u>	<u>Completed</u>
MUT 4311 Instrumentation 2 credits	_____	MUE 4493 Sp Methods: Instrumental 2 credits	_____
MVX 4xxx Senior Applied Music 3 credits	_____	MVX 4xxx Senior Applied Music 3 credits	_____
MUN 4714 Jazz Band 1 credit	_____	MVX 4xxx Senior Recital 1 credit	_____
MUN 3713 Jazz Combo 1 credit	_____	MUN 4714 Jazz Band 1 credit	_____
MUH 4xxx Jazz History 3 credits	_____	MUN 3713 Jazz Combo 1 credit	_____
MUT 4643 Improve III <u>2 credits</u>	_____	MUT 4644 Improv IV <u>2 credits</u>	_____
12 credits		10 credits	

*****Summer school is highly recommended to fulfill degree requirements and lighten semester loads.
(A minimum of 9 SH is required during one or more Summer terms)**

General Studies

(Music jazz p. 2)

36 hours are required from the English/Humanities (at least 6 hours in English composition), social sciences-history, and science-mathematics at the lower division. (See UWF Catalog)

Communication (6sh)		Completed (Grade)
*ENC 1101English Composition I	3 credits	_____
*ENC 1102English Composition II	3 credits	_____
*Mathematics (6 sh) choose one from A and and one from B or two from B		
A: ** MAC 1103C,** MAC 1104, or** MAC 1140	3 credits	_____
B: **MAC 1113(2sh), **MAC 2233, **MAC 2311, **MAC 2312, **MAC 2313, **MAD 2104,**MGF 1202, **STA 1013, **STA 2023	3 credits	_____
Social Sciences (9sh)		
Social Sciences: Historical perspectives (choose one)		
*EUH 1000, *EUH 1001, AMH 2010, or AMH 2020	3 credit	_____
Social Sciences: Behavioral Perspectives (choose one)		
ANT 2000, PSY 2013, or DEP 2004	3 credits	_____
Social Sciences: Socio-Political Perspectives (choose one)		
CPO 2002, ECO 2013, INR 2002. PLA 2057, POS 2041, SYG 2000, or SYG 2010	3 credits	_____
Humanities (9sh)		
Fine Arts		
MUH 2110Music in Western Civilization (required for music degree)	3 credits	_____
Literature (choose one)		
*AML 2010, *AML 2020, *ENL 2010, *ENL 2020, *LIT 1110,*LIT 1120, *LIT 2010, *LIT 2030, *LIT 2040, *LIT 2112, *LIT 2113, or *LIT 2114	2(3) credits	_____
Contemporary Values and Expression (choose one)		
*PHI 2010. **PHI 2100, *PHI 2603, *REL 2000, or SPC 2300	3 credits	_____
Natural Sciences (7 sh) choose one from A and one from B or two from B		
A: Non lab Science		
AST 3033, BOT 1801, BSC 1010, BSC 1805, BSC 1086, BSC 2311, GEO 2330, PCB 213 1, PHY 2053, PhY 2054	3 credits	_____
B: Lab Science		
BOT 2010 & 2010L, BSC 1010 & 1010L, BSC 1085 & 1085L, BSC 1086 & 1086L, BSC 2311 & 2311L, CHM 1020 & 1020L, CHM 2045 & 2045L, CHM 2046 & 2046L, GEO 1200 & 1200L, PCB 2131 & 2131L. PHY 2048 & 2048L, PHY 2049 & 2049L, PHY 2053 & 2053L, PHY 2054 & 2054L, ZOO 1010 & 1010L	4 credits	_____
Total credits	36(37)	

***Gordon Rule (Writing requirements - a grade of C- or higher is needed for any course used to meet the Gordon Rule)**

12 semester hours (6 in English or humanities and 6 hours in mathematics at the level of college algebra or higher)

*Gordon Rule writing class

**Gordon Rule mathematics class

Electives

Additional electives are needed to meet degree requirements.

Elective _____ 2 credits **Completed** _____

Gordon Rule _____

Clast Test _____

Piano Proficiency _____

Foreign Language (8 sh or H.S. equiv) _____

9 SH Summer requirement _____

Graduation application _____ **Deadline Date** _____ **Completed** _____

revised May 2006

Jazz Emphasis Curriculum

Theoretical

Freshman Music Theory	2 semesters	6 credits
Sophomore Music Theory (sight singing and ear training)	2 semesters	6 credits
Freshman Music Theory Lab	2 semesters	2 credits
Freshman Music Theory Lab	2 semesters	2 credits
(Upper level)		
Instrumentation		2 credits
Musical Structure and Style		2 credits
Techniques of counterpoint		<u>2 credits</u>
Total Theoretical		22 credits

Ensemble

Jazz Band or ensemble	8 semesters	8 credits
Jazz Combo	3 semesters	<u>3 credits</u>
Total ensemble		11 credits

Historical

Music History I		3 credits
Music History II		<u>3 credits</u>
Total Historical		6 credits

Applied Music

Applied Lessons (major instrument)	8 semesters	24 credits
Junior Recital (30 minutes)		1 credit
Senior Recital (1 hour)		<u>1 credit</u>
Total Applied		26 credits

Conducting

Special Methods: Instrumental Techniques		2 credits
Conducting		<u>2 credits</u>
Total conducting		4 credits

Jazz Studies

Jazz Fundamentals I		2 credits
Jazz Fundamentals II		2 credits
Jazz History		3 credits
Improv I		2 credits
Improv II		2 credits
Improv III		2 credits
Improv IV		<u>2 credits</u>
Total Jazz Studies		15 credits

Total Music Credits **84 credits**

General Studies (lower division) **36 credits**

(3 credit hours should be in Music Humanities)

****All music majors must pass a piano proficiency exam before graduation. Class piano must be taken by all music majors unless the piano proficiency exam is passed. If piano is the principal instrument, the student must take secondary applied lessons for a total of 4sh or pass a secondary instrument proficiency exam.****

*****All music majors must pass a music technology proficiency exam before graduation. Music technology must be taken by all music majors unless the technology proficiency exam is passed.*****

Total Degree Credits

120 credits

revised May 2006



MUSIC

Mission Statement

The Department of Music offers a personalized education at the baccalaureate level to equip students to perform at professional levels and to think critically as musicians and educators. This personalized education is augmented by numerous performance and ensemble opportunities. The department sponsors musical performances both alone and in conjunction with the theater and art departments to reach out to both the university and the community.

Student Assessment

Students are expected to achieve levels of competency representative of their level of study in applied music. Jury exams are required each semester to assess student progress and constitute 50% of the final applied grade. Admission to the Junior Level (Advancement Exam) must be approved by the faculty at the end of the sophomore year. All students must perform juried recitals; performance majors present a junior and senior recital, music students in the teaching track present a senior recital.

Student Learning Outcomes

Content

- Identify visually and aurally chords and proper part writing technique
- Identify the historical periods in music
- Explain proper performance practices for each historical period
- Recognize and develop good intonation
- Identify appropriately performed musical phrases
- Develop Pedagogical techniques appropriate to area of study

Critical Thinking

- Analyze musical works as to their harmonic structure and form
- Apply professional techniques to performance
- Distinguish audibly between works of different time periods
- Differentiate between repertoire of high and low quality
- Select appropriate repertoire by integrating music analysis knowledge with performance practice
- Perform a solo recital using appropriate historical performance practices

Communication

- Perform proper musical phrases
- Create and deliver effective oral presentations
- Develop effective written presentations

Integrity/Values

- Recognize the importance of personal and professional integrity
- Adhere to professional performance standards related to music
- Evaluate the performances of others honestly and respectfully

Project Management

- Design reasonable timelines of practice for performance preparations
- Collaborate effectively with an accompanist
- Develop appropriate ensemble performance and participation skills

Job Prospects for Music Majors

- High School/Middle School Band Director
- High School/Middle School Choral Director
- Elementary Music Specialist
- Symphony Musician
- Concert Soloist
- Opera Singer
- Studio Musician
- Church Musician
- Music Retail
- Private Music Studio

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9/28/05

MUSIC

College of Arts & Science

THE UNIVERSITY OF WEST FLORIDA

**ACADEMIC PROGRAM REVIEW
2005-2006**

Department of Music

Program Review Team

External Consultants (assigned by National Association of School of Music)

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School of Music
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UWF Faculty

Within College/Outside Department

Dr. Charles Houghton, Chair
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College of Arts and Sciences

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Department of Criminal Justice and Legal Studies
College of Professional Studies

ACADEMIC PROGRAM REVIEW

Visitors' Report

**DEPARTMENT OF MUSIC
UNIVERSITY OF WEST FLORIDA**

**1000 University Parkway
Pensacola, FL 32514
(850) 474-2147
uwf.edu/music**

**Dr. Kyle Marrero, Chair
February 13–14, 2006**

by

**Dr. Joe Stuessy (chair), Texas State University
Dr. James Gardner, George Mason University
Dr. Fernaundra Ferguson, UWFL
Mr. Charles Houghton, UWFL**

Department of Music
Academic Program Review
February 2006

This Academic Program Review was coordinated with the re-accreditation by the National Association of Schools of Music (NASM). In that context, two external reviewers joined the internal reviewers in reading the Self-Study and in making the visit. During the site visit, reviewers visited classes, private music lessons, ensemble rehearsals, and performances by students and student ensembles. The structures of the degree programs were reviewed and evaluated. Materials in the library and processes of student recruiting, admission, advising were assessed. Processes of faculty appointment and evaluation were considered. All aspects of the program were open to discussion and evaluation. The purpose was to assess a general view of the nature of the program and its current status in fulfilling how it perceives itself. A significant consideration of context, both institutionally and nationally, was very important in framing the entire visit and in writing this report.

Significant gratitude is expressed to the faculty, staff, and students of the Music Department. They made a significant commitment of time and energy in writing the Self-Study, in making themselves open to potentially intrusive assessment, and in committing themselves to a process of continual improvement. That attitude of commitment to excellence is very important and is probably the chief marker of a positive future.

The external visitors express appreciation to our internal partners in review, Professors Ferguson and Houghton. They provided important institutional context to the positive work taking place in the music program and their insights are vital to the successes of this process.

The remainder of this report is a verbatim presentation of the Visitors' Report of the NASM re-accreditation process. The NASM Commission on Accreditation is the body that makes actual decisions in that regard. They will convene in June, read the Self-Study, consider the Visitors' Report, and read any Optional Response that the institution provides. The purpose of the Visitors' Report is to confirm and expand the observations made by the faculty in the Self-Study. In the Report, the visitors seek to articulate our sense of how the various standards of the association are working their way through the curriculums and practices of the music program at the University of West Florida. The Association does not 'tell' its institutional members what to do or how to proceed. The accreditation process is a point at which the institution articulates how it sees itself within the context of the articulated standards for various programs. The Visitors' Report affirms and/or challenges various points of accomplishment and the Commission judgment provides a final determination of the congruence with what the institution says it is doing and what is perceived as actually taking place. If there are potential adjustments to the congruence of vision and reality, those suggestions are articulated.

General Comments about Music Degrees at the University of West Florida

a. Bachelor of Arts titles

The intent and practice of the Department of Music at the University of West Florida is to offer the professional degree in music. Until 2000, however, the university was not authorized to offer the Bachelor of Music degree. In 2001, the Department of Music petitioned the Board of Trustees to change the title of its degrees from Bachelor of Arts to Bachelor of Music. The petition was not acted upon at that time. The Department of Music plans to reinstate its petition at the next opportunity.

In discussions with the Provost, the Dean of the College of Arts and Sciences, and the Head of Fine and Performing Arts, the visitors concluded that there is university support for changing the degree titles from Bachelor of Arts to Bachelor of Music. Given the intent and practice of the department, the visitors support the department's petition.

b. The Music Teaching Degree

The Department of Music is prohibited from using the title Bachelor of Arts (or Music) in Music Education. The only CIP number available is the Bachelor of Arts (or Music) in Music Performance. This explains the rather unique degree title "Bachelor of Arts in Music Performance/Teaching." It is, in fact, a traditional music education degree. The university's Department of Education has permitted music students to receive a Minor in Education upon completion of nine hours of education courses beyond the university's 120-credit-hour limit. Because this minor is very strongly advised and almost always taken, the curricular tables include the 120-plus-9-hour plan.

c. The Jazz Studies Degree

In 2005, the Department of Music submitted the Bachelor of Arts in Music Performance/Jazz for Plan Approval. NASM deferred Plan Approval, citing a rather lengthy number of concerns. After consideration of NASM's reply and further discussion with the visitors, the Department intends to withdraw its request for Plan Approval for the jazz studies degree. For that reason, this degree is not considered in the Visitors' Report that follows. It must be noted that the jazz degree was added to the university catalog and students were admitted to the program prior to the submission of the program for Plan Approval. The students currently in the program will be allowed to graduate with a Bachelor of Arts in Music Performance degree. No new students are being accepted into the program.

A. Mission, Goals, and Objectives

The University of West Florida's mission statement begins the music unit's Self-Study (p. 3) and is followed by the Department's own statement of purpose. The latter is stated clearly and is in strong alignment with the institutional statement. The department mission statement is also present in materials for students and faculty.

In response to recent Southern Association of Colleges and Schools re-accreditation, the university is committed to a rhythm of planning/evaluation that requires units to articulate clear goals and objectives for each degree program. These goals and objectives are to have a measure of specificity that enables clear evaluation. The Self-Study includes detailed charts that present Strategic Goals/Objectives, anticipated Student Learning Outcomes, and Assessment Results. These regular materials are presented in Appendix VI, section 4 “Student Learning Outcomes for the Degrees,” and section 6 “Annual Reports.”

B. Size and Scope

The music unit appears to have sufficient enrollment to have a community of learners appropriate for the degrees offered by the Department of Music. HEADS reports failed to provide detailed information about music major enrollments. Recent reports merely listed totals for baccalaureate liberal arts programs. Because the department considers their degrees to be professional degrees, the visitors asked for detailed 2005/2006 enrollment figures as required for Bachelor of Music programs. The resulting information is attached to this Visitors’ Report.

The overall size of the faculty appears to be minimally adequate to cover the size and scope of the music program. However, there appear to be serious concerns about the distribution of faculty expertise and the balance of tenure-track and adjunct positions. The number of faculty lines has not increased since the 1970s, a time when the university was an upper division institution with a small enrollment. The current 16-to 1 full-time to student ratio places the UWF Department of Music in the 95th percentile compared to similar institutions. These concerns are addressed below (see Section E of the Visitors’ Report).

The curricula offer sufficient advanced courses and requisite ensemble experiences.

C. Finances

Financial resources appear to be reasonably adequate to support the current mission, goals, and objectives and the size and scope of the Music Department’s offerings. A significant challenge emerged in the current budget year (FY 2006) regarding support from the Student Government Association (SGA) for the ensembles of the department (see p. 6 of the Self-Study.) That reduction in funding for FY 2006 was offset by positive action from the Dean. Information received since our visit indicates that the SGA funding has been restored for at least the next fiscal year.

It was the visitors’ understanding that a prerequisite for SGA funding is to present concerts and other events that are well attended by students (the funding is based on aggregate attendance). It is important for the university to ensure that adequate staff is available in the performing venues to manage the routine duties of this kind of activity (ticket sales, instrument maintenance, physical arrangements on stage, etc.). It is the visitor’s opinion that the prospects for this kind of support are reasonably positive.

Of greater concern is the overall funding posture of the university. The visitors were given to understand that public institutions in the state are growing rapidly. However, enrollment at UWF has not increased parallel to the overall state growth. This could put the university at significant risk. This lack of parallel institutional growth could result in cuts in state support. The only other significant source of funding for the institution is tuition. Given limits on tuition increases (and state restrictions on fees), cuts in state support could create a significant overall funding challenge for the institution. Even given the very positive commitment to Music within the university's leadership, a climate of flat or constricting budgets could have significant negative effects.

The visitors observed that leaders in upper administration of the university consider the Music Department to be on an upward trajectory in terms of quality and quantity. Indeed, it is possible that music (and the other arts) could become part of an overall recruiting strategy of the university, becoming part of a potential solution rather than only a point of financial expenditure out of proportion with the income the unit brings in. This kind of thinking appeared to be emerging from various conversations that the visitors encountered. However, any expanded tasks (e.g., recruiting) need to be supported by additional resources (for example, travel funds for ensembles to tour/recruit).

Appropriate funding for piano maintenance is needed. This concern is discussed in Section F (Facilities, Equipment, Safety) below.

Other aspects of budgetary support appear to be normal in terms of planning and projections. The unit has articulated anticipated needs for new faculty positions and other programmatic expansions. (However, the visitors encourage the Department to consider modifying some of the requests for additional faculty to reflect more attention to specializations in areas of Music Theory and Musicology/Music-Literature. See below in Section E.)

Anticipated needs for new faculty and for enhanced programmatic support (including scholarships) appear to be understood by the Dean and the Provost. Their conceptual support for the Department and for the newly appointed Chair is very positive. In addition, the President has placed the Arts in a central position for expanded efforts at external support.

External fund-raising is a positive part of the Department's current financial posture relative to similar institutions. Several "Friends" groups have been in existence and have been effective in garnering a reasonable level of support. The visitors recommend that the Department consider consolidating these efforts to enhance efficiency and effectiveness.

External fund-raising is a positive part of the Chair's experience. It can be noted that even though he is in his first year at the university, he has been leading the Pensacola Opera for several years. He has been effective in raising money for that entity and this may have a positive impact on gaining greater external support for the Department.

Continued attention is essential, however, to avoid potential conflicts of interest and risks of sending mixed messages to donors.

Normal processes of accounting for expenses and planning for future budgets appear to be in place. The institution's financial reporting documents seem to provide a good range of data in an accurate and timely manner.

D. Governance and Administration

At the time of the visit, the Chair had only been in that position for about six months. The Chair is positive and energetic and appears to enjoy strong support from all levels of university administration. Equally strong support is evident from the students and from the majority of music faculty members. The department appears to be administered efficiently and effectively. The Chair appears to be actively involved in developmental activities. He has also initiated a number of reforms in policy and procedure that appear to be appropriate and overdue. The music faculty meets twice per month and appears to be appropriately involved in policy-making and planning.

The visitors have some concern about the combined teaching and administrative load of the Chair. He teaches applied voice, conducts the UWF Singers and the UWF Madrigals, supervises the Recital Hour, and (this year, at least) directs the musical theater production. There appears to be a plan to add the responsibilities of Head of Fine and Performing Arts to his portfolio. The chair is quite energetic and dedicated and appears hesitant to relinquish any of the current (and projected) responsibilities. However, some adjustments may become necessary and advisable in the near future lest there be occasional inadequacies in one or more of these activities and/or the danger of premature "burn-out." As the standards articulate: "The institution shall provide the music executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively" (NASM *Handbook* [2003-2004], p. 61, item II.D.¶5). Note also the NASM standard regarding teaching loads (NASM *Handbook* [2003-2004], p. 63, item II.E.4.¶1).

In the meeting with music students, the visitors were impressed by the cogent and mature questions and concerns posed by the students. In many cases, their concerns could be rather easily addressed by constructive dialogue with the Chair. While the Chair maintains an open door policy, many students are hesitant to interrupt a very busy administrator. The visitors recommend the creation of some kind of representative student council that could meet with the Chair on a regular basis (e.g., one per month) to share concerns and information, discuss issues, and develop solutions.

E. Faculty and Staff

Based on the visitors' observations of classes, ensembles, and studio lessons, the faculty as a whole appears competent and well trained. They demonstrate enthusiasm and significant commitment to the processes of teaching, to the institution, and to the students. Many are also involved in important creative work in musical activities in the community and the region.

The Faculty Data in the Self-Study (Appendix III) chronicle the academic background of the faculty and profile their current scholarly and creative activities. The visitors have some concern about the composite profile of the faculty. While important academic experience and continuing professional activities are present, there appears to be a lack of core background in the crucial areas of Music Theory and Musicology/Music-Literature. The visitors noted that the creative/scholarly activity of the current faculty is strongly present in performance, but there appears to be a void regarding Music Theory and Musicology/Music-Literature. Correlation between academic degree work, teaching assignment, and scholarly productivity seems tilted toward the performance side of things, to the exclusion of the core areas of theory and history. The result is what appears to be a troubling unevenness in the delivery of courses in music theory and history. In some classes, there was a high level of student engagement with appropriate material. However in other classes, significant rigor and energetic student accomplishments seemed to be absent. It appeared to the visitors that the overall music program would benefit by having faculty members whose primary training, experience, and scholarly activities were focused in the areas of music theory and music history. Such a faculty presence should have the effect of bringing coordination and appropriate rigor to courses in these core areas of all music curricula. Given these considerations, it was not clear to the visitors that the Department of Music was meeting the NASM standards for number and distribution of faculty (*NASM Handbook* [2003-2004], p. 62, item II, E. 2).

The Department has embarked on a discipline of regular evaluation and a projection of needs. The most recent projections of additional needed faculty articulated a first priority for a full-time person to enhance the Jazz program, specifically a performer/teacher in the Brass area. Other articulated needs include a full-time faculty member in Low Strings, and a person in the Vocal/Choral area to offset the administrative responsibilities of the Chair. (See the Self-Study, p. 14; and Appendix VI, "Annual Report, 2004–2005.") The visitors are concerned that such faculty additions would merely exacerbate the existing problem. It is difficult to see how the enrollment numbers reported in recent HEADS reports justify full-time faculty positions in these areas. Instead, the Department is encouraged to reconsider these faculty needs in such a way that the core areas of music theory and music history are addressed by filling faculty positions stressing these areas as primary with credentials in areas such as jazz, brass, low strings, and vocal/choral as secondary.

The Self-Study notes that the overall number of full-time faculty (5) is low relative to institutions with similar programs (see Self-Study, p. 14). The visitors note that this modest number of full-time persons is supplemented by well-qualified adjuncts.

The Self-Study identifies the relatively small number of full-time faculty members as its primary “weakness” (see Self-Study, p. 53). The visitors noted this, but observed the general quality of student outcomes to be positive in spite of the current part-time/full-time balance (about 3:1). It appears that the music faculty is compensating well for this apparent imbalance (except perhaps in the areas of music theory and history, as noted above).

The Department appears to have a normal and appropriate process of appointment, evaluation, and advancement of faculty. In particular, the new Chair has added stronger consistency to these processes.

Faculty loads appear to be consistent with practices at similar NASM schools. Faculty loads are articulated on page 13 of the Self-Study. Applied instruction is credited at the familiar 3:2 ratio; ensembles are on the same 3:2 basis of contact/load. It is the visitors’ observation that faculty routinely teach a full load, without an offset for Research/Creative work. This could be a long-term morale issue; and this pattern reinforces the articulated need for additional faculty.

Opportunities for institutionally supported faculty development appear to be modest at best.

The salary scale for part-time applied faculty members appears to be low. (See the HEADS Reports in Appendix I of the Self-Study.) However, this may match the market rate of the region. Although full-time salaries appear to match the relative cost of living in the region, attention to more competitive levels may be necessary as additional full-time hiring activities take place.

The primary support staff person for the Department appears to be well qualified and appropriately committed to the faculty and students. She is to be commended for her many positive contributions to the program.

The Chair of the Department is in his first year at the university and in his first administrative appointment. He appears to enjoy broad and deep support from the majority of the faculty and from all levels of the university administration. He is to be credited with enhancing a solid sense of positive direction within the program.

F. Facilities, Equipment, and Safety

The fourteen-year-old Center for Fine and Performing Arts houses the departments of music, theater, and art. The facility appears to be very well maintained. However, the usable spaces for the music department are barely adequate. The most severe need

appears to be classroom space. There is only one classroom in the music wing (room 206), and this room is used by other university components. As a result, some music classes (e.g., some music theory classes) are taught in the ensemble rehearsal room using movable chalkboards (thus reducing the time available for ensemble rehearsals for which the room is designed). Fortunately, a solution appears to be available. A very nice space in the music wing is now serving as a piano lab, computer lab, and music library. It appears that these functions could be relocated, thus allowing this space (approximately 900 square feet) to be reconfigured as a large classroom, or two medium classrooms, or a medium classroom and several offices. The visitors recommend that the university pursue these relocations/reconfigurations as soon as possible. More will be said about the music library relocation in Section G of this report.

The Music Hall (recital hall) is a nice facility but is a very “live” hall. Some minor acoustical adjustments (e.g., sound absorbing or dispersing materials on the rear wall) could result in significant improvement. (NASM *Handbook* [2003-04], p. 64, item II. F, ¶4).

Sound transfer within the practice rooms appears to be a problem. The problem may be caused primarily by exterior windows. It may be possible to modify the construction around the windows in order to reduce the sound transfer. (NASM *Handbook* [2003-04], p. 64, item II. F, ¶4).

Piano maintenance appears to be a rather significant concern. Every piano the visitors heard was out of tune (this included pianos in practice rooms, the classroom, the rehearsal hall, and even the Steinway concert grand in the Music Hall). A more robust program of piano maintenance is strongly recommended. (NASM *Handbook* [2003-04], p. 64, item II. F, ¶6).

The visitors heard no concern about building access. Safety also did not appear to be a concern.

G. Library

The library is described on pages 17–22 of the Self-Study, with additional information presented in Appendix VI. These pages present a summary of the materials in the collection. A check of holdings by the visitors confirmed the overview. The Pace Library faculty/staff is to be commended for their partnership with the music faculty and an overall atmosphere of positive support.

The visitors have some concern about the NASM standard regarding adjacency of materials and ease of use: “The institution shall provide an effective environment for study. Facilities should be as centralized as possible to provide access to all library holdings devoted to the study of music. For example, scores, recordings, and listening equipment should be located in close proximity for effective use in conjunction with one another.” (NASM *Handbook* [2003–2004], p. 66, item II.G.5. ¶1)

At present the collection of books and periodicals is housed in the Pace Library with extended hours of access and full professional staffing. However, the primary score collection and a very modest collection of CDs is in the Music Building as described on page 17 of the Self-Study. There appears to be a plan to relocate the score collection to the Pace Library (see Self-Study, p. 22). This would leave the sound recordings and modest listening equipment in the Music Building—separate from the score collection. This plan appears not to meet the NASM standard cited in the preceding paragraph.

The Self-Study describes the sound recordings as numbering 3,732—but the overwhelming majority of them are LPs; all of the playback equipment in the Pace Library is limited to CDs and DVDs via computer stations. This problem will need to be addressed if the scores and recordings are brought together in the Pace Library. Furthermore, it is not clear that shelving options will allow close adjacency between the printed scores, the CDs, and the computer stations that play back the CDs. There is a strong understanding of this priority among the music faculty and the library faculty/staff, but options within the Pace Library are somewhat limited.

The move of scores and recordings to the Pace Library building is seen by the visitors as a significant positive step, enhancing student access and overall professional management of the collection. It will be important to ensure that appropriate catalog and shelving activity take place as this transition is completed. For example, some of the scores are Collected Works and probably need non-circulating treatment in the main library. Other materials are performing editions of scores and these need different shelving and access. It was not clear to the visitors that all of these nuances were fully engaged.

Also, the general size of the CD collection appears too modest for the scope of the current academic program. Continuing growth will make this issue even more acute. However, the university has made commitments to subscription services that include sound recordings. It may be important for the Department to continue to monitor the breadth of recordings available to students via the emerging technology of web-streaming and on-campus network delivery of this subscribed material.

H. Recruitment, Admission-Retention, Record-Keeping, and Advisement

1. Recruitment, Admission, Retention.

Current recruitment procedures appear to be working well for the music program. The current chair has enhanced the audition process.

2. Record Keeping.

In general, student records were very orderly and were efficiently maintained. However, the files reviewed randomly by the visitors did not contain records of the student's repertory studies nor performances (NASM *Handbook* [2003-04], p. 66, item II. H, ¶4).

3. Advisement.

In the meeting with music students, the visitors heard several concerns about the advisement process. The first concern was related to the university advisement center. The students reported that advisors in this center were knowledgeable about general education requirements, but seemed unfamiliar with the rather specialized needs of music students (e.g., the need to begin the theory sequence, private instruction, ensembles, etc. from the very first semester at UWF). It was suggested that the best advisement system might involve the centralized advising center for general education matters, and departmental advising for the music curricula.

The second concern was that music faculty members were not always reliable advisors, even about the music curricula. It is unclear how faculty are trained or kept abreast of changes in the unit and institution. The music unit might wish to consider offering annual training that deals with the rules, regulations, and curricular changes.

J. Published Materials

The visitors observed that the published materials (both printed and web versions) appear to be in keeping with the criteria established by NASM. In particular, the new brochure and promotional material developed by the Chair are a positive step. The Department appears to be presented in an attractive, accurate, and consistent way in all of its published materials.

K. Branch Camp ses, External Programs, Use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program

K. Branch Camp ses, External Programs, Use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program

Not applicable

L. Community Involvement and Articulation With Other Schools

The Department of Music is a cultural resource for the Pensacola area. It provides a noon chamber music series at the Old Christ Church—a series that is heavily attended. The visitors attended a Black History Month concert that filled the Music Hall. The chair of the department is very active in various community cultural organizations, especially the Pensacola Opera, for which he serves as Artistic Director. Written agreements with the Pensacola Symphony and the Pensacola Opera work to the benefit of both parties to the agreements (see Self-Study Appendix VI).

Relationships with public schools in the area appear to be very positive. The visitors met with a cooperating teacher and a current student teacher. Both reported that the UWF Department of Music is well regarded in the area and is interactive with various school musical organizations. The university maintains articulation agreements with community colleges throughout the region.

M. Non-Degree-Granting Programs for the Community

Not applicable

N. Standards for (A) Independent Postsecondary Music Units Without Regional or Other Institutional Accreditation and/or (B) Proprietary Institutions

Not applicable

O. Programs, Degrees, and Curricula

Comments at the beginning of this Visitors' Report address the titles of UWF's music degrees and the status of the Jazz Studies degree. To summarize briefly:

- The Bachelor of Arts title is a remnant of a time when the university was not authorized to offer a Bachelor of Music degree. The degrees described below are intended to be professional degrees in music and are therefore evaluated as such. The Department of Music intends to petition the Board of Trustees to change the existing degree titles to Bachelor of Music. The university administration appears to support this change.
- The Bachelor of Arts in Music Performance/Teaching is, in effect, a Bachelor of Music Education degree and is evaluated as such in the comments below. The Department is not authorized to use the more traditional "music education" title. Because the university's 120-hour degree limitation does not allow for all required teacher certification courses, the department offers the Bachelor's degree and strongly advises all students to add a nine-hour minor that completes the certification requirements.
- The Bachelor of Arts in Music Performance/Jazz is currently pending Plan Approval. The expressed intent of the department, however, is to withdraw this curriculum from consideration. Because it does not have Plan Approval and is being withdrawn, it is not evaluated below. NASM's response to the Plan Approval application provides a very thorough evaluation of the degree plan.

"Hidden hours" are a common (and regrettably necessary) part of most music curricula across the country. Nevertheless, they should be minimized wherever possible. It was the visitors' impression that the recital attendance requirements at UWF, while laudable perhaps, are unusually heavy. These requirements (for no credit) include the following:

- Recital Hour (weekly student recital hour)
- An aggregate of at least 50% of all other concerts and recitals, which includes those listed below:
 - All Music Hall Artist Series concerts
 - All student recitals in the student's applied area
 - At least one Pensacola Symphony Orchestra concert per semester

These attendance requirements roughly equate to an extra two-credit hour course per semester. Failure to meet the requirements has a significant impact on the apparently unrelated private lesson grade (lowered one full letter if the 50% attendance requirement is not met, and one half letter for each required concert missed). The visitors would urge the music faculty to reexamine the policies regarding recital attendance and grading in hopes of crafting a policy that is somewhat fairer to the students.

1. Specific Curricula

Renewal of Final Approval

Bachelor of Arts in Music Performance

Although the department offers MUS 2360 (Music Technology), it has been eliminated as a requirement in the Bachelor of Arts in Music Performance degree. Given the increasing level of technological competency displayed by incoming students, the department has opted to require a technology proficiency examination (a “hands-on” exam) in lieu of the course requirement. The proficiency exam is being developed at this time. The visitors recommend that the department provide the Commission with a copy of this proficiency exam in order to establish that the applicable NASM standard is being met (NASM *Handbook* [2003-2004], p. 84, item VII.E.).

It is not clear that the Bachelor of Arts in Music Performance provides sufficient knowledge of applicable solo and ensemble literature (NASM *Handbook* [2003-2004], p. 87, item VIII.A.3.a). The Self-Study asserts that this competency is addressed in the private lesson format (Self-Study, p. 34). However, it is not clear to the visitors that the private lesson format provides ample opportunity to achieve a broad and structured knowledge of applicable solo and ensemble literature.

The visitors have some concern about Secondary Performance requirements for students in the Bachelor of Arts in Music Performance. As stated in the *Handbook*, “Experiences in secondary performance areas are recommended” (NASM *Handbook* [2003-2004], p. 83, item VII.A.5). This recommendation is being clearly followed for non-pianists by means of a required piano proficiency (see Self-Study, p. 31). However, it is not clear how this recommendation is being met by pianists.

Bachelor of Arts in Music Performance/Teaching

The Self-Study asserts that competencies in arranging are accomplished through MUT 4311 (Instrumentation) (Self-Study, p. 37). However, after reviewing the syllabus for this course, it was not clear that students are provided instruction in arranging for choral ensembles (NASM *Handbook* [2003-2004], p. 96, item VIII.J.3.d.2). Nor does it appear that theory courses and the counterpoint course provide adequate instruction in arranging for the future choral ensemble teacher (again, as asserted in the Self-Study, page 37).

It does not appear that students in this degree are provided an adequate knowledge of the repertoires applicable to instrumental and choral ensembles (NASM *Handbook* [2003-2004], p. 97, item VIII.J.3.c.4). The Self-Study asserts that this knowledge of ensemble literature is covered in MUE 4411 (Special Methods: Choral Techniques) and MUE 4493 (Special Methods: Instrumental Techniques). A review of the syllabi for these courses did not support this assertion.

Although the department offers MUS 2360 (Music Technology), it has been eliminated as a requirement in the Bachelor of Arts in Music Performance/Teaching degree. Given the increasing level of technological competency displayed by incoming students, the department has opted to require a technology proficiency examination (a “hands-on” exam) in lieu of the course requirement. The proficiency exam is being developed at this time. The visitors recommend that the department provide the Commission with a copy of this proficiency exam in order to establish that the applicable NASM standard is being met (NASM *Handbook* [2003-2004], p. 84, item VII.E.).

Although MUE 3311 (Methods for the Elementary Music Teacher) includes formal observation, it would be desirable to expand the students’ opportunities for observation and practical experience prior to student teaching (NASM *Handbook* [2003-2004], p. 97, item VIII.J.3.d.2). The Self-Study (page 39) indicates that the Department is anxious to provide such a practicum experience (this was confirmed by the Department Chair).

Currently, the Bachelor of Arts in Music Performance/Teaching requires a half-hour private lesson per week for two credit hours per semester (Self-Study, page 26). This does not appear to meet the NASM standard that students in professional programs should have a minimum of one hour of individual instruction per week (NASM *Handbook* [2003-2004], p. 75, item II.R.2.¶3). It appears that this problem could be corrected rather easily without adjusting credit hours (simply increase the lesson time from 30 minutes to one hour).

2. Study of the Transcripts of Recent Graduates and Comparison with Catalogue Statements

A review of an assortment of transcripts revealed no serious discrepancies from published curricula. However, it should be noted that where discrepancies did occur, there was an absence of documentation that explained the discrepancy (e.g., course substitution forms, etc.). The Department Chair indicated that this procedural shortcoming was being addressed. It was not always immediately clear which edition of the catalogue applied to the transcripts. Thus, compliance was sometimes obscured due to changing course numbers and minor changes in degree requirements.

3. Visitors' Evaluation of Students' Work

The visitors reviewed a wide variety of student activities during their campus visitation. Included were classes, ensemble rehearsals, a student recital, and a public concert. Student morale appeared to be excellent and the students appeared to be very engaged in the learning process.

The visitors were particularly impressed with both solo and ensemble performance levels displayed by music students at UWF. An unusually high percentage of such performances were comparable to those typically encountered in music programs of far greater size and national reputation.

4. Performance

The visitors observed private lessons, ensemble rehearsals, a performance by two of the choral ensembles, and the student recital featuring a representative cross section of the student body. In addition, there was a full collection of printed concert programs and recital programs available to the visitors. These allowed the visitors to obtain a relatively broad vision of the music regularly performed by students at the university.

The Chair and members of the faculty have made recent changes in things like audition procedures, semester jury requirements, and student recital activities that appear to have a good correlation with positive performance outcomes.

The visitors were impressed by the attention given to the quality of musical performance at the university. The quality of musical performance heard by the visitors seemed quite good. Students appeared to represent the normal ranges of talent in American universities, and some of the students would be comfortable in performance programs at virtually any institution. While some of the significant positive quality can be attributed to 'stars' among the students, it is the observation of the visitors that there appears to be

an overall effective focus on performance quality. The level of quality of musical performance appears to be good.

Students appeared to be actively engaged in a variety of performance experiences. Both ensemble and solo performances during our visit were of high quality.

5. Music Studies for the General Public

The Department of Music offers three courses intended for the general university student. These include two sections of MUH 2930 (Music Experience: Film Music and Music Experience: Concerts) and MUH 2110 (Music in Western Civilization). Four of the five tenured faculty members teach a general music course for at least one semester of each academic year. MUH 2110 is also offered via the Internet. Enrollments in these courses vary, but are generally quite substantial.

General students may also audition for ensembles and enroll in private lessons with tenure-track faculty members as teaching loads permit.

Concerts, recitals, and other presentations sponsored by the Department of Music are open to the campus community as well as the general community.

P. Music Unit Evaluation, Planning, and Projections

The Department of Music has both one-year and five-year plans that establish recruitment goals as well as priorities for additional faculty lines, equipment, etc. There is also a document setting forth the Department of Music By-laws. As part of the Southern Association accreditation process, the department developed an Academic Learning Compact (Self-Study, Appendix V) and a set of specific learning outcomes (Self-Study, Appendix VI).

One of the primary indicators of student achievement is the Advancement Exam (initiated in fall, 2005). Currently, it appears that this procedure is limited to a performance jury. As indicated in the Self-Study (page 40) and in discussions with the department chair, there is the intent to expand the Advancement Exam to include a more holistic assessment of the student's progress (e.g., record in theory classes, ensembles, status of piano proficiency, recital attendance, etc.).

The Self-Study was clearly written and thoroughly prepared. Music faculty reported active involvement in the process of deliberation, writing, and approval of the Self-Study document.

Q. Standards Summary

The following observations concern threshold compliance with accreditation standards.

- Following the NASM visit, the visitors were informed that recent budget cuts relative to the ensembles have been fully restored. This should be confirmed in the Optional Response. (NASM *Handbook*, [2003-2004], p. 60, item II.C.¶1)
- It is not clear to the visitors that the Chair's current responsibilities plus his potential emerging responsibilities (Head of Fine and Performing Arts) allow sufficient time to execute his required administrative and/or teaching duties effectively. (NASM *Handbook* [2003-2004], p. 61, item II.D.¶5). Note also the NASM standard regarding teaching loads (NASM *Handbook* [2003-2004], p. 63, item II.E.4.¶1).
- The visitors are concerned about the aggregate qualifications of the faculty. The visitors did not observe rigorous attention to Music Theory and Musicology/Music-Literature in the academic background and current scholarly productivity of the current faculty. At least three statements in the *Handbook* speak to this standards issue:
 - “The institution shall maintain faculties and staff whose aggregate individual qualifications enable the music unit to accomplish its mission, goals, and objectives. (NASM *Handbook* [2003-2004], p. 61, item II.E.1,¶1)
 - “Academic degrees are a pertinent indicator of the teacher's qualifications for instructing in theoretical, historical, and pedagogical subjects. (NASM *Handbook* [2003-2004], p. 61, item II.E.1.¶4)
 - “Multiple faculty involved in any specific area of specialization should represent a diversity of background and experience in their field of expertise.” (NASM *Handbook* [2003-2004], p. 62, item II.E.2.¶2)
- If musical scores are moved to the Pace Library (as is the current plan), recordings and appropriate listening stations should be provided in close proximity in the same facility. (NASM *Handbook* [2003–2004], p. 66, item II.G.5. ¶1)
- The Music Hall (recital hall) would benefit from some minor acoustical adjustments. (NASM *Handbook* [2003-04], p. 64, item II. F, ¶4).
- Sound transfer within the practice rooms appears to be a problem. The problem may be caused primarily by exterior windows. It may be possible to modify the

construction around the windows in order to reduce the sound transfer. (NASM *Handbook* [2003-04], p. 64, item II. F, ¶4).

- Piano maintenance appears to be a rather significant concern. Every piano the visitors heard was out of tune (this included pianos in practice rooms, the classroom, the rehearsal hall, and even the Steinway concert grand in the Music Hall). A more robust program of piano maintenance is strongly recommended. (NASM *Handbook* [2003-04], p. 64, item II. F, ¶6).
- In general, student records were very orderly and were efficiently maintained. However, the files reviewed randomly by the visitors did not contain records of the student's repertory studies nor performances (NASM *Handbook* [2003-04], p. 66, item II. H, ¶4).
- The visitors recommend that the department provide the Commission with a copy of the newly developed technology proficiency exam in order to establish that the applicable NASM standard is being met (NASM *Handbook* [2003-2004], p. 84, item VII.E.). This requirement applied to both the Bachelor of Arts in Music Performance and the Bachelor of Arts in Music Performance/Teaching.
- It is not clear that the Bachelor of Arts in Music Performance provides sufficient knowledge of applicable solo and ensemble literature (NASM *Handbook* [2003-2004], p. 87, item VIII.A.3.a). The Self-Study asserts that this competency is addressed in the private lesson format (Self-Study, p. 34). However, it is not clear to the visitors that the private lesson format provides ample opportunity to achieve a broad and structured knowledge of applicable solo and ensemble literature.
- The visitors have some concern about Secondary Performance requirements for piano principals in the Bachelor of Arts in Music Performance. (NASM *Handbook* [2003-2004], p. 83, item VII.A.5). This recommendation is being clearly followed for non-pianists by means of a required piano proficiency. However, it is not clear how this recommendation is being met by pianists.
- It was not clear that students in the Bachelor of Arts in Music Performance/Teaching are provided instruction in arranging for choral ensembles (NASM *Handbook* [2003-2004], p. 96, item VIII.J.3.d.2). The Self-Study asserts that competencies in arranging are accomplished through MUT 4311 (Instrumentation) (Self-Study, p. 37). However, the syllabus for this course does not appear to address this competency. Nor does it appear that theory courses and the counterpoint course provide adequate instruction in arranging for the future choral ensemble teacher (again, as asserted in the Self-Study, page 37).
- It does not appear that students in the Bachelor of Arts in Music Performance/Teaching are provided an adequate knowledge of the repertoires applicable to instrumental and choral ensembles (NASM *Handbook* [2003-2004], p. 97, item VIII.J.3.c.4). The Self-Study asserts that this knowledge of ensemble

literature is covered in MUE 4411 (Special Methods: Choral Techniques) and MUE 4493 (Special Methods: Instrumental Techniques). A review of the syllabi for these courses did not support this assertion.

- Although MUE 3311 (Methods for the Elementary Music Teacher) includes formal observation, it would be desirable to expand the students' opportunities for observation and practical experience prior to student teaching (NASM *Handbook* [2003-2004], p. 97, item VIII.J.3.d.2). The Self-Study (page 39) indicates that the Department is anxious to provide such a practicum experience (this was confirmed by the Department Chair).
- Currently, the Bachelor of Arts in Music Performance/Teaching requires a half-hour private lesson per week for two credit hours per semester (Self-Study, page 26). This does not appear to meet the NASM standard that students in professional programs should have a minimum of one hour of individual instruction per week (NASM *Handbook* [2003-2004], p. 75, item II.R.2.¶3). It appears that this problem could be corrected rather easily without adjusting credit hours.

R. Overview, Summary Assessment, and Recommendations for the Program

2. Strengths

- Competent and dedicated leadership of the Department of Music.
- A competent and hard-working faculty that appears to be dedicated to the success of the program.
- A very supportive upper administration including the President, the Provost, the Dean of the College of Arts and Sciences, and the Head of Fine and Performing Arts.
- Enthusiastic and engaged students who appear to have a genuine interest in learning.
- Surprisingly high student performance levels (both solo and ensemble).
- Good fund-raising prospects (but note comments in Section C of this report regarding the coordination of fund-raising efforts).
- Strong relationships with public schools in the area.
- A well maintained facility (but note comments in Section F of this report regarding the need for additional space and some acoustical modifications).
- A vibrant arts community; good relationships between the department and various arts entities in the community.
- Improved public relations pieces that reflect well upon the program and will provide greater visibility.
- A good planning schedule with regular program reviews.

2. Recommendations for short-term improvements

- The Department should attempt to purchase an inventory of support materials in the area of music education. The faculty reports that the current inventory is inadequate.
- Expand the Advancement Exam to include a broader assessment of the student's progress (including progress in theory, ensembles, piano proficiency, recital attendance, etc.).
- Coordinate all fund-raising into one departmental initiative (e.g., "Friends of Music"). Designated gifts and accounts (e.g., strings, bands, etc.) can continue to exist under this more general rubric.
- Create a student council to meet with the Department Chair on a regular basis (e.g., once per month).
- Reconsider current recital attendance requirements in an effort to reduce the "hidden hours" required of music majors. Explore ways of grading attendance without impacting private lesson grades.
- Music students appear to be concerned about the advising system. If possible, it would seem to be desirable for music advisors to work with students beginning in the first year. The Department might consider offering annual workshops to be certain that all music faculty advisors have a firm grasp of current requirements.
- If the Department sees a need for additional courses (e.g., Ensemble Literature, Song Repertoire, String Literature, etc.) or providing credit for recital attendance, there will be some pressure because of the university's commitment to 120-hour degrees. However, there may be some strategies for "finding" available credit hours in the current course crediting system. These might include the following: (1) reducing Senior Recital credit from three credits to one; (2) reducing first and second year hour lesson credit from three credits to two. These changes alone would "save" six hours in the Performance curriculum and two hours in the Teaching curriculum.

3. Recommendations for long-term development and futures planning

- The Department should pursue authorization to change its degree titles from Bachelor of Arts to Bachelor of Music.
- The Department should consider withdrawing its application for Plan Approval for the Jazz Studies degree.
- Once the Department is authorized to offer its current degrees as Bachelor of Music degrees, it should consider creating a true liberal arts degree (Bachelor of Arts) with a major in music and a minor in another discipline offered by the university.
- In cooperation with the university administration, devise strategies that would utilize the strengths of the music program to recruit larger enrollments to UWF. This would benefit both the university and the music program.

Department of Music
University of West Florida
Academic Program Review

Dean's Response
Jane Halonen
May 26, 2006

At the outset, let me express my gratitude to the academic program review team for their comprehensive and insightful work in conducting the Music Department's review. Dr. Stuessy and Dr. Gardner provided very helpful knowledge regarding the simultaneous review required to maintain NASM accreditation. Drs. Ferguson and Houghton were equally helpful in providing the institutional and historical context against which this site visit unfolded. I believe that the department will be able to make great use of their observations.

It is quite gratifying that the team identified so many strengths in the department. In general, the department is in a renaissance mode that seems to be reflected across the faculty, staff, and students. It is exciting to be a part of this renewal. The emphasis in the report on both student and faculty quality will contribute significantly to their collective motivation to continue the positive trajectory.

With regard to limitations on improving the program, let me respond to the following specific points:

Standards Concerns:

- Restoration of Budget

The department worked positively with the Student Government Association not just to restore lost funding but to embrace a different philosophy with regard to student rights for support in the arts. They are to be congratulated for having resolved this problem so well and so quickly.

- Chair Responsibilities

Dr. Marrero's emerging responsibilities as the Director of the Fine and Performing Arts represents a huge improvement in developing a responsible, unifying vision for the artist community at UWF. I am keenly aware that the burdens of the office will be problematic at times but I am committed to trying to provide appropriate support to make the blended duties possible, including the appointment of a new Arts Administrator to help with orchestrating critical functions in the CFPA. I do understand that we have recruited someone to serve as Director whose love of the work could make it easy to exploit. I will do my best to ensure that his quality of life does not suffer in exchange for the duties he has accepted.

- **Narrow Range of Faculty Expertise**

Our current configuration of faculty areas of expertise is less than ideal. Although faculty quality is high, the emphasis on performance over history/theory is a problem. The committee's insightful discussion of this problem already produced a movement away from the prior hiring plan into a new plan that will help with this deficiency. As retirements and other opportunities to reconfigure the faculty transpire, I believe the department will strike a better balance between theory and performance.

- **Resources for Relocation**

NASM standards appropriately highlight that we must make more accommodations in the move of materials to the Pace library. The department has been effective in working with our library officials on available space and has already resolved many of the issues described in the review.

- **Recital Hall and Infrastructure Repairs**

We have a long and complex process that gets renovation projects "on the list" of university renovation projects. Our experience with the hurricanes slowed down this process because many of our facilities staff departed for private industry because salaries increased in a boom rebuilding economy. At this writing it is unclear when even minor repairs can be addressed.

- **Piano Maintenance Schedule**

This observation was the most surprising to me. I understood that our Steinways were in jeopardy but did not realize that the problem was so widespread. Clearly we need to figure out the economics of embarking on appropriate scheduling maintenance along with ways of implementing that change as a high priority. The chair indicates that activities are underway to address this challenge.

- **Student Records**

A change of comprehensive record-keeping is in order to address this NASM standard. I do not think this will be difficult to accomplish in an assessment-oriented era. The department has been quite compliant with stronger record-keeping strategies for tracking outcomes and orderly files will facilitate this goal.

- **Proficiency Exam**

The department provided NASM with a copy of the new technological proficiency exam to meet the standard.

Short-Term Changes

- **Music Education Inventory Deficiency**

It would not be surprising if the inventory were deficient in view of the lean economic times we have experienced at UWF. However, it would have been very helpful to have that deficiency confirmed by the team along with some specific recommendations about how to remedy this problem. I don't know too many faculty who state that their resources are adequate but I don't have a sense from this report if addressing this

particular deficiency should take precedence over other resources recommendations in the report.

- Broadening of Advancement Exam

This recommendation is in keeping with the assessment activities that have been underway at the university. The expanded detail (e.g., progress in theory, ensembles, etc.) will enable the faculty to know the student body and respond to their educational needs even more effectively.

- Centralize fund-raising in “Friends of Music.”

The separate processes that currently exist for the various activities of the Music Department do provide some disincentive for donors to produce broader support. I think this is a very logical idea and well timed in keeping with our upcoming capitol campaign.

- Establish a Music Student Council.

This activity would be a splendid addition to sources of information that would facilitate even greater responsiveness on the part of the faculty. By taking the lead in this area, the Music Department would be pioneering an idea that I would like to take root in other departments as well.

- Redesign recital attendance.

I can understand why the recital attendance policies were more draconian in the past as a strategy for guaranteeing an audience. However, given the quality of the recitals and other musical performances that I have seen since arriving at UWF three years ago, I think we should not be forcing students to become a coerced audience. I would like to endorse getting away from a curriculum with covert requirements. Private lesson grades should genuinely represent progress in student learning in these contexts rather than mediated by other punishments for failure to attend.

- Improve advising strategies.

The Advising Center has specialists in their mix whose job it is to address fine arts concerns. That contact person would be ideal to assist in offering an annual advising update to help faculty become more skilled at blending music, general studies, and career advising. The Advising Center strives to maintain some degree of specialization and a helpful stance toward improving faculty skill levels in this area.

- Saving “hours.”

The two changes recommended by the committee seem very appropriate to save six hours and provide a more legitimate grading experience related to recital attendance. My one source of reservation is changes related to private lessons. Unless I misunderstand the math involved, expanding private lessons to an hour will have a huge economic impact on the resources needed to help the program function. The department is asking for some consideration of the configuration of the current curriculum to address how private lessons are counted and I hope their request will be granted.

Long-Term Development and Future Planning

- Secure Bachelor of Music and discontinue current Bachelor of Arts.
This proposal has my full support.
- Withdraw Jazz Studies proposal.
This course of action is also appropriate given our current array of faculty specialties.
- Create a true liberal Bachelor of Arts degree in Music.
I am in favor of this proposal because of the integration it offers with other discipline areas offered in the university.
- Empower recruitment.

With Music emerging as a clear area of distinction in the university along with the prominence their performances have in relation to community impact, the department would be quite justified in developing a comprehensive recruitment plan to assist in this goal. Currently, there is haphazard support for recruitment and some of the expenses involved (e.g., Leonid's trip to Korea) are not minor. The department should collectively discuss the best ways to use resources for recruitment and develop a plan that can enlist broader support, particularly from the Administration that relies so heavily on the Music Department for various entertainment venues.

Summary:

I am already seeing references to the Music Department emerging as one of UWF "Distinguished" Programs. I think this progress can be attributed to the new and visionary energies of the chair; the great foundation established by the prior chair; the willingness and effectiveness of the faculty to pull together despite their individual differences; and the raw talent of the individual students drawn to the program. I hope to provide full support to Music to help them realize their goals.